

WRITING WITH EASE, REVISED EDITION

Level One

part of *The Complete Writer*

INSTRUCTOR SECTION

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READING SELECTIONS

- Week 1:** *Little House in the Big Woods* by Laura Ingalls Wilder
- Week 2:** *The Adventures of Pinocchio* by Carlo Collodi
- Week 3:** “Rumpelstilzkin,” from *The Blue Fairy Book* by Andrew Lang
- Week 4:** *Alice’s Adventures in Wonderland* by Lewis Carroll
- Week 5:** “The Frog Prince” by Jacob and Wilhelm Grimm, translated by Edgar Taylor and Marian Edwardes
- Week 6:** *Mary Poppins* by P.L. Travers
- Week 7:** *The Tale of Peter Rabbit* by Beatrix Potter
- Week 8:** *Caddie Woodlawn* by Carol Ryrie Brink
- Week 9:** *Charlotte’s Web* by E.B. White
- Week 10:** *Davy Crockett, Young Rifleman* by Aileen Wells Parks, and *Sacagawea: American Pathfinder* by Flora Warren Seymour
- Week 11:** *The Trumpet of the Swan* by E.B. White
- Week 12:** “Today is Monday” (poem) and “Old Mother Hubbard” (poem)
- Week 13:** *The Saturdays* by Elizabeth Enright
- Week 14:** “Bed in Summer” (poem) by Robert Louis Stevenson, and a traditional folk tale, adapted for this book by Susan Wise Bauer
- Week 15:** *The Railway Children* by Edith Nesbit
- Week 16:** “Master of All Masters” by Joseph Jacobs, and “The Dog and His Reflection” by Aesop
- Week 17:** *The Reluctant Dragon* by Kenneth Grahame
- Week 18:** *Winnie-the-Pooh* by A.A. Milne, and *The House at Pooh Corner* by A.A. Milne
- Week 19:** *The Light Princess* by George MacDonald
- Week 20:** *A Child’s Geography of the World* by V.M. Hillyer
- Week 21:** *The Adventures of Tom Sawyer* by Mark Twain
- Week 22:** *The Velveteen Rabbit* Margery Williams Bianco (sometimes listed as Margery Williams)
- Week 23:** *How to Eat Fried Worms* by Thomas Rockwell
- Week 24:** *The Happy Hollisters* by Jerry West
- Week 25:** *Pollyanna* by Eleanor Porter
- Week 26:** *The Tale of Benjamin Bunny* by Beatrix Potter
- Week 27:** *A Christmas Carol* by Charles Dickens
- Week 28:** *Little House on the Prairie* by Laura Ingalls Wilder
- Week 29:** *All-of-a-Kind Family* by Sydney Taylor
- Week 30:** “The Crocodile and the Monkey,” from *The Giant Crab and Other Tales from Old India* by W.H.D. Rouse.
- Week 31:** “The Sandpiper” by Celia Thaxter, and “The Nightingale and the Glow-worm” by William Cowper
- Week 32:** “Sir Gawain and the Green Knight,” from *King Arthur and His Knights of the Round Table* by Roger Lancelyn Green
- Week 33:** *Charlie and the Chocolate Factory* by Roald Dahl
- Week 34:** *The Secret Garden* by Frances Hodgson Burnett
- Week 35:** *The Wind in the Willows* by Kenneth Grahame
- Week 36:** “Rain,” from *A Child’s Garden of Verses* by Robert Louis Stevenson, and *The Wonderful Wizard of Oz* by L. Frank Baum

NOTE TO THE REVISED EDITION: HOW TO USE THE NEW CREATIVE WRITING LESSONS

At the end of each week, there is a bonus lesson. These lessons provide fun prompts to spark a young writer's imagination. They will satisfy the needs of students who could benefit from a creative writing outlet, while reinforcing concepts and skills students have practiced throughout the week.

These lessons are completely optional! If you skipped each one, your child would not be at all behind. The first four assignments each week cover everything students need to develop their writing skills.

In this second edition, we want to account for the fact that children think and learn in different ways. At this age, some students are not ready for creative writing, and there is nothing to be gained in forcing them to do it. Meanwhile, other students crave opportunities to practice their new skills in a creative way. You know your child best, and can decide whether or not your student will benefit from this extra practice.

If you decide to use the bonus lessons, be sure to read these parameters first:

The creative writing lessons typically consist of a single writing prompt (exceptions are noted within the lessons). There are three steps to use the prompts:

- 1. Verbal Narration:** Read the prompt and have your student narrate their answer to you.
- 2. Model Sentence:** Write down the first sentence of their narration (modifying when necessary to simplify or shorten).
- 3. Copywork:** Have your student carefully copy the model sentence onto their Student Page.

The prompts in these lessons are designed to awaken a student's creativity. After completing the model sentence, some students may want to draw a picture or write additional sentences on their own. Encourage this, but do not require it. While the model sentence should be checked and edited for grammar and spelling, do not require students to correct or edit any additional writing. Just encourage them!

WEEK 1

DAY ONE: The First Copywork Exercise

Student Page 1

Focus: Beginning capitals and ending periods

Pull out Student Page 1. Write the student's name and the date for him as he watches, or ask him to write the name and date independently. The following two model sentences are already printed on it:

There were no roads.

The deer and the rabbits would be shy and swift.

Ask the student to look carefully at the sentences. While he is examining the sentences, explain that these sentences are from the first chapter of *Little House in the Big Woods*, by Laura Ingalls Wilder. *Little House* is about a family that lives in Wisconsin in the 1860s, in a deep forest where few others live. Ask the student to point out the capital letters that begin the sentences, and the periods that end them. Tell him that both of these are **complete sentences**.

Choose whichever sentence is appropriate to the student's handwriting ability and ask the student to copy it on the lines provided. Watch the student; if he begins to make an error, gently stop him and ask him to look at the model again. Always allow him to erase errors in order to correct them.

Remember that it is not necessary to copy both sentences. A shorter and longer option are provided because the fine motor skills of very young writers span a wide range of development.

DAY TWO: The First Narration Exercise

Student Page 2

Pull out Student Page 2. Write the student's name and the date for him as he watches, or ask him to write the name and date independently.

Read the following passage out loud to the student:

Once upon a time, sixty years ago, a little girl lived in the Big Woods of Wisconsin, in a little gray house made of logs.

The great, dark trees of the Big Woods stood all around the house, and beyond them were other trees and beyond them were more trees. As far as a man could go to the north in a day, or a week, or a whole month, there was nothing but woods. There were no houses. There were no roads. There were no people. There were only trees and the wild animals who had their homes among them.

—From *Little House in the Big Woods*
by Laura Ingalls Wilder

Ask the following questions. Remind the student to answer you in complete sentences. If he answers in a fragment, turn the fragment into a complete sentence, say it to him, and then ask him to repeat this sentence back to you. If he cannot answer a question, read him the part of the passage that contains the answer, and then ask the question again.

Instructor: How many years ago does this story happen?

Student: *This story happens sixty years ago.* [If necessary, you can explain to the student that this book was written in the 1920s. When Laura Ingalls Wilder was writing this first chapter, her childhood in the 1860s was sixty years ago. Now, we would say that the story happened more than 150 years ago!]

Instructor: Where did the little girl live?

Student: *She lived in Wisconsin OR in the big woods of Wisconsin.*

Instructor: If a man went north for a whole month, what would he find?

Student: *He would find more woods.*

Instructor: There were no roads in the Big Woods. Can you remember two other things that the Big Woods did *not* have?

Student: *There were no houses. There were no people.*

Instructor: Who *did* live among the trees?

Student: *Wild animals lived among the trees.*

Ask, “What is one thing you remember about the passage?” If the student answers in a fragment, follow the same procedure as above. Write the student’s answer down on Student Page 2 as he watches. (This answer can be the same as one of the answers above.) Point out the capital letter that begins the sentence and the period that ends it.

DAY THREE: Copywork

Student Page 3

Focus: Beginning capitals and ending periods

Pull out Student Page 3. Write the student’s name and the date for him as he watches, or ask him to write the name and date independently. The following two model sentences are already printed on it:

Pa owned a pig.

There was plenty of fresh meat to last for a long time.

Ask the student to look carefully at the sentences. While he is examining the sentences, explain that these sentences are also from *Little House in the Big Woods*. Ask the student to point out the capital letters that begin the sentences, and the periods that end them. Tell him that both of these are **complete sentences**.

Choose whichever sentence is appropriate to the student's handwriting ability and ask the student to copy it on the lines provided. Watch the student as he writes in pencil. If he begins to make an error, gently stop him and ask him to look at the model again.

DAY FOUR: Narration Exercise

Student Page 4

Pull out Student Page 4. Write the student's name and the date for him as he watches, or ask him to write the name and date independently.

Read the following passage out loud to the student. Before you begin, explain that the Ingalls family needed the pig so that they would have meat to eat in the winter; since there were no grocery stores, Pa had to raise the pig for food.

Once in the middle of the night Laura woke up and heard the pig squealing. Pa jumped out of bed, snatched his gun from the wall, and ran outdoors. Then Laura heard the gun go off once, twice.

When Pa came back, he told what had happened. He had seen a big black bear standing beside the pigpen. The bear was reaching into the pen to grab the pig, and the pig was running and squealing. Pa saw this in the starlight and he fired quickly. But the light was dim and in his haste he missed the bear. The bear ran away into the woods, not hurt at all.

—From *Little House in the Big Woods*
by Laura Ingalls Wilder

Ask the following questions, following the instructions in Day Two:

Instructor: What did Laura hear when she woke up?

Student: *She heard the pig squealing.*

Instructor: What did Pa do when he heard the pig squeal?

Student: *He got his gun and went outside.*

Instructor: How many times did the gun go off?

Student: *It went off twice.*

Instructor: What did Pa see when he went outside?

Student: *He saw a black bear standing beside the pigpen.*

Instructor: What was the bear trying to do?

Student: *It was trying to grab the pig.*

Instructor: When Pa shot at the bear, he missed because he was in a hurry. What is the other reason that he missed the bear?

