

# THE ARTIOS™ HOME COMPANION SERIES

## “After Darkness I Hope For Light”

THE FALL OF ROME TO THE REFORMATION

Elementary School

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ANALYTICAL GRAMMAR

*This volume's title is translated from Post tenebras spero lucem ("After darkness, I hope for light"), derived from the Latin Vulgate version of Job 17:12, which came to be adopted as the motto of the Protestant Reformation.*

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# The Artios Home Companion Series

## Integration Chart

Unit #	History	Literature (Introduction - <i>Page 330</i> )
Unit 1	EL: The End of the Western Roman Empire <b>Page 13</b> MS: The Fall of the Western Roman Empire  HS: Decline of the Western Roman Empire	EL: <i>Son of Charlemagne</i> , Barbara Willard <b>Page 334</b>  MS: <i>Confessions</i> , Augustine of Hippo  HS: <i>City of God</i> , St. Augustine
Unit 2	EL: The Fall of Rome <b>Page 21</b> MS: Rome Falls  HS: The Fall of Rome and the Rise of the Franks	EL: <i>Son of Charlemagne</i> , Barbara Willard <b>Page 335</b> MS: <i>Confessions</i> , Augustine of Hippo  HS: <i>City of God</i> , St. Augustine
Unit 3	EL: The Middle Ages Begin and Justinian Reigns <b>Page 33</b> MS: The Medieval Time Period Begins – Justinian Rules  HS: Byzantine Empire - Justinian the Great	EL: <i>Son of Charlemagne</i> , Barbara Willard <b>Page 336</b>  MS: <i>Confessions</i> , Augustine of Hippo  HS: <i>City of God</i> , St. Augustine
Unit 4	EL: The Church Becomes Powerful <b>Page 38</b> MS: Popes Rise to Power  HS: Rise of the Papacy	EL: <i>Son of Charlemagne</i> , Barbara Willard <b>Page 336</b> MS: <i>Confessions</i> , Augustine of Hippo  HS: <i>City of God</i> , St. Augustine
Unit 5	EL: Islam's Rise and Medieval Africa <b>Page 42</b> MS: The Rise of Islam, and Medieval Africa  HS: Islam's Rise and Africa's Medieval Kingdom	EL: <i>Son of Charlemagne</i> , Barbara Willard <b>Page 336</b> MS: <i>Confessions</i> , Augustine of Hippo  HS: <i>Beowulf</i> , author unknown
Unit 6	EL: Charlemagne's Kingdom <b>Page 54</b> MS: Charlemagne and the Frankish Kings  HS: The Carolingian Kings	EL: <i>Son of Charlemagne</i> , Barbara Willard <b>Page 337</b> MS: <i>Confessions</i> , Augustine of Hippo  HS: <i>Beowulf</i> , author unknown
Unit 7	EL: The Vikings <b>Page 67</b>  MS: The Coming of the Vikings  HS: The Fury of the Northmen	EL: <i>Stories of Beowulf</i> , Henrietta E. Marshall <b>Page 338</b> MS: <i>Merry Adventures of Robin Hood</i> , H. Pyle  HS: <i>Beowulf</i> , author unknown

<b>Unit #</b>	<b>History</b>	<b>Literature</b>
Unit 8	EL: The Feudal System <b>Page 87</b> MS: Feudalism in Medieval Europe HS: Medieval Europe's Feudal System	EL: <i>Stories of Beowulf</i> , Henrietta E. Marshall <b>Page 340</b> MS: <i>Merry Adventures of Robin Hood</i> , H. Pyle HS: <i>Beowulf</i> , author unknown
Unit 9	EL: William the Conqueror <b>Page 94</b> MS: The Normans Conquer England HS: The Norman Conquest	EL: <i>Stories of Beowulf</i> , Henrietta E. Marshall <b>Page 340</b> MS: <i>Merry Adventures of Robin Hood</i> , H. Pyle HS: no literature Literary Topic: Writing Essays
Unit 10	EL: The Church in the Middle Ages <b>Page 106</b> MS: The Medieval Church HS: The Church in Medieval Times	EL: <i>Stories of Beowulf</i> , Henrietta E. Marshall <b>Page 341</b> MS: <i>Merry Adventures of Robin Hood</i> , H. Pyle HS: no literature Literary Topic: Writing Essays
Unit 11	EL: The Holy Roman Empire <b>Page 113</b> MS: Struggles for Power HS: Empire and Papacy	EL: <i>Otto of the Silver Hand</i> , Howard Pyle <b>Page 342</b> MS: <i>A Connecticut Yankee in King Arthur's Court</i> , Mark Twain HS: no literature Literary Topic: Writing Essays
Unit 12	EL: The Crusades, Part One <b>Page 122</b> MS: The Beginning of the Crusades HS: The Crusades Begin	EL: <i>Otto of the Silver Hand</i> , Howard Pyle <b>Page 343</b> MS: <i>A Connecticut Yankee in King Arthur's Court</i> , Mark Twain HS: <i>Inferno</i> , Dante
Unit 13	EL: The Crusades, Part Two <b>Page 136</b> MS: The Crusades Continue HS: The Later Crusades and Effects on Europe	EL: <i>Otto of the Silver Hand</i> , Howard Pyle <b>Page 343</b> MS: <i>A Connecticut Yankee in King Arthur's Court</i> , Mark Twain HS: <i>Inferno</i> , Dante
Unit 14	EL: Life and Culture in the Middle Ages, Part One <b>Page 153</b> MS: Medieval Life, Part One HS: Medieval Life in Europe	EL: <i>Otto of the Silver Hand</i> , Howard Pyle <b>Page 343</b> MS: <i>A Connecticut Yankee in King Arthur's Court</i> , Mark Twain HS: <i>Inferno</i> , Dante

<b>Unit #</b>	<b>History</b>	<b>Literature</b>
Unit 15	EL: Life and Culture in the Middle Ages, Part Two <b>Page 163</b> MS: Medieval Life, Part Two  HS: Medieval Culture in Europe	EL: <i>Otto of the Silver Hand</i> , Howard Pyle <b>Page 344</b> MS: <i>The Arabian Knights Entertainment</i> , A.Lang  HS: <i>Inferno</i> , Dante
Unit 16	EL: The Far East in the Middle Ages <b>Page 180</b> MS: Asia in the Middle Ages  HS: The Far East During the Medieval Era	EL: <i>Otto of the Silver Hand</i> , Howard Pyle <b>Page 344</b> MS: <i>The Arabian Knights Entertainment</i> , A.Lang  HS: <i>Inferno</i> , Dante
Unit 17	EL: Britain in the Later Middle Ages, Part One <b>Page 190</b> MS: Britain During the Later Middle Ages, Part One  HS: Late Medieval Britain, Part One	EL: <i>Adam of the Road</i> , Elizabeth J.Gray <b>Page 346</b> MS: <i>The Arabian Knights Entertainment</i> , A.Lang  HS: <i>Canterbury Tales</i> , Chaucer
Unit 18	EL: Britain in the Later Middle Ages, Part Two <b>Page 199</b> MS: Britain During the Later Middle Ages, Part Two  HS: Late Medieval Britain, Part Two	EL: <i>Adam of the Road</i> , Elizabeth J.Gray <b>Page 347</b> MS: <i>The Arabian Knights Entertainment</i> , A.Lang  HS: <i>Canterbury Tales</i> , Chaucer
Unit 19	EL: Europe in the Later Middle Ages <b>Page 224</b> MS: The Later Middle Ages in Europe  HS: Late Medieval Europe	EL: <i>Adam of the Road</i> , Elizabeth J.Gray <b>Page 348</b> MS: <i>The Hobbit</i> , J.R.R.Tolkien  HS: <i>Canterbury Tales</i> , Chaucer
Unit 20	EL: The Hundred Years' War and the Wars of the Roses <b>Page 235</b> MS: The Hundred Years' War and Afterward  HS: The Hundred Years' War and Following	EL: <i>Adam of the Road</i> , Elizabeth J.Gray <b>Page 348</b> MS: <i>The Hobbit</i> , J.R.R.Tolkien  HS: <i>Canterbury Tales</i> , Chaucer
Unit 21	EL: Medieval Spain <b>Page 249</b> MS: Medieval Germany and Spain  HS: Germany, the Popes, and the Rise of Spain	EL: <i>The Shakespeare Stealer</i> , G.Blackwood <b>Page 349</b> MS: <i>The Hobbit</i> , J.R.R.Tolkien  HS: Renaissance Poetry – Sonnets