Student: *The light was dim.*

Ask, "What is one thing you remember about the passage?" Help the student to form a complete sentence if necessary. Write the student's answer down on Student Page 4 as he watches. This answer can be the same as one of the answers above.

DAY FIVE (optional): Creative Writing

Student Pages 5-6

As discussed in the introduction, the fifth lesson of each week is an optional creative writing lesson/prompt. Please refer to page vii for detailed instructions on how to use these prompts.

For creative writing activities for weeks 1-5, student responses to the prompt should be no less than 4 words and no more than 12. If your student's verbal response is longer than 12 words, shorten it before writing it down. Also, only use periods, as your student has not yet learned other types of punctuation.

Pull out Student Pages 5-6. Write the student's name and the date for him as he watches, or ask him to write the name and date independently.

Instructor: In *Little House in the Big Woods*, the author describes the one room cabin where she lived with her family. Describe your dream bedroom, or even just your dream bed. What would it look like? Your written sentence should have a capital letter at the beginning and a period at the end. If you like, draw a picture of your dream house in your student book to help you think of ideas.

Remind the student to answer you in a complete sentence. If he answers in a fragment, turn the fragment into a complete sentence, say it to him, and then ask him to repeat this sentence back to you. Write the student's answer down on the "Instructor" lines of Student Page 5 as he watches. Then have him copy the sentence onto the "Student" lines.

WEEK 2

DAY ONE: Copywork

Student Page 7

Focus: Capitalizing first (proper) names

Pull out Student Page 7. Write the student's name and the date for her as she watches, or ask her to write the name and date independently. The following two model sentences are already printed on it:

Geppetto made Pinocchio.

Geppetto decided to make a wooden puppet named Pinocchio.

Ask the student to look carefully at the sentences. Explain that these sentences are from *The Adventures of Pinocchio*, by Carlo Collodi. *The Adventures of Pinocchio* is a story about a wooden puppet and his poor carpenter father, Geppetto. Ask the student to point out the first names in the sentences, and then the capital letters that begin each first name. Remind her that all first names are **proper nouns**, and are capitalized.

Watch the student as she writes in pencil. If she begins to make an error, gently stop her and ask her to look at the model again.

DAY TWO: Narration Exercise

Student Page 8

Pull out Student Page 8. Write the student's name and the date for her as she watches, or ask her to write the name and date independently.

Read the following passage from *The Adventures of Pinocchio* out loud to the student. Explain that the carpenter Geppetto has found a beautiful piece of wood, and has decided to make a marionette (a puppet which is worked by strings that the puppetmaster holds from above).

Little as Geppetto's house was, it was neat and comfortable. It was a small room on the ground floor, with a tiny window under the stairway.

The furniture could not have been much simpler: a very old chair, a rickety old bed, and a tumble-down table. A fireplace full of burning logs was painted on the wall opposite the door. Over the fire, there was painted a pot full of something which kept boiling happily away and sending up clouds of what looked like real steam.

As soon as he reached home, Geppetto took his tools and began to cut and shape the wood into a marionette.

"What shall I call him?" he said to himself. "I think I'll call him Pinocchio."

—From *The Adventures of Pinocchio*
By Carlo Collodi

Ask the following questions. Remind the student to answer you in complete sentences. If she answers in a fragment, turn the fragment into a complete sentence, say it to her, and then ask her to repeat this sentence back to you. If she cannot answer a question, read her the part of the passage that contains the answer, and then ask the question again.

Instructor: Was Geppetto's house big or small?

Student: *It was small.*

Instructor: Was it messy?

Student: *No, it was neat.* [If the student simply answers "No," ask, "What was it like?"]

Instructor: Geppetto had furniture in his room. Can you remember two of the pieces of furniture that were in his room?

Student: *He had a chair, a bed, and a table.*

Instructor: What was painted on one of the walls in his room?

Student: *A fireplace was painted on the wall.*

Instructor: What was painted above the fire?

Student: *A pot sending out steam was painted over the fire.*

Instructor: What did Geppetto begin to make when he got home?

Student: *Geppetto began to make a puppet OR a marionette.*

Instructor: Geppetto decided to name the marionette. What name did he give him?

Student: *Geppetto named him Pinocchio.*

Ask, "What is one thing you remember about the passage?" Write the student's answer down on Student Page 8 as she watches. This answer can be the same as one of the answers above.

DAY THREE: Copywork

Student Page 9

Focus: Beginning capitals and ending periods; capitalizing first (proper) names

Pull out Student Page 9. Write the student's name and the date for her as she watches, or ask her to write the name and date independently. The following two model sentences are already printed on it:

The puppet was Pinocchio.

Geppetto made the puppet Pinocchio out of wood.

Ask the student to look carefully at the sentences, and to point out the capital letters at the beginning of the sentences and the periods at the end. Then ask her to point out the first names in each sentence. Remind her that all first names are **proper nouns**, and are capitalized. Then, ask her to point out the capital letters that begin each proper noun.

Watch the student as she writes in pencil. If she begins to make an error, gently stop her and ask her to look at the model again.

DAY FOUR: Narration Exercise

Student Page 10

Pull out Student Page 10. Write the student's name and the date for her as she watches, or ask her to write the name and date independently.

Read the following passage out loud to the student. Before you begin, explain that Pinocchio has been left alone in the house with nothing to eat.

For, as night came on, a queer, empty feeling at the pit of his stomach reminded the marionette that he had eaten nothing as yet.

A boy's appetite grows very fast, and in a few moments the queer, empty feeling had become hunger, and the hunger grew bigger and bigger, until soon he was as ravenous as a bear.

Poor Pinocchio ran to the fireplace where the pot was boiling and stretched out his hand to take the cover off, but to his amazement the pot was only painted! Think how he felt! His long nose became at least two inches longer.

He ran about the room, dug in all the boxes and drawers, and even looked under the bed in search of a piece of bread, hard though it might be, or a cookie, or perhaps a bit of fish. A bone left by a dog would have tasted good to him! But he found nothing.

And meanwhile his hunger grew and grew. The only relief poor Pinocchio had was to yawn; and he certainly did yawn, such a big yawn that his mouth stretched out to the tips of his ears. Soon he became dizzy and faint. He wept and wailed to himself: "The Talking Cricket was right. It was wrong of me to disobey Father and to run away from home. If he were here now, I wouldn't be so hungry! Oh, how horrible it is to be hungry!"

Suddenly, he saw, among the sweepings in a corner, something round and white that looked very much like a hen's egg. In a jiffy he pounced upon it. It was an egg.

—From *The Adventures of Pinocchio*
By Carlo Collodi

Ask the following questions:

Instructor: What problem did Pinocchio have at the beginning of the story?

Student: *He was hungry.*

Instructor: What animal was he as hungry as?

Student: *He was as hungry as a bear.*

Instructor: Where did he first go to get some food?

Student: *He ran to the fireplace where the pot was boiling.*

Instructor: Why was he disappointed when he got there?

Student: *He was disappointed because the pot was painted on the wall.*

Instructor: Pinocchio ran around the room looking for food. Can you remember two of the four things he hoped to find?

Student: *He was hoping to find a piece of bread, a cookie, a bit of fish, or a bone left by a dog.*

Instructor: What did Pinocchio finally find in the corner of the room?

Student: *He found an egg.*

Ask, “What is one thing you remember about the passage?” Write the student’s answer down on Student Page 10 as she watches. This answer can be the same as one of the answers above.

DAY FIVE (optional): Creative Writing

Student Pages 11-12

Pull out Student Pages 11-12. Write the student’s name and the date for her as she watches, or ask her to write the name and date independently.

Instructor: In the book *Pinocchio*, Geppetto’s wooden boy comes to life! Which one of your toys would you like to make come to life? Why did you choose that toy? In your response, make sure to use a capital letter for your toy’s first name. Then, if you like, draw a picture of your toy.

Remind the student to answer you in a complete sentence. If she answers in a fragment, turn the fragment into a complete sentence, say it to her, and then ask her to repeat this sentence back to you. Write the student’s answer down on the “Instructor” lines of Student Page 11 as she watches. Then have her copy the sentence onto the “Student” lines.

WEEK 3

DAY ONE: Copywork

Student Page 13

Focus: Beginning capitals and ending periods

Pull out Student Page 13. Write the student's name and the date for him as he watches, or ask him to write the name and date independently. The following two model sentences are already printed on it:

A poor miller had a daughter.

Once upon a time a poor miller had a beautiful daughter.

Ask the student to look carefully at the sentences. Explain that these sentences are from the beginning of the fairy tale called *Rumpelstilzkin*. You will read more of this story in the next lesson. Ask the student to point out the capital letters and the periods. Tell him that both of these are **complete sentences**.

Choose whichever sentence is appropriate to the student's handwriting ability and ask him to copy it on the lines provided. Watch the student as he writes in pencil. If he begins to make an error, gently stop him and ask him to look at the model again.

DAY TWO: Narration Exercise

Student Page 14

Pull out Student Page 14. Write the student's name and the date for him as he watches, or ask him to write the name and date independently.

Read the following passage out loud to the student. Before you begin, explain that this is the beginning of a very old story called *Rumpelstilzkin*. This version of the story was written down by a man named Andrew Lang in 1889—more than a hundred years ago. Andrew Lang's book contained many old stories which he had collected. It was called *The Blue Fairy Book*.

There was once upon a time a poor miller who had a very beautiful daughter. Now it happened one day that he had an audience with the king, and in order to appear a person of some importance he told him that he had a daughter who could spin straw into gold.

“Now that's a talent worth having,” said the king to the miller. “If your daughter is as clever as you say, bring her to my palace to-morrow, and I'll put her to the test.”

When the girl was brought to him he led her into a room full of straw, gave her a spinning-wheel and spindle, and said: “Now set to work and spin all night till early dawn, and if by that time you haven't spun the straw into gold you shall die.” Then he closed the door behind him and left her alone inside.

So the poor miller's daughter sat down, and didn't know what in the world she was to do. She hadn't the least idea of how to spin straw into gold, and became at last so miserable that she began to cry.

Suddenly the door opened, and in stepped a tiny little man and said: "Good-evening, Miss Miller-maid; why are you crying so bitterly?"