<b>Unit #</b>	<b>History</b>	<b>Literature</b>
Unit 22	EL: Beginnings of Church Reform <b>Page 260</b> MS: Early Church Reform  HS: The Beginning of Church Reform	EL: <i>The Shakespeare Stealer</i> , G.Blackwood <b>Page 350</b> MS: <i>The Hobbit</i> , J.R.R.Tolkien  HS: Renaissance Poetry – Pastoral Lyrics
Unit 23	EL: Russia and Switzerland in the Middle Ages <b>Page 271</b> MS: Medieval Russia and Switzerland  HS: Northeastern and Central Europe	EL: <i>The Shakespeare Stealer</i> , G.Blackwood <b>Page 351</b> MS: <i>The Hobbit</i> , J.R.R.Tolkien  HS: Renaissance Poetry – Metaphysical Poetry
Unit 24	EL: The Fall of Constantinople and the Rise of the Ottomans <b>Page 280</b> MS: Fall of the Eastern Empire and Rise of the Ottomans  HS: Fall of Constantinople and Rise of the Ottomans	EL: <i>The Shakespeare Stealer</i> , G.Blackwood <b>Page 351</b> MS: <i>A Midsummer Night's Dream</i> , Shakespeare  HS: Renaissance Poetry – <i>Paradise Lost</i>
Unit 25	EL: Rebirth of Art and Science <b>Page 288</b> MS: Rebirth and Revolution  HS: Renaissance and Scientific Revolution	EL: <i>Master Cornhill</i> , Eloise Jarvis McGraw <b>Page 352</b> MS: <i>A Midsummer Night's Dream</i> , Shakespeare  HS: <i>Macbeth</i> , William Shakespeare
Unit 26	EL: The Age of Exploration <b>Page 302</b> MS: The European Age of Discovery  HS: European Exploration Around the Globe	EL: <i>Master Cornhill</i> , Eloise Jarvis McGraw <b>Page 354</b> MS: <i>A Midsummer Night's Dream</i> , Shakespeare  HS: <i>Macbeth</i> , William Shakespeare
Unit 27	EL: Beginning of the Reformation <b>Page 314</b> MS: Renaissance Thinking Ignites the Reformation  HS: The Renaissance Culminates in Reformation	EL: <i>Master Cornhill</i> , Eloise Jarvis McGraw <b>Page 354</b> MS: <i>A Midsummer Night's Dream</i> , Shakespeare  HS: <i>Macbeth</i> , William Shakespeare
Unit 28	EL: The Reformation Starts Spreading <b>Page 323</b> MS: The Reformation Starts to Spread  HS: The Reformation Begins to Spread	EL: <i>Master Cornhill</i> , Eloise Jarvis McGraw <b>Page 355</b> MS: <i>A Midsummer Night's Dream</i> , Shakespeare  HS: <i>Macbeth</i> , William Shakespeare

## Introduction to Language Arts Curriculum for Parents

### Language Arts Units

This Artios Academies curriculum takes an integrated approach to teaching language arts. All literature selections, writing assignments, and grammar exercises are designed to integrate directly with the history topics that are being studied in order to maximize both the understanding your student(s) have of the time period and their retention of information. While it is written with the student as the audience, it is intended to be used with parental input, feedback, and supervision.

### Notebook

It is highly recommended that your student keep a notebook for their language arts work throughout the year. They should probably organize this notebook with dividers, and include sections for Author Profiles, Writing Projects, Literature Projects, Grammar Exercises, and any other areas that they may desire or that you assign. Your students may enjoy decorating covers for their notebooks.

### Literature Selections

The literature selections in this curriculum have been carefully selected and ordered to align with the historical topics that students are simultaneously studying. While some older elementary students may be able to read these books easily on their own, younger elementary students may not be ready to read these books by themselves. It is highly recommended that you read aloud to your elementary students on a regular basis, even if they are capable of reading the content on their own; students grow in their understanding of language and spoken word the more they hear it read aloud. As your less-confident readers grow in their abilities, allow them to start with reading a few sentences at the beginning of your reading sessions, and then progress to reading longer passages.

While you read, take time to pause and ask questions, both to assess their

comprehension of what is happening in the book, and to allow for discussion of some of the themes and ideas that are woven throughout the text. Make sure to ask questions that have simple, concise answers, as well as ones that require some thought. This also makes for a great opportunity to discuss the worldviews that are represented within each book and to help your students evaluate truths and fallacies that may be immersed within that belief system.

Vocabulary assignments are not made within this curriculum; however, some books have vocabulary lists, or you may choose to keep your own vocabulary lists, according to the age of your children, as you read. You might enjoy creating your own dictionary of new words or creating index cards with written or picture definitions.

The books you will need for this curriculum are as follows (listed in order of use):

- *Son of Charlemagne* by Barbara Willard
- *Stories of Beowulf: Told to Children* by Henrietta Elizabeth Marshall
- OR *King Arthur: Tales From the Round Table* by Andrew Lang
- *Otto of the Silver Hand* by Howard Pyle
- *Adam of the Road* by Elizabeth Gray
- *The Shakespeare Stealer* by Gary Blackwood
- *Master Cornhill* by Eloise Jarvis McGraw

Optional supplemental texts:

- *The Young Reader's Shakespeare: Hamlet* by Adam McKeown OR
- *Shakespeare Can Be Fun: Hamlet for Kids* by Lois Burdett

Although the following pieces of literature are not included within this curriculum, you may enjoy adding some of the following time-period books to your extra family reading times. Please preview any book before reading with your children, as some may have content that is a little more mature.

- *Aladdin and Other Favorite Arabian Nights* by Philip Smith
- *The Boy and the Samurai* by Erik Haugaard
- *Catherine, Called Birdy* by Karen Cushman
- *Crispin: Cross of Lead* by Avi
- *The Door in the Wall* by Marguerite De Angeli
- *The Great and Terrible Quest* by Margaret Lovett
- *The Hawk That Dare Not Hunt by Day* by Scott O'Dell
- *The Hidden Treasure of Glaston* by Eleanore M Jewett
- *I, Juan de Pareja* by Elizabeth de Trevino
- *John Calvin* by Simonetta Carr
- *Luther, Biography of a Reformer* by Frederick Nohl
- *Marco Polo's Silk Purse* by Gerry Bailey
- *Mary, Bloody Mary* by Carolyn Meyer
- *The Midwife's Apprentice* by Karen Cushman
- *The Queen's Smuggler* by Dave Jackson
- *The Ramsey Scallop* by Frances Temple
- *The Samurai's Tale* by Erik Haugaard
- *The Second Mrs. Giaconda* by E.L. Konigsburg
- *The Shakespeare Scribe* by Gary Blackwood
- *The Shakespeare Spy* by Gary Blackwood
- *A Single Shard* by Linda Sue Park
- *The Viking Adventure* by Clyde Robert Bulla

## Writing Assignments

The writing assignments that are provided in this curriculum are designed primarily for older students, with an approximate grade level of 4-6. They are designed to prepare these upper elementary students for the more rigorous writing assignments of middle school. Some younger students may still be able to complete these projects easily, while some older students may still need a fair amount of support in completing them, especially if they are not yet comfortable with writing. This is perfectly okay; the most important things are that students grow in their ease and skill in writing, and that they are exposed to a wide variety of writing experiences.

Scoring rubrics are also included on the **HCS Class pages** for many assignments to assist parents in evaluating their students' writing. Giving these scoring rubrics to a student prior to beginning a writing exercise can be helpful for them in understanding what is expected of the assignment; however, it is not necessary that they be used. It is recommended that you skip these formal writing assessments with your student(s) if they are experiencing stress or struggling through the assignments; instead, focus on encouraging and celebrating them as they improve in their writing abilities.

Additional literature projects are provided at a variety of levels within the online resources for some literary works, and these cross-curricular projects allow students to express themselves creatively while practicing many language arts skills, including writing. Allow your students to supplement their literature studies by selecting literature projects that fit their schedule and interests.

Many adaptations are included for those who are using this curriculum with younger

students and emergent writers; however, it is strongly suggested that you simplify the assignments to fit the ability level of the child. In the early years, writing assignments should follow the student's curiosity, with an emphasis on learning that writing is simply organizing one's thoughts onto paper. With this in mind, it is perfectly appropriate for a child to dictate their writing to a parent, who will record it and then allow them to illustrate their writing. It is also suggested that the student's writing be kept in a place of easy access (for example, their notebook), and they should be encouraged to share it and re-read it frequently. As students grow in their ability, they should be encouraged to do their own writing, starting with a few words, and working up to sentences and then longer pieces of writing. During this time, it is not important to emphasize correct spelling of words during the initial writing process unless they ask for help, but instead to encourage their progress.

Appropriate alternate writing exercises would include re-telling, writing, and illustrating brief descriptions of what has been read; listing significant events from a story and arranging them in order; writing an adventure story for one of the characters in the book; writing an original story that may have been inspired by the book; writing rhyming poems for a character or event; or writing and illustrating facts about a topic of interest. Young children love to have access to a wide variety of writing materials, so you might consider creating a "Writer's Workshop" area and stocking it with many types of pencils, markers, crayons, full-size and strips of papers, art supplies, index cards, stickers, materials for book binding, blank books, etc. to encourage them to express themselves in written form whenever possible.

## Website Content

Website resources are provided along with this curriculum for your convenience at **the website**. Within the **Language Arts** section, you will find:

- **Language Arts Resources** which will provide you with extra material you might desire to print and use. These may include such items as: Author Profile Forms, Editing Checklists, Examples, Graphic Organizers, Rubrics, and Templates, which provide examples of types and styles of the writing assignments being explored. Resources that are related to a specific literary work may be found in the Units dealing with that book.
- **Context Resources** and **Literature Resources** can be found for most books in the Units dealing with the book, which will help you to extend and enrich your students' understanding of the literature; additional literature projects for many units are also included within these sections.