—From *The Blue Fairy Book*
by Andrew Lang

Ask the following questions. Remind the student to answer you in complete sentences. If he answers in a fragment, turn the fragment into a complete sentence, say it to him, and then ask him to repeat this sentence back to you. If he cannot answer a question, read him the part of the passage that contains the answer, and then ask the question again.

Instructor: What did the miller tell the king about his daughter?

Student: *He said that his daughter could spin straw into gold.*

Instructor: Was this true?

Student: *No, it was a lie.* [If necessary, prompt the child for a complete sentence; do not allow him to simply say "No."]

Instructor: Why did the miller tell this lie?

Student: *He wanted to look important.* [You may need to read the first paragraph again to the child before he answers.]

Instructor: When the king heard this, what did he tell the miller to do?

Student: *He told the miller to bring her to the palace.*

Instructor: When the girl came to the palace, where did the king put her?

Student: *He put her in a room full of straw.*

Instructor: What was the girl supposed to do?

Student: *She was supposed to spin the straw into gold.*

Instructor: What happened right at the end of the passage?

Student: *A tiny man came into the room and asked her why she was crying.*

Ask, "What is one thing you remember about the passage?" Write the student's answer down on Student Page 14 as he watches. This answer can be the same as one of the answers above.

DAY THREE: Copywork

Student Page 15

Focus: Beginning capitals and ending periods; capitalizing first (proper) names

Pull out Student Page 15. Write the student's name and the date for him as he watches, or ask him to write the name and date independently. The following two model sentences are already printed on it:

His name was Rumpelstiltzkin.
She asked him if his name was Sheepshanks or Cruickshanks.

Ask the student to look carefully at the sentences. Tell him that these sentences also come from *Rumpelstiltzkin*. After the tiny man asked the miller's daughter why she was crying, he told her that he would turn the straw into gold as long as she gave him her first baby. She agreed that she would. The little man turned the straw to gold—and the king was so delighted that he married the miller's daughter. When her first baby was born, the tiny man appeared and tried to take it. She begged him to let her keep the baby, and the man told her that she could keep the baby only if she could guess his name.

Ask the student to point out the capital letters that begin both sentences, and the periods that end them. Tell him that both of these are **complete sentences**. Then ask him to point to the first name[s] in each. Remind him that each name is a **proper noun** and begins with a capital letter.

Choose whichever sentence is appropriate to the student's handwriting ability. Watch the student as he writes in pencil. If he begins to make an error, gently stop him and ask him to look at the model again.

DAY FOUR: Narration Exercise

Student Page 16

Pull out Student Page 16. Write the student's name and the date for him as he watches, or ask him to write the name and date independently.

Read the following passage from *Rumpelstiltzkin* out loud to the student. Be sure to use slightly different voices for the Queen, the messenger, and Rumpelstiltzkin so that the student can differentiate between the lines of dialogue.

Then the Queen pondered the whole night over all the names she had ever heard, and sent a messenger to scour the land, and to pick up far and near any names he could come across. When the little man arrived on the following day she began with Kasper, Melchior, Belshazzar, and all the other

names she knew, in a string, but at each one the manikin called out: "That's not my name."

The next day she sent to inquire the names of all the people in the neighborhood, and had a long list of the most uncommon and extraordinary for the little man when he made his appearance. "Is your name, perhaps, Sheepshanks, Cruickshanks, Spindleshanks?" but he always replied: "That's not my name."

On the third day the messenger returned and announced: "I have not been able to find any new names, but as I came upon a high hill round the corner of the wood, where the foxes and hares bid each other good-night, I

saw a little house, and in front of the house burned a fire, and round the fire sprang the most grotesque little man, hopping on one leg and crying:

“To-morrow I brew, to-day I bake,
And then the child away I’ll take;
For little deems my royal dame
That Rumpelstiltzkin is my name!”

You can imagine the Queen’s delight at hearing the name, and when the little man stepped in shortly afterward and asked: “Now, my lady Queen, what’s my name?” she asked first: “Is your name Conrad?”

“NO.”

“Is your name Harry?”

“No.”

“Is your name perhaps, Rumpelstiltzkin?”

—From *The Blue Fairy Book*
by Andrew Lang

Ask the following questions. Remind the student to answer you in complete sentences. If he answers in a fragment, turn the fragment into a complete sentence, say it to him, and then ask him to repeat this sentence back to you. If he cannot answer a question, read him the part of the passage that contains the answer, and then ask the question again.

Instructor: Whom did the Queen send to find names?

Student: *She sent a messenger.*

Instructor: Can you remember one of the three names that she guessed when the little man first returned?

Student: *She guessed Kasper, Melchior, and Belshazzar.*

Instructor: Where did she look for names next?

Student: *She looked in the neighborhood.*

Instructor: Can you remember one of the three names that she guessed when the little man returned a second time?

Student: *She guessed Sheepshanks, Cruickshanks, and Spindleshanks.*

Instructor: How many days was the messenger gone?

Student: *He was gone three days.*

Instructor: What was Rumpelstiltzkin doing when the messenger saw him?

Student: *He was hopping around a fire.*

Instructor: Can you remember one of the two incorrect names that the queen guessed when Rumpelstiltzkin returned the third time?

Student: *She guessed Conrad and Harry.*

Ask, “What is one thing you remember about the passage?” Write the student’s answer down on Student Page 16 as he watches. This answer can be the same as one of the answers above.

DAY FIVE (optional): Creative Writing

Student Page 17

Today's activity is a bit different than regular activities. It does not include a narration or model sentence.

Pull out Student Page 17. Write the student's name and the date for him as he watches, or ask him to write the name and date independently.

Instructor: I will read you the three sentences on Student Page 17. Each one has a blank space where you will insert a word. You will write words into the blank spaces to complete the sentences.

At the bottom of the Student Page are three words. Read them out loud. You can use these words and choose where to put each one. Or, if you would rather, you can make up your own words to insert into the sentences.

WEEK 4

DAY ONE: Copywork

Student Page 18

Focus: Beginning capitals and ending periods; capitalizing first (proper) names

Pull out Student Page 18. Write the student's name and the date for her as she watches, or ask her to write the name and date independently. The following two model sentences are already printed on it:

Alice was silent.

The caterpillar was the first to speak.

Ask the student to look carefully at the sentences. While she is examining the sentences, explain that these sentences are from *Alice's Adventures in Wonderland*, by Lewis Carroll. Alice has fallen down a rabbit-hole, and now she is wandering through a very strange country. In this country, she is only three inches tall—and she has just met a large blue caterpillar who is sitting on top of a mushroom.

Ask the student to point out the first name in the first sentence. Remind her that names are always capitalized, because they are **proper nouns**. Ask her to point out the capital letter at the beginning of the second sentence and the periods at the end of both sentences.

Watch the student as she writes in pencil. If she begins to make an error, gently stop her and ask her to look at the model again.

DAY TWO: Narration Exercise

Student Page 19

Pull out Student Page 19. Write the student's name and the date for her as she watches, or ask her to write the name and date independently.

Explain to the student that a “hookah” is an old-fashioned type of pipe, and that to “contradict” someone is to say the opposite of what they tell you.

The Caterpillar was the first to speak.

“What size do you want to be?” it asked.

“Oh, I'm not particular as to size,” Alice hastily replied; “Only one doesn't like changing so often, you know.”

“I *don't* know,” said the Caterpillar.

Alice said nothing; she had never been so much contradicted in all her life before, and she felt that she was losing her temper.

“Are you content now?” said the Caterpillar.

“Well, I should like to be a *little* larger, sir, if you wouldn't mind,” said Alice: “three inches is such a wretched height to be.”

“It is a very good height indeed!” said the Caterpillar angrily, rearing itself upright as it spoke (it was exactly three inches high).

“But I’m not used to it!” pleaded poor Alice in a piteous tone. And she thought to herself, “I wish the creatures wouldn’t be so easily offended!”

“You’ll get used to it in time,” said the Caterpillar; and it put the hookah into its mouth and began smoking again.

This time Alice waited patiently until it chose to speak again. In a minute or two the Caterpillar took the hookah out of its mouth and yawned once or twice, and shook itself. Then it got down off the mushroom, and crawled away into the grass merely remarking as it went, “One side will make you grow taller, and the other side will make you grow shorter.”

“One side of *what?* The other side of *what?*” thought Alice to herself.

“Of the mushroom,” said the Caterpillar, just as if she had asked it aloud; and in another moment it was out of sight.

—From *Alice’s Adventures in Wonderland*
by Lewis Carroll

Ask the following questions. Remind the student to answer you in complete sentences. If she answers in a fragment, turn the fragment into a complete sentence, say it to her, and then ask her to repeat this sentence back to you. If she cannot answer a question, read her the part of the passage that contains the answer, and then ask the question again.

Instructor: How tall is the Caterpillar?

Student: *He is three inches tall.*

Instructor: Does Alice like being three inches tall?

Student: *No, she doesn’t.*

Instructor: Does she want to be smaller or larger?

Student: *She wants to be larger.*

Instructor: What does the Caterpillar tell Alice, right before he crawls away?

Student: *He says, “One side will make you taller and the other will make you shorter.”*

Instructor: What is he talking about?

Student: *He is talking about the mushroom.*

Ask, “What is one thing you remember about the passage?” Write the student’s answer down on Student Page 19 as she watches. This answer can be the same as one of the answers above.

DAY THREE: Copywork

Student Page 20

Focus: Beginning capitals and ending periods; capitalizing first (proper) names

Pull out Student Page 20. Write the student's name and the date for her as she watches, or ask her to write the name and date independently. The following two model sentences are already printed on it:

The first witness was the Hatter.
One of the jurors had a pencil that squeaked.

Ask the student to look carefully at the sentences. Explain that, at the end of *Alice's Adventures in Wonderland*, Alice goes to the trial of the Knave of Hearts, who is accused of stealing a plate of tarts (which are like tiny pies) from the Queen of Hearts. There are twelve "jurors" at the trial—animals who will listen to the evidence and decide whether the Knave of Hearts is guilty.