**Note:** Throughout this Language Arts Curriculum, rather than referring you to “the **Language Arts** section of your **HCS Class pages**” it has been simplified to use “**the website**” instead.

*While every attempt has been made to ensure the accuracy and appropriateness of any Internet links that are provided, please use caution and oversight when allowing your students to access online information. This content will be monitored regularly and updated as necessary. If a web link won't open a web page by clicking the link, try typing the URL into a web browser.*

## Grammar

The “Notes” for this year's grammar come from *Analytical Grammar* by R. Robin Finley and Erin M. Karl. The exercises are designed to integrate directly with the piece of literature being studied and can be printed from the website. If a student is having trouble with a particular concept, allow them to spend extra time reviewing these concepts before moving on.

*Junior Analytical Grammar* is the version used for students in 4<sup>th</sup>-6<sup>th</sup> grade, although some students may be ready for these concepts at a younger age. If you have a younger student who is not yet ready for this grammar program, you might consider using *Grammar-Land* by M.L. Nesbitt. In this charming 1877 book of grammar instruction for children, we are introduced to the nine parts of speech, and learn about the rules that govern them in Grammar-Land. Find it as a PDF file at:

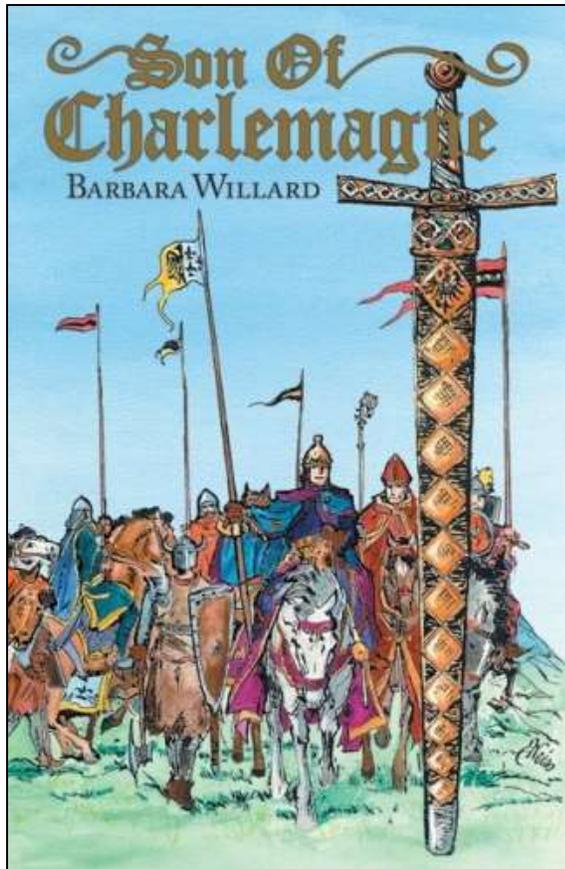
[http://www.yesterdayclassics.com/previews/nesbitt\\_grammar\\_preview.pdf](http://www.yesterdayclassics.com/previews/nesbitt_grammar_preview.pdf) or as an audiobook at: <https://librivox.org/grammar-land-by-m-l-nesbitt/>.

Grammar for this year, complete with instructions, exercises, and grading keys, can be found in an eBook on the **HCS Class pages**. Grammar Exercises in the eBook found there may be printed according to the number of students.

## *Son of Charlemagne*

by Barbara Willard

Literature for Units 1 – 6



### Unit Focus

We will read *Son of Charlemagne* and learn about the rise of the Holy Roman Empire. We will also practice identifying main events and summarizing each chapter, and we will end by creating a “Reading Rainbow”-style video segment to review the book.

### Introduction

In *Son of Charlemagne* you will find a depiction of Charles the Great’s leadership through the eyes of his son, Carl. It follows Charlemagne’s journey from King of the Franks, through his dream of a Christian empire, and ultimately to his position as Emperor of the Holy Roman Empire.

*Son of Charlemagne* is a piece of historical fiction. Historical fiction is a type (or genre) of writing that contains many historical events and/or people. The story often has a fictional main character who helps tell the story. In some pieces of historical fiction, only some of the details within the story are historically accurate, while in other pieces most of the details are very close to the actual events. *Son of Charlemagne* follows the actual events of Charlemagne’s rise quite closely.

### Be Sure to Notice...

A map is included at the front of the *Son of Charlemagne* book. It will help you to better understand the storyline if you follow the characters’ movements throughout their journeys.

Students need to have access to a video recording device in order to film their final project for this unit.

## Context Resources

The more you learn about Charles the Great, the more fun you will have with this book. Take time to explore the **Context Resources** for *Son of Charlemagne* on **the website**.

## Unit 1 - Assignments

### Literature

- Begin by completing an author profile for Barbara Willard. You will find an **Author Profile** form within the **Resources** section of **the website**. An option is included for younger students, as well. Information about the author can be found at the back of the novel, as well as on the Internet.
- Read the Introduction and Chapters 1-2 in *Son of Charlemagne*.

### Composition

- As we read *Son of Charlemagne*, we will be summarizing each chapter. A summary is a brief overview of the main events that you have read. You should not include all of the details, but instead give a few sentences to give your reader a quick recounting of the most important events of the chapter. This should include factual details from what you have read, but should not include your opinions or extra thoughts. Think about the “**5Ws+1H**” questions before you begin writing, and try to provide the answers in your summary: Who? What? When? Where? Why? How?
- Create a journal for these summaries by stapling together two pieces of blank paper with several pieces of lined paper inside. Decorate your cover with the title of the book.
- Next, write chapter summaries for Chapter 1 and Chapter 2. For this book, 3-5 sentences should be sufficient for each chapter. There are example summaries within **the website**. Adding illustrations or doodles to your journal pages for each chapter will make them more appealing.
- *Younger students, don't focus on the number of sentences in your writing, but try to tell what the chapter was mostly about. Dictate your summaries to a parent if you'd like.*

## Unit 2 - Assignments

### Literature

- Read Chapters 3-5 in *Son of Charlemagne*. If you are using this curriculum as part of a group, share your chapter summaries with each other. Discuss the difference between major events and minor events with your classmates or parents, and challenge yourself to focus on only the most significant events in your chapter summaries.

### Composition

- Write individual chapter summaries for Chapters 3-5 in your journal. Remember to carefully consider which events are the most significant to the story, and describe only those as part of your summaries. Check to see if you are answering the **5Ws+1H**.

## Unit 3 – Assignments

### Literature

- Read chapters 6-8 in *Son of Charlemagne*.

### Composition

- Continue writing individual chapter summaries in your journal, this week for Chapters 6-8.

## Unit 4 – Assignments

### Literature

- Read Chapters 9-11 in *Son of Charlemagne*.

### Composition

- Write individual chapter summaries for Chapters 9-11 in your journal. If you are using this curriculum as part of a group, try reading one of your chapter summaries aloud and see if others can identify the chapter number based upon their own summaries.

## Unit 5 – Assignments

### Literature

- Finish reading *Son of Charlemagne* by reading chapters 12-13.