Ask the student to point out the beginning capitals and ending periods. Explain that "Hatter" begins with a capital letter because the writer Lewis Carroll is using it as a first (proper) name.

Choose whichever sentence is appropriate to the student's handwriting ability. Watch the student as she writes in pencil. If she begins to make an error, gently stop her and ask her to look at the model again.

DAY FOUR: Narration Exercise and Copywork

Student Page 21

Pull out Student Page 21. Write the student's name and the date for her as she watches, or ask her to write the name and date independently.

Read the following passage about the trial in *Alice's Adventures in Wonderland* out loud to the student.

The King and Queen of Hearts were seated on their throne when they arrived, with a great crowd assembled about them—all sorts of little birds and beasts, as well as the whole pack of cards: the Knave was standing before them, in chains, with a soldier on each side to guard him; and near the King was the White Rabbit, with a trumpet in one hand, and a scroll of parchment in the other. In the very middle of the court was a table, with a large dish of tarts upon it: they looked so good, that it made Alice quite hungry to look at them—"I wish they'd get the trial done," she thought, "and hand round the refreshments!" But there seemed to be no chance of this, so she began looking about her, to pass away the time.

Alice had never been in a court of justice before, but she had read about them in books, and she was quite pleased to find that she knew the name of

nearly everything there. “That’s the judge,” she said to herself, “because of his great wig.” The judge, by the way, was the King; and as he wore his crown over the wig...he did not look at all comfortable, and it was certainly not becoming.

“And that’s the jury-box,” thought Alice, “and those twelve creatures” (she was obliged to say “creatures,” you see, because some of them were animals, and some were birds), “I suppose they are the jurors.” She said this last word two or three times over to herself, being rather proud of it: for she thought, and rightly too, that very few little girls of her age knew the meaning of it at all. However, “jurymen” would have done just as well.

—From *Alice’s Adventures in Wonderland*
by Lewis Carroll

Ask the following questions. Remind the student to answer you in complete sentences. If she answers in a fragment, turn the fragment into a complete sentence, say it to her, and then ask her to repeat this sentence back to you. If she cannot answer a question, read her the part of the passage that contains the answer, and then ask the question again.

Instructor: Besides Alice, can you name two other characters who were in the part of the story I just read?

Student: *The King and Queen of Hearts, the Knave of Hearts, and the White Rabbit were all in the story.*

Instructor: What was on the table in the very middle of the court?

Student: *There was a large dish of tarts on the table.*

Instructor: What was the judge wearing that helped Alice recognize him?

Student: *He was wearing a wig.*

Instructor: Who was the judge?

Student: *The judge was the King of Hearts.*

Instructor: Who were the jurors?

Student: *The jurors were animals and birds.*

Instructor: Why was Alice proud of knowing the word “juror”?

Student: *She thought that few little girls her age would know that word.*

Ask, “What is one thing you remember about the passage?” Write the student’s answer down on the “Instructor” lines of Student Page 21 as she watches. This answer can be the same as one of the answers above.

Now ask the student to copy the sentence in pencil on the “Student” lines below the model. If the sentence is too long for comfort, she can copy only the first six to eight words.

DAY FIVE (optional): Creative Writing

Student Pages 22-23

Pull out Student Pages 22-23. Write the student's name and the date for her as she watches, or ask her to write the name and date independently.

Instructor: Describe the last dream you remember. Use complete sentences. If you like, draw an illustration to accompany your sentence.

Remind the student to answer you in a complete sentence. If she answers in a fragment, turn the fragment into a complete sentence, say it to her, and then ask her to repeat this sentence back to you. Write the student's answer down on the "Instructor" lines of Student Page 22 as she watches. Then have her copy the sentence onto the "Student" lines.

WEEK 5

DAY ONE: Copywork

Student Page 24

Focus: Capitalizing first and last names

Pull out Student Page 24. Write the student's name and the date for him as he watches, or ask him to write the name and date independently. The following two model sentences are already printed on it:

Jacob Grimm wrote down fairy tales.
Jacob Grimm and Wilhelm Grimm were brothers who collected fairy tales.

Ask the student to look carefully at the sentences. While he is examining the sentences, explain that Jacob and Wilhelm Grimm lived in Germany over a hundred years ago. They collected fairy tales that the German people had been telling each other for many years and wrote them down. Many of the stories that children know come from the books written by the Grimm brothers.

Remind the student that both the first and last names of people are **proper nouns**. Ask the student to point out which of these names are first names and which are last names. Jacob and Wilhelm Grimm have the same last name, or family name, because they are brothers. Now ask the student to point out the capital letters that begin the first and last names.

Choose whichever sentence is appropriate to the student's handwriting ability and ask the student to copy it. Watch the student as he writes in pencil. If he begins to make an error, gently stop him and ask him to look at the model again.

DAY TWO: Narration Exercise

Student Page 25

Pull out Student Page 25. Write the student's name and the date for him as he watches, or ask him to write the name and date independently.

Tell the student that the following story is from the beginning of one of the Grimms' fairy tales.

One fine evening a young princess went out to take a walk by herself in a wood. When she came to a cool spring of water, she sat herself down to rest a while.

Now she had a golden ball in her hand, which was her favourite plaything; and she was always tossing it up into the air, and catching it again as it fell. After a time she threw it up so high that she missed catching it as it fell; and the ball bounded away, and rolled along upon the ground, till at last it fell down into the spring. The princess looked into the spring after her ball, but it was very deep, so deep that she could not see the bottom of it. Then she began to wail over her loss, and said, "Alas! if I could only get my ball

again, I would give all my fine clothes and jewels, and everything that I have in the world.”

While she was speaking, a frog put its head out of the water, and said, “Princess, why do you weep so bitterly?”

“Alas!” said she, “what can you do for me, you nasty frog? My golden ball has fallen into the spring.”

The frog said, “I don’t want your pearls, and jewels, and fine clothes; but if you will love me, and let me live with you and eat from off your golden plate, and sleep upon your bed, I will bring you your ball again.”

The princess thought to herself, “What nonsense this silly frog is talking! He can never even get out of the spring to visit me, so I will agree.” So she said to the frog, “Well, if you will bring me my ball, I will do all you ask.”

Then the frog put his head down, and dove deep under the water. After a little while he came up again, with the ball in his mouth, and threw it on the edge of the spring. As soon as the young princess saw her ball, she ran to pick it up; and she was so overjoyed to have it in her hand again, that she never thought of the frog, but ran home with it as fast as she could.

The frog called after her, “Stay, princess, and take me with you as you said.” But she did not stop to hear a word.

—From “The Frog Prince,” by Jacob and Wilhelm Grimm
translated by Edgar Taylor and Marian Edwardes,
slightly condensed and modernized by Susan Wise Bauer

Ask the following questions. Remind the student to answer you in complete sentences. If he answers in a fragment, turn the fragment into a complete sentence, say it to him, and then ask him to repeat this sentence back to you. If he cannot answer a question, read him the part of the passage that contains the answer, and then ask the question again.

Instructor: What did the princess have in her hand?

Student: *She had a golden ball.*

Instructor: What happened to the golden ball?

Student: *It fell into the water OR She was throwing it up and down, and it fell into the spring.*

Instructor: What came out of the water to ask her why she was crying?

Student: *A frog came out of the water.*

Instructor: The frog asked for four things, in return for getting the ball back. Can you remember two of them?

Student: *He wanted the princess to love him; he wanted to live with her; he wanted to eat off her golden plate; he wanted to sleep on her bed.*

Instructor: Why did the princess agree to this?

Student: *She thought that the frog couldn’t get out of the spring.*

Instructor: When the princess had her ball back, what did she do?

Student: *She ran home without listening to the frog.*

Instructor: What did the frog do when the princess ran home?

Student: *He called after her.*

Ask, “What is one thing you remember about the passage?” Write the student’s answer down on Student Page 25 as he watches. This answer can be the same as one of the answers above.

DAY THREE: Copywork

Student Page 26

Focus: Capitalizing first and last names

Pull out Student Page 26. Write the student’s name and the date for him as he watches, or ask him to write the name and date independently. The following two model sentences are already printed on it:

Edgar Taylor translated the fairy tales.

Edgar Taylor and Marian Edwardes translated the fairy tales
into English.

Ask the student to look carefully at the sentences. While he is examining the sentences, tell him that Jacob and Wilhelm Grimm lived in Germany. The Grimm brothers first published their fairy tales in 1812, over two hundred years ago. About ten years later, in 1823, two English writers named Edgar Taylor and Marian Edwardes translated the German stories into English so that English-speaking children could read them. Ask the student to point out the capital letters that begin the first and last names in the sentences.

Choose whichever sentence is appropriate to the student’s handwriting ability. Watch the student as he writes in pencil. If he begins to make an error, gently stop him and ask him to look at the model again.

DAY FOUR: Narration Exercise and Copywork

Student Page 27

Pull out Student Page 27. Write the student’s name and the date for him as he watches, or ask him to write the name and date independently.

Tell the student that, in the fairy tale, the princess went home and ate dinner with her father, the king. While she was eating, the frog came to the door of the palace and begged for the princess to fulfill her promise. The king listened to the frog’s story. Here is what he said to his daughter:

Then the king said to the young princess, “As you have given your word you must keep it; so go and let him in.”

She did so, and the frog hopped into the room, and then straight on—tap, tap, splash, splash—From the bottom of the room to the top, till he came up close to the table where the princess sat.

“Please, lift me up on your chair,” he said to the princess, “and let me sit next to you.” As soon as she had done this, the frog said, “Put your plate nearer to me, that I may eat out of it.” This she did, and when he had eaten as much as he could, he said, “Now I am tired; carry me upstairs, and put me into your bed.”

And the princess, though very unwilling, took him up in her hand, and put him upon the pillow of her own bed, where he slept all night long.

As soon as it was light he jumped up, hopped downstairs, and went out of the house. “Now, then,” thought the princess, “at last he is gone, and I shall be troubled with him no more.”

But she was mistaken; for when night came again she heard the same tapping at the door. When the princess opened the door the frog came in, and slept upon her pillow as before, till the morning broke. And the third night he did the same.

But when the princess awoke on the following morning she was astonished to see, instead of the frog, a handsome prince standing at the head of her bed.

He told her that he had been enchanted by a spiteful fairy, who had changed him into a frog; and that he had been cursed to remain a frog until a princess should take him out of the spring, and let him eat from her plate, and sleep upon her bed for three nights. “You,” said the prince, “have broken the spell. Please, come with me to my father’s kingdom, where I will marry you, and love you as long as you live.”

—From “The Frog Prince,” by Jacob and Wilhelm Grimm
translated by Edgar Taylor and Marian Edwardes,
slightly condensed and modernized by Susan Wise Bauer

Ask the following questions. Remind the student to answer you in complete sentences. If he answers in a fragment, turn the fragment into a complete sentence, say it to him, and then ask him to repeat this sentence back to you. If he cannot answer a question, read him the part of the passage that contains the answer, and then ask the question again.

Instructor: What did the king tell his daughter?

Student: *He told her that she had to keep her promise.*

Instructor: Where did the frog insist on sitting?

Student: *He wanted to sit on the princess’s chair.*

Instructor: What did the frog eat out of?

Student: *He ate out of the princess’s plate.*

Instructor: Where did he insist on sleeping?

Student: *He slept on the princess's bed.*

Instructor: When the frog hopped out of the princess's room in the morning, what did she think?

Student: *She thought that he was gone.*

Instructor: Was the frog gone for good?

Student: *No; he came back.*

Instructor: How many nights did the frog stay with the princess?

Student: *He stayed for three nights.*

Instructor: What did he change into on the third day?

Student: *He changed into a handsome prince.*

Ask, "What is one thing you remember about the passage?" Write the student's answer down on the "Instructor" lines of Student Page 27 as he watches. This answer can be the same as one of the answers above.

Now ask the student to copy the sentence in pencil on the "Student" lines below the model. If the sentence is too long for comfort, he can copy only the first six to eight words.

DAY FIVE (optional): Creative Writing

Student Pages 28-29

Pull out Student Pages 28-29. Write the student's name and the date for him as he watches, or ask him to write the name and date independently.

Instructor: Today you are going to imagine you stepped into a fairy tale! Choose **one** of the following scenarios, and then decide what is the first thing you would do!

- What if you were one of Cinderella's rats and you suddenly turned into a horse?
- What if you were one of the Three Little Pigs and a wolf started blowing on your house?
- What if you were sad because you lost your favorite ball in a lake, and then a frog appeared and started talking to you?

If you like, draw a picture for your fairy tale.

Remind the student to answer you in a complete sentence. If he answers in a fragment, turn the fragment into a complete sentence, say it to him, and then ask him to repeat this sentence back to you. Write the student's answer down on the "Instructor" lines of Student Page 28 as he watches. Then have him copy the sentence onto the "Student" lines.

WEEK 6

DAY ONE: Copywork

Student Page 30

Focus: Capitalizing first and last names; forming commas

Pull out Student Page 30. Write the student's name and the date for her as she watches, or ask her to write the name and date independently.

The following two model sentences are already printed on the Student Page:

Jane and Michael Banks stared.

Jane and Michael Banks stared at their new nanny, Mary Poppins.

Ask the student to look carefully at the sentences. Explain that the book *Mary Poppins* is the first in a series of stories about a mysterious and magical English nanny named Mary Poppins. She comes to live with the Banks family in London to take care of the children.

Remind the student that first and last names are **proper nouns**. Ask the student to point out the capital letters that begin the first and last names in both sentences. Remind her that names are always capitalized because they are proper nouns.

Point out the comma in the second sentence. Ask the student to practice making commas in the blank space at the bottom of Student Page 30. Commas are like periods with little tails that curve off to the left.

Choose whichever sentence is appropriate to the student's handwriting ability. Watch the student as she writes in pencil. If she begins to make an error, gently stop her and ask her to look at the model again.

DAY TWO: Narration Exercise

Student Page 31

Pull out Student Page 31. Write the student's name and the date for her as she watches, or ask her to write the name and date independently.

Read the following passage out loud to the student. Explain that Mary Poppins has just arrived and taken the position as the nanny for the Banks children: Jane, Michael, and the baby twins, who are named John and Barbara. In this part of the story, Mary Poppins is opening her large bag as Jane and Michael look on.

You may need to explain that "lozenges" are small hard candies that have medicine in them.

By this time the bag was open, and Jane and Michael were more than surprised to find it was completely empty.

"Why," said Jane, "there's nothing in it!"

"What do you mean—nothing?" demanded Mary Poppins, drawing herself up and looking as though she had been insulted. "Nothing in it, did you say?"

And with that she took out from the empty bag a starched white apron and tied it round her waist. Next she unpacked a large cake of Sunlight soap, a toothbrush, a packet of hairpins, a bottle of scent, a small folding armchair and a box of lozenges.

Jane and Michael stared.

“But I saw,” whispered Michael. “It was empty.”

“Hush!” said Jane, as Mary Poppins took out a large bottle labelled “One Tea-Spoon to be Taken at Bed-Time.”

A spoon was attached to the neck of the bottle, and into this Mary Poppins poured a dark crimson fluid.

“Is that your medicine?” enquired Michael, looking very interested.

“No, yours,” said Mary Poppins, holding out the spoon to him. Michael stared. He wrinkled up his nose. He began to protest.

“I don’t want it. I don’t need it. I won’t!”

But Mary Poppins’s eyes were fixed upon him, and Michael suddenly discovered that you could not look at Mary Poppins and disobey her.

—From *Mary Poppins*
by P. L. Travers

Ask the following questions. Remind the student to answer you in complete sentences. If she answers in a fragment, turn the fragment into a complete sentence, say it to her, and then ask her to repeat this sentence back to you. If she cannot answer a question, read her the part of the passage that contains the answer, and then ask the question again.

Instructor: What did Jane and Michael see when they looked into Mary Poppins’s bag?

Student: *They didn’t see anything in it.*

Instructor: What is the first thing that Mary Poppins pulled out of her bag?

Student: *She pulled out a white apron.*

Instructor: Mary Poppins then pulled several other items out of her bag. Can you remember two of them?

Student: *She pulled out soap, a toothbrush, hairpins, a bottle of scent, a small folding armchair, and a box of lozenges.*

Instructor: What did Mary Poppins pull out of the bag to give to Michael?

Student: *She pulled out some medicine.*

Instructor: What color was the medicine?

Student: *It was dark crimson OR dark red.*

Instructor: What did Michael do when he learned that the medicine was for him?

Student: *He said that he didn’t want it.*

Instructor: Was Michael able to disobey Mary Poppins?

Student: *No, he was not.*

Ask, “What is one thing you remember about the passage?” Write the student’s answer down on Student Page 31 as she watches. This answer can be the same as one of the answers above.

DAY THREE: Copywork

Student Page 32

Focus: Capitalizing first and last names; forming commas

Pull out Student Page 32. Write the student’s name and the date for her as she watches, or ask her to write the name and date independently.

The following two model sentences are already printed on the Student Page:

Mary Poppins gave Jane and Michael medicine.

Mary Poppins taught Jane and Michael Banks how to say the word
supercalifragilisticexpialidocious.

Ask the student to look carefully at the sentences. Explain that Mary Poppins is the full name of Jane and Michael’s new nanny. Remind the student that both first and last names are capitalized. Jane and Michael are the first names of the older Banks children; Banks is their last name. Sound out the word “*supercalifragilisticexpialidocious*” for the student and explain that this a nonsense word, made up for fun.

Ask the student to practice making commas at the bottom of Student Page 32.

Choose whichever sentence is appropriate to the student’s handwriting ability and ask her to copy it on the lines provided. Watch the student as she writes in pencil. If she begins to make an error, gently stop her and ask her to look at the model again.

DAY FOUR: Narration Exercise and Copywork

Student Page 33

Pull out Student Page 33. Write the student’s name and the date for her as she watches, or ask her to write the name and date independently.

Explain to the student that the following passage from *Mary Poppins* describes the magic medicine that she gives the children. It changes its taste every time a new person swallows it. John and Barbara are the baby twins in the Banks family; Michael is the first child to take the medicine.

There was something strange and extraordinary about her—something that was frightening and at the same time most exciting. The spoon came nearer. He held his breath, shut his eyes and gulped. A delicious taste ran round his mouth. He turned his tongue in it. He swallowed, and a happy smile ran round his face.

“Strawberry ice,” he said ecstatically. “More, more, more!”

But Mary Poppins, her face as stern as before, was pouring out a dose for Jane. It ran into the spoon, silvery, greeny, yellowy. Jane tasted it.

“Lime-juice cordial,” she said, sliding her tongue deliciously over her lips. But when she saw Mary Poppins moving towards the twins with the bottle, Jane rushed at her.

“Oh no—please. They’re too young. It wouldn’t be good for them. Please!”

Mary Poppins, however, took no notice, but with a warning, terrible glance at Jane, tipped the spoon towards John’s mouth. He lapped at it eagerly, and by the few drops that were spilt on his bib, Jane and Michael could tell that the substance in the spoon this time was milk. Then Barbara had her share, and she gurgled and licked the spoon twice.

Mary Poppins then poured out another dose and solemnly took it herself.

“Rum punch,” she said, smacking her lips and corking the bottle.

Jane’s eyes and Michael’s popped with astonishment, but they were not given much time to wonder, for Mary Poppins, having put the miraculous bottle on the mantelpiece, turned to them.

“Now,” she said, “spit-spot into bed.”

—From *Mary Poppins*
by P. L. Travers

Ask the following questions. Remind the student to answer you in complete sentences. If she answers in a fragment, turn the fragment into a complete sentence, say it to her, and then ask her to repeat this sentence back to you. If she cannot answer a question, read her the part of the passage that contains the answer, and then ask the question again.

Instructor: What did Michael’s medicine taste like?

Student: *It tasted like strawberry ice [ice cream].*

Instructor: What fruit did Jane’s medicine taste like?

Student: *It tasted like limes.*

Instructor: Why did Jane not want Mary Poppins to give medicine to the twins?