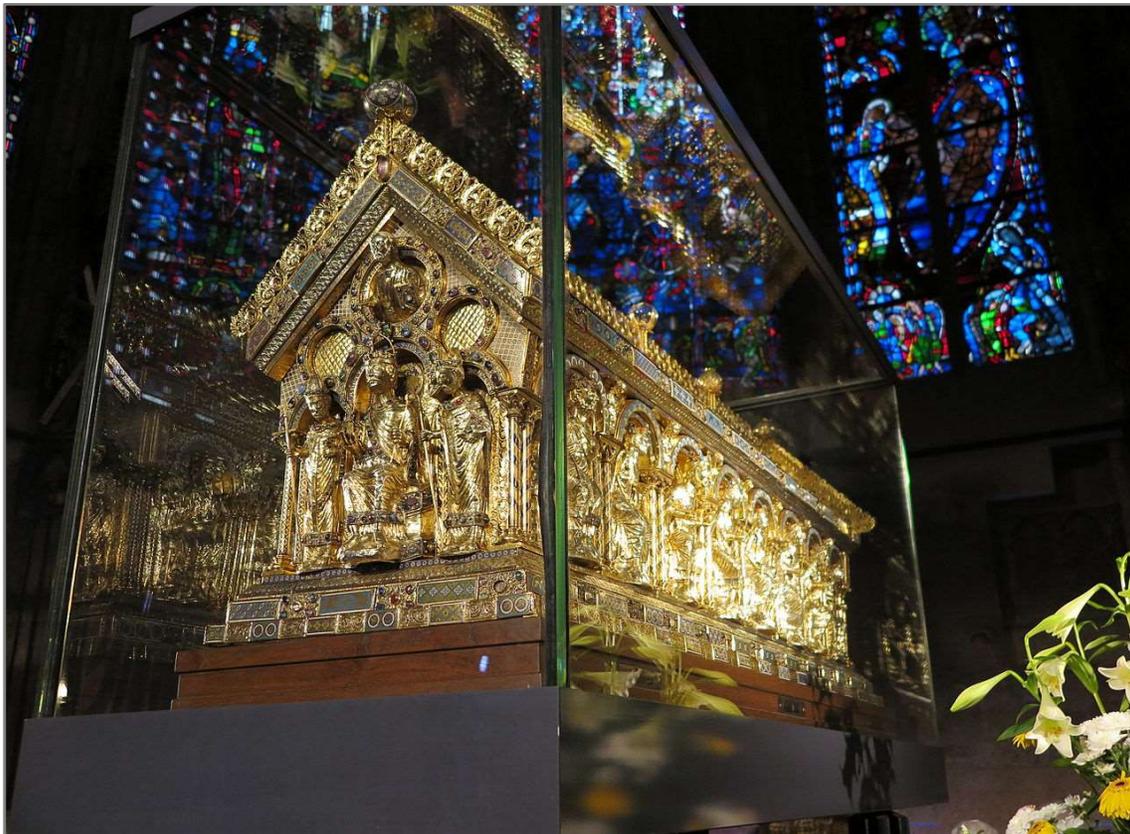
### Composition

- Write individual chapter summaries for Chapters 12-13 in your journal.
- This week you will use your summaries to begin writing a type of book report. “Reading Rainbow” was a long-running television show aimed at encouraging reading among children. One of the most popular segments of the show was devoted to children sharing books that they enjoyed with the viewing audience. Write and then video-record your own segment, in the style of “Reading Rainbow,” about *Son of Charlemagne*. Alternately, you may choose to present your review to a live audience of your friends or family.
- With your parents’ permission and supervision, visit Youtube.com and search for “Reading Rainbow” segments. Watch several to get a feel for how they look and sound. Then re-read your chapter summaries, and begin writing a 3-paragraph review. A paragraph is simply a set of sentences about one idea, and it is begun by indenting the first line. Use the following format:
  1. Your first paragraph should be 3-5 sentences, and it should introduce the main characters in *Son of Charlemagne*. You should not only name these characters, but you should also tell a little bit about them.
  2. Your second paragraph should tell about the most important events that occur in the book, without giving away the ending. It should be 5-8 sentences.
  3. Your third paragraph should inspire your reader to read *Son of Charlemagne*. You might share your favorite moment from the book, tell a little bit about what you learned from reading it, or tell why you think others would enjoy reading it, too.

## Unit 6 – Assignments

### Literature and Composition

- Finish writing the rough draft of the book report you began in Unit 5.
- Once you are finished with this rough draft, edit it, looking for grammar and spelling errors and making sure that your thoughts are clear. Pay special attention to the comma errors that you have been learning about in your grammar work, and use your copy-editing symbols. You will find both an example of this type of writing and a **Reading Rainbow Project Scoring Rubric** in the **Resources** section of **the website**.
- After your final draft is complete, create colorful illustrations from three separate parts of the book on half-sheets of poster board. You will want to select events that you have discussed in your writing.
- Now, video your own “Reading Rainbow”-style segment by reading aloud your writing and showing the pictures that you created. If you desire, you may spend some time learning about video editing and then adding some extra pizzazz to your video. If you do not have access to a video recording device, you may choose to perform your review live.



Frederick II's gold and silver reliquary chest (casket) for Charlemagne, the *Karlsschrein* (Shrine of Charlemagne) (between 1182 and 1215)