Student: *They were too young.*

Instructor: What did the twins’ medicine turn into?

Student: *It turned into milk.*

Instructor: After everyone had their medicine, what did Mary Poppins tell them to do?

Student: *She told them to go to bed.*

Ask, “What is one thing you remember about the passage?” Write down the student’s answer on the “Instructor” lines of Student Page 33 as she watches. This answer can be the same as one of the answers above.

Now ask the student to copy the sentence in pencil on the “Student” lines below the model. If the sentence is too long for comfort, she can copy only the first six to eight words.

DAY FIVE (optional): Creative Writing

Student Page 34

This lesson does not include a narration or model sentence.

Pull out Student Page 34. Write the student's name and the date for her as she watches, or ask her to write the name and date independently.

Instructor: On Student Page 34, draw a picture of your dream babysitter. Use your imagination! It could even be an animal, if you would like! When you finish your picture, write your babysitter's first and last name on the bottom of the picture. (You can make this name up!) Be sure to use proper capitalization.

Date _____

Week 28
Day Five

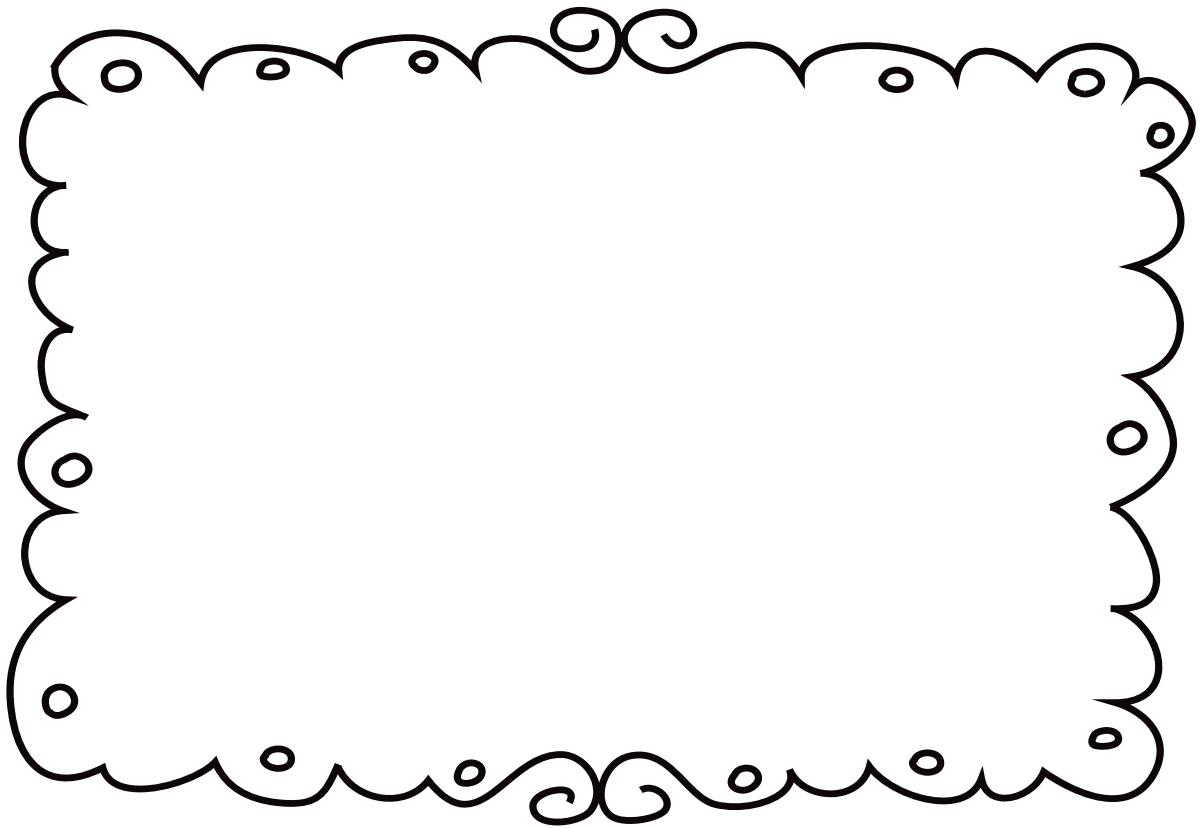
Name _____

Creative Writing

Instructor

Student

Handwriting practice lines consisting of ten sets of three horizontal lines (top solid, middle dashed, bottom solid).



WRITING WITH EASE, REVISED EDITION

Level One

part of *The Complete Writer*

STUDENT PAGES

By

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Copywork

There were no roads.

The deer and the rabbits would be shy and swift.

Narration

From *Little House in the Big Woods*, by Laura Ingalls Wilder

What is one thing you remember about the passage?

Handwriting practice lines consisting of solid top and bottom lines with a dashed midline, repeated multiple times for student response.



Copywork

Pa owned a pig.

There was plenty of fresh meat to last for a long time.

Narration

From *Little House in the Big Woods*, by Laura Ingalls Wilder

What is one thing you remember about the passage?

Handwriting practice lines consisting of solid top and bottom lines with a dashed middle line, repeated multiple times for student response.



Date _____

Week 1
Day Five

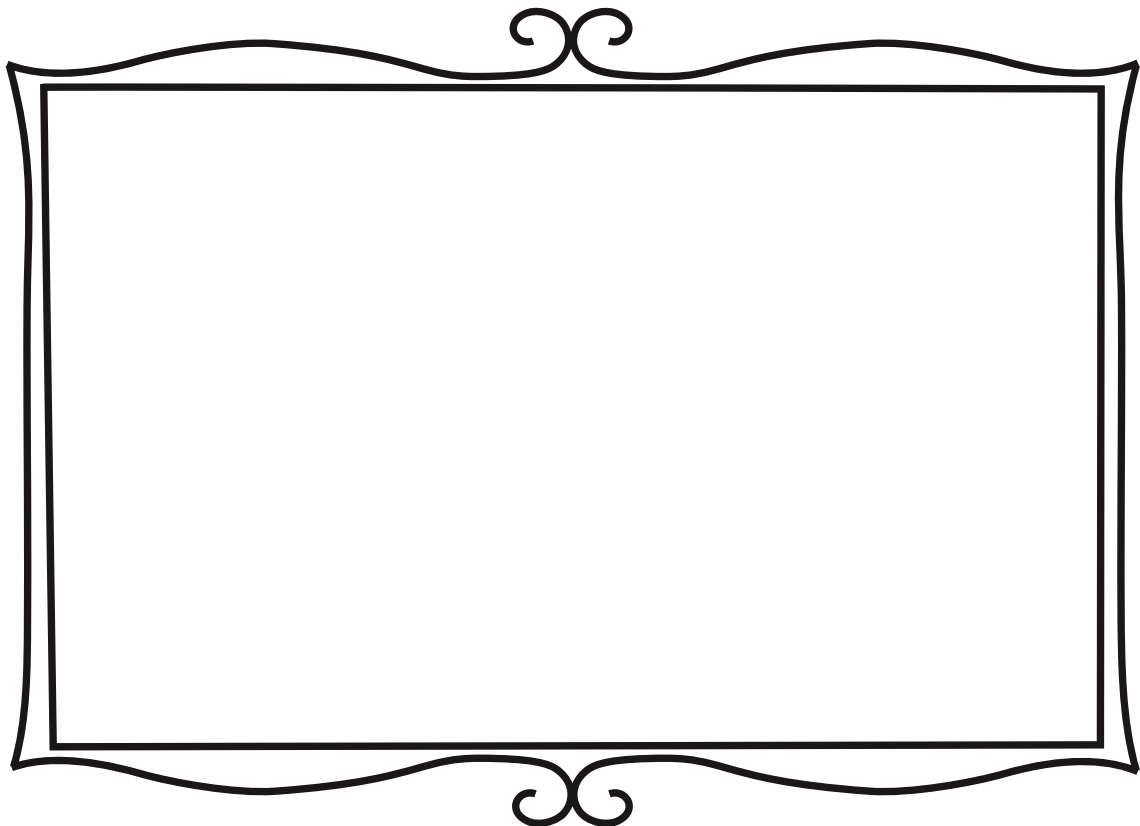
Name _____

Creative Writing

Instructor

Student

Handwriting practice lines consisting of ten sets of horizontal lines. Each set includes a solid top line, a dashed middle line, and a solid bottom line.



Copywork

Geppetto made Pinocchio.

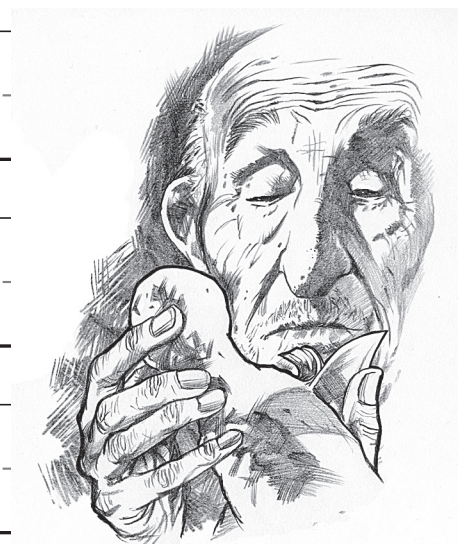
Geppetto decided to make a wooden puppet named Pinocchio.

Narration

From *The Adventures of Pinocchio*, by Carlo Collodi

What is one thing you remember about the passage?

Handwriting practice lines consisting of solid top and bottom lines with a dashed midline, repeated multiple times for student response.



Copywork

The puppet was Pinocchio.

Geppetto made the puppet Pinocchio out of wood.

Narration

From *The Adventures of Pinocchio*, by Carlo Collodi

What is one thing you remember about the passage?

Handwriting practice lines consisting of solid top and bottom lines with a dashed middle line, repeated multiple times for student response.



Date _____

Week 2
Day Five

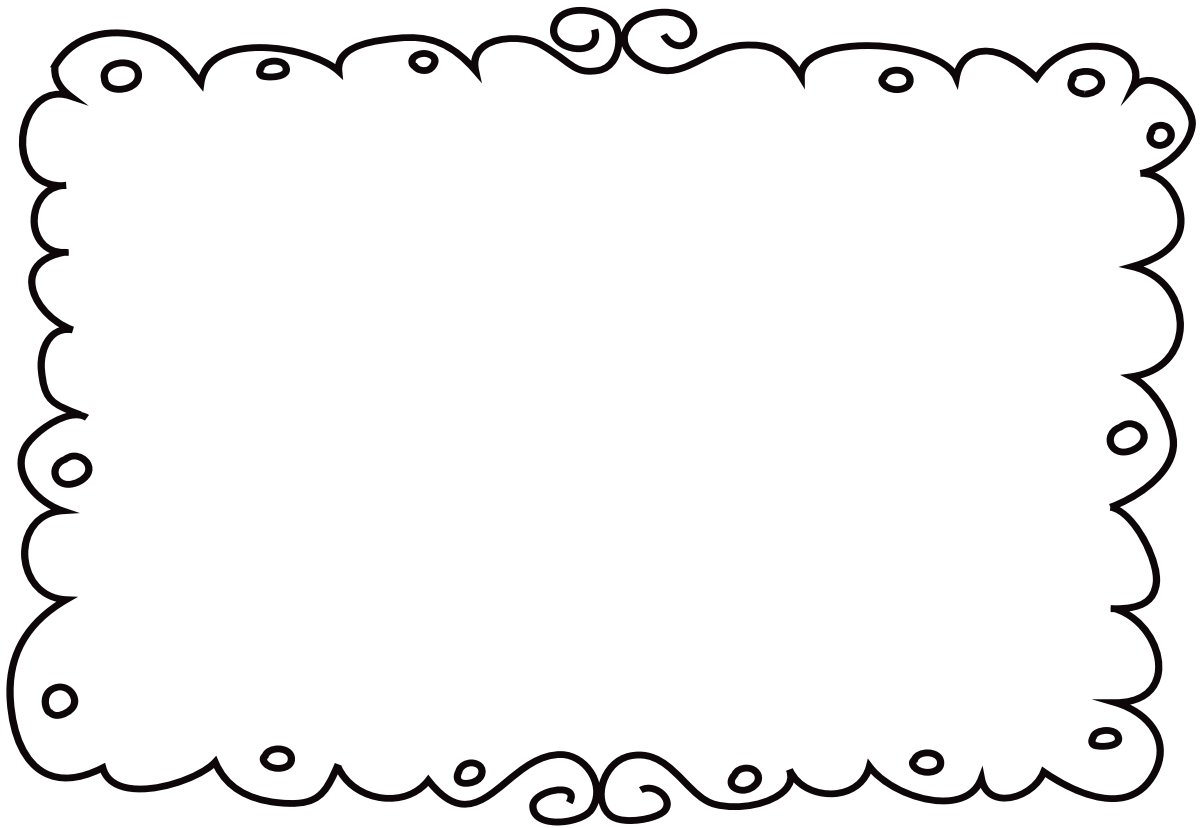
Name _____

Creative Writing

Instructor

Student

Handwriting practice lines consisting of ten sets of three horizontal lines (top solid, middle dashed, bottom solid).



Copywork

A poor miller had a daughter.

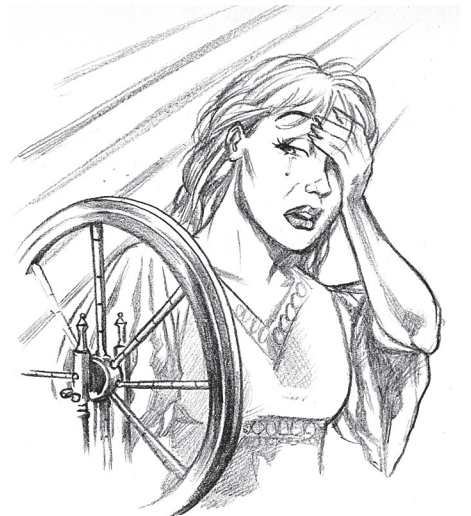
Once upon a time a poor miller had a beautiful daughter.

Narration

From *The Blue Fairy Book*, by Andrew Lang

What is one thing you remember about the passage?

Handwriting practice lines consisting of solid top and bottom lines with a dashed middle line, repeated multiple times for student response.



Copywork

His name was Rumpelstilzkin.

She asked him if his name was Sheepshanks or Cruickshanks.

Narration

From *The Blue Fairy Book*, by Andrew Lang

What is one thing you remember about the passage?

Handwriting practice lines consisting of solid top and bottom lines with a dashed midline, repeated multiple times for student response.



Creative Writing

The cow _____ for hours.



The pig _____ to the tune of Happy Birthday.



The dog _____ all the way home.



danced

burped

skipped

Copywork

Alice was silent.

The caterpillar was the first to speak.

Narration

From *Alice's Adventures in Wonderland*, by Lewis Carroll

What is one thing you remember about the passage?

Handwriting practice lines consisting of solid top and bottom lines with a dashed midline, repeated multiple times for student response.



Copywork

The first witness was the Hatter.

One of the jurors had a pencil that squeaked.

Narration and Copywork

From *Alice's Adventures in Wonderland*, by Lewis Carroll

What is one thing you remember about the passage?

Instructor



Student

Date _____

Week 4
Day Five

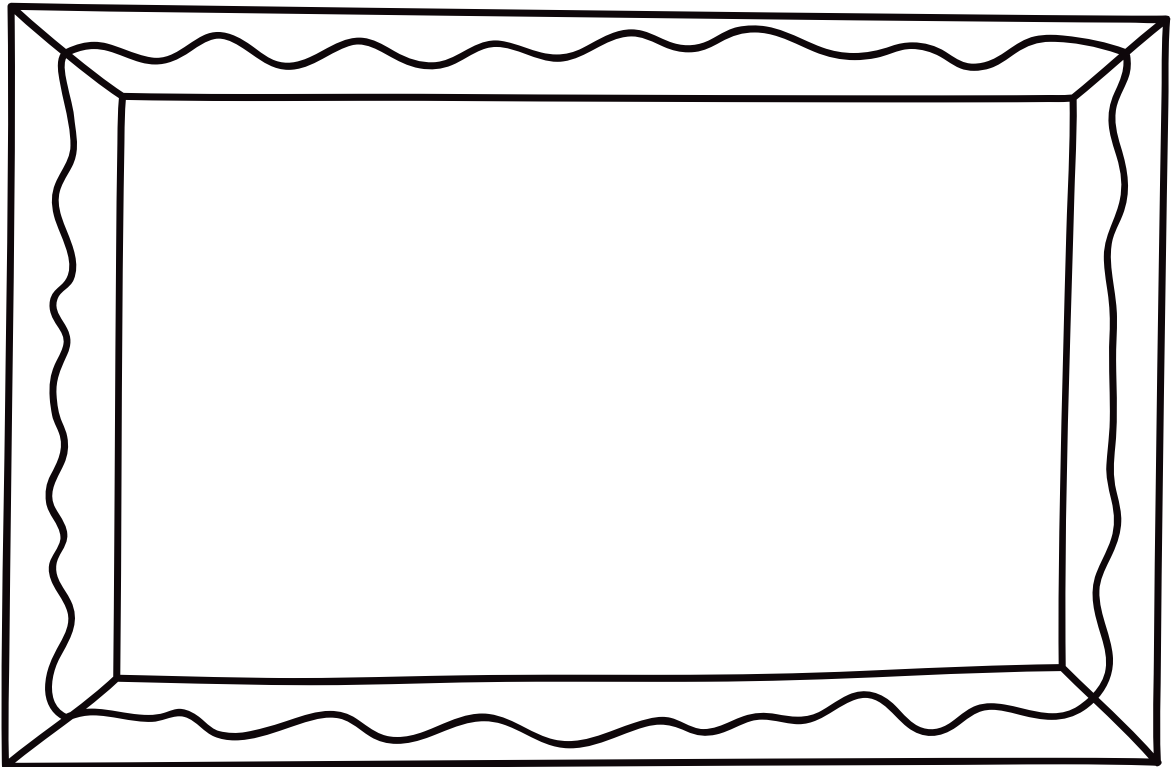
Name _____

Creative Writing

Instructor

Student

Handwriting practice lines consisting of five sets of three horizontal lines each. Each set includes a solid top line, a dashed middle line, and a solid bottom line.



Copywork

Jacob Grimm wrote down fairy tales.

Jacob Grimm and Wilhelm Grimm were brothers who collected fairy tales.

Narration

From “The Frog Prince,” by Jacob and Wilhelm Grimm

What is one thing you remember about the passage?

Handwriting practice lines consisting of solid top and bottom lines with a dashed middle line, repeated 10 times.



Copywork

Edgar Taylor translated the fairy tales.

Edgar Taylor and Marian Edwardes translated the fairy tales into English.

Narration and Copywork

From "The Frog Prince," by Jacob and Wilhelm Grimm

What is one thing you remember about the passage?

Instructor



Student

Date _____

Week 5
Day Five

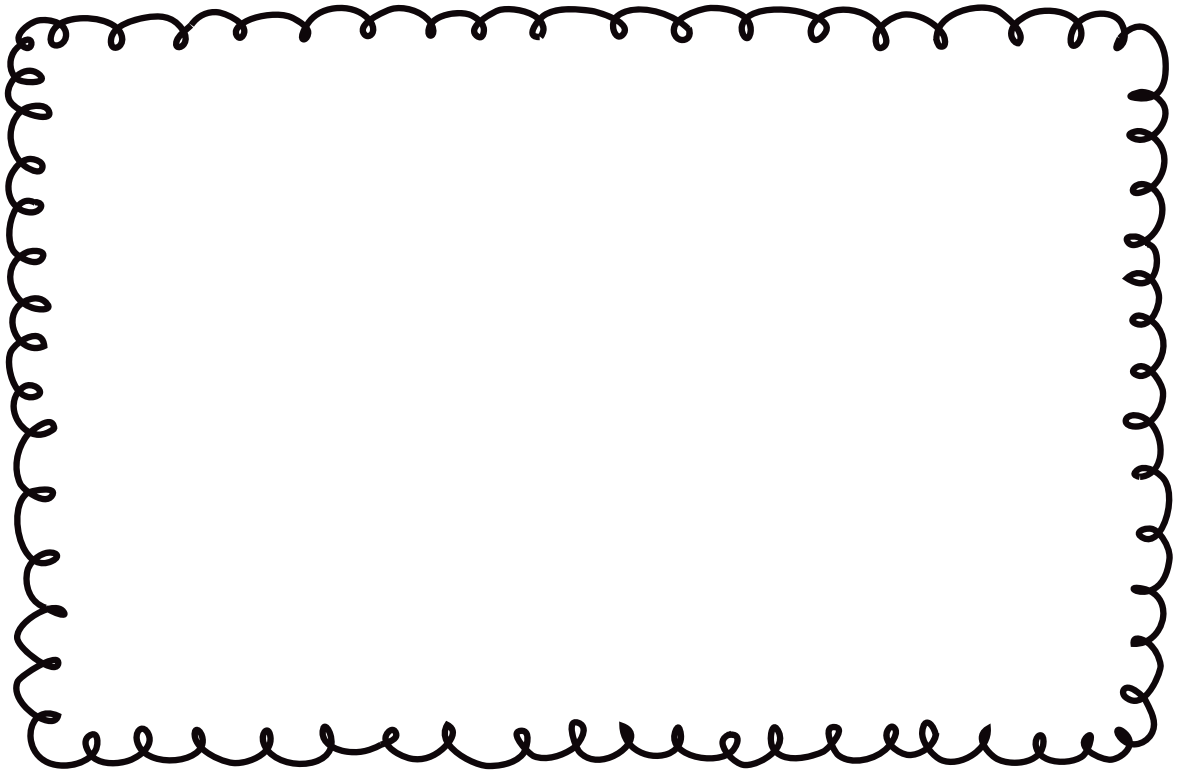
Name _____

Creative Writing

Instructor

Student

Handwriting practice lines consisting of ten sets of three horizontal lines (top solid, middle dashed, bottom solid).



Copywork

Jane and Michael Banks stared.

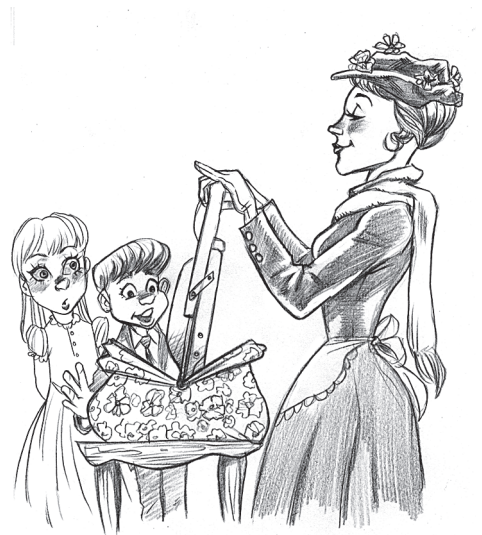
Jane and Michael Banks stared at their new nanny,
Mary Poppins.

Narration

From *Mary Poppins*, by P. L. Travers

What is one thing you remember about the passage?

Handwriting practice lines consisting of solid top and bottom lines with a dashed middle line, repeated multiple times for student use.



Copywork

Mary Poppins gave Jane and Michael medicine.

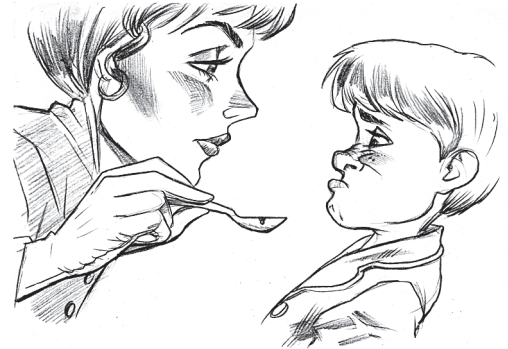
Mary Poppins taught Jane and Michael Banks how to say
the word supercalifragilisticexpialidocious.

Narration and Copywork

From *Mary Poppins*, by P. L. Travers

What is one thing you remember about the passage?

Instructor



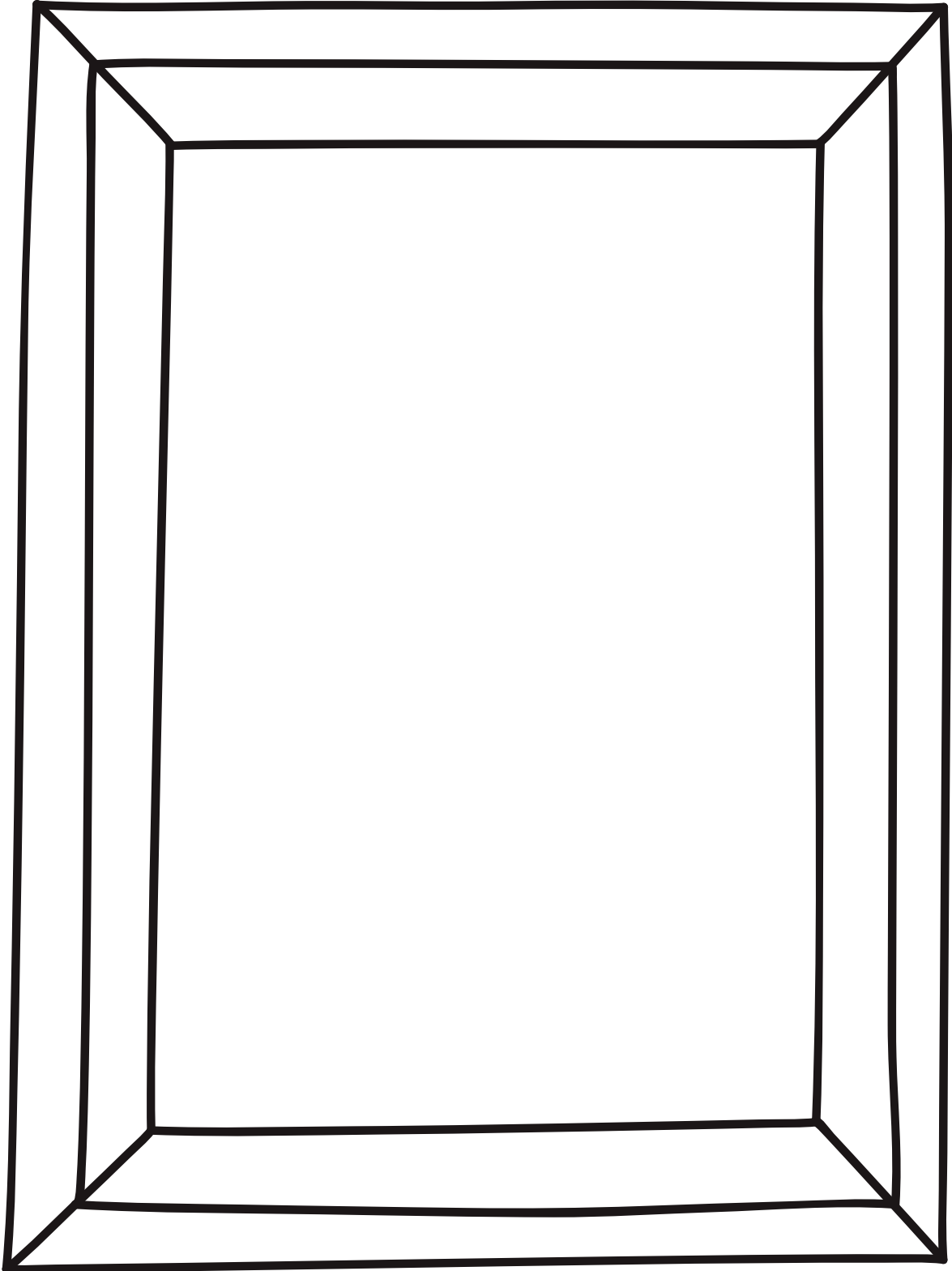
Student

Date _____

Week 6
Day Five

Name _____

Creative Writing



Copywork

In the morning Mr. Scott slid down the rope and dug.

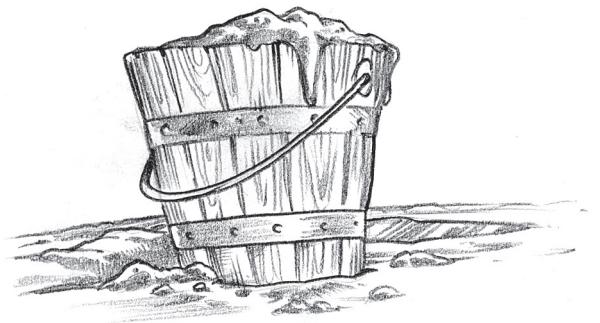
The buckets came up full of mud, and Pa and Mr. Scott worked every day in deeper mud.

Narration

From *Little House on the Prairie*, by Laura Ingalls Wilder

What is one thing you remember about the passage?

Handwriting practice lines consisting of solid top and bottom lines with a dashed midline, repeated multiple times for student response.



Copywork

Grasshoppers beat down from the sky and swarmed thick over the ground.

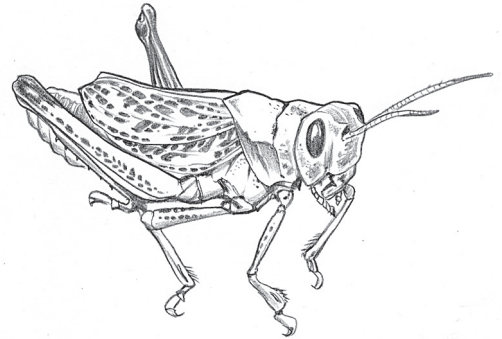
Millions and millions of grasshoppers were eating now. You could hear the millions of jaws biting and chewing.

Narration and Copywork

From *On the Banks of Plum Creek*, by Laura Ingalls Wilder

What is one thing you remember about the passage?

Instructor



Student