*Stories of Beowulf: Told to Children\**

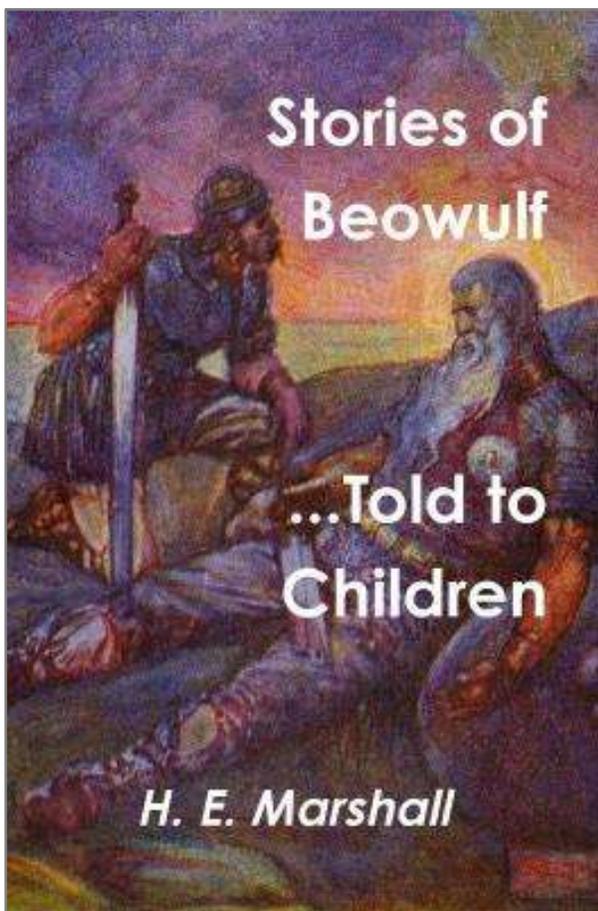
by Henrietta Elizabeth Marshall

Literature for Units 7 – 10

[http://www.gatewaytotheclassics.com/browse/display.php?author=marshall&book=beowulf&story=\\_contents](http://www.gatewaytotheclassics.com/browse/display.php?author=marshall&book=beowulf&story=_contents)

*Peacefully they slept with arms and armour thrown aside,  
having no fear of any foe.*

– Beowulf



\**King Arthur: Tales From the Round Table* by Andrew Lang may be substituted as the teacher desires; simply adapt outlining activities for this separate text.

**Introduction**

The story of Beowulf is perhaps one of the most important pieces of Anglo-Saxon literature of all time. The original text is an epic poem, which is a lengthy narrative poem that usually tells of heroic deeds. *Beowulf* was written by an anonymous poet, sometime between the 8<sup>th</sup> and 11<sup>th</sup> centuries, and tells of the adventures and conquests of the hero Beowulf as he comes to the rescue of the defenseless around him.

**Be Sure to Notice...**

Students may desire to create more complicated puppets to accompany the script they write at the end of the unit. If so, consider beginning puppet construction toward the beginning of the book.

**Unit Focus**

We will be exploring a junior version of one of the most famous epic poems of all time, *Stories of Beowulf: Told to Children*, as we learn how to outline. We will end this unit by writing a puppet show script from one event from the story.

**Context Resources**

There have been many adaptations of *Beowulf* over the years, and many students find his adventures to be fascinating. You will find a collection of websites with extra activities within **the website**.

## Unit 7 – Assignments

### Literature

- Begin by completing an author profile for Henrietta Elizabeth Marshall. You will find an **Author Profile** form within the **Resources** section of **the website**. Information about the author can be found on the Internet.
- Read Chapters 1-3 in *Stories of Beowulf: Told to Children*.

### Composition

In this unit, we will be outlining the journey of Beowulf. An outline is a tool used by writers to organize their thoughts and order events. It consists of main ideas, subtopics, and supporting details; and it uses Roman numerals, letters, and numbers to help create order. For our outline, we will use phrases, or groups of words, to summarize the events of *Stories of Beowulf*.

Your outline should begin with a title, which should sound similar to the title of the book.

On your next line, you should list your first main event or action, which might be something close to the chapter title, and it should begin with the Roman numeral “I” followed by a period.

Underneath this main event, you should list at least three subtopics, which are smaller events within the main action of the chapter. These subtopics should each begin with a capital letter followed by a period, and they should be indented like a paragraph would be.

Underneath each subtopic, you should list at least two specific facts about this “smaller event” to give more information about what occurred. These should each begin with a number followed by a period, and should be indented further from your subtopics.

Continue in this fashion for each chapter. You should include as many subtopics and supporting details as you need to tell the significant events of each chapter. Your outline should look similar to the following:

#### STORIES OF BEOWULF

##### I. Grendel the Ogre Warred

- A. Event 1 from chapter 1
  - 1. Supporting detail for Event 1
  - 2. Supporting detail for Event 1
- B. Event 2 from chapter 1
  - 1. Supporting detail for Event 2
  - 2. Supporting detail for Event 2
- C. Event 3 from chapter 1
  - 1. Supporting detail for Event 3
  - 2. Supporting detail for Event 3

##### II. Beowulf the Goth Came to Daneland

- A. Event 1 from chapter 2
  - 1. Supporting detail for Event 1
  - 2. Supporting detail for Event 1
- B. Event 2 from chapter 2
  - 1. Supporting detail for Event 2
  - 2. Supporting detail for Event 2
- C. Event 3 from chapter 2
  - 1. Supporting detail for Event 3
  - 2. Supporting detail for Event 3

Younger writers may choose to eliminate the supporting details and practice outlining with only main ideas and subtopics. In this case, your outline might look like the following:

- I. Grendel the Ogre Warred
  - A. Event 1 from chapter 1
  - B. Event 2 from chapter 1
  - C. Event 3 from chapter 1
- II. Beowulf the Goth Came to Daneland
  - A. Event 1 from chapter 2
  - B. Event 2 from chapter 2
  - C. Event 3 from chapter 2

There are directions and additional examples of outlines within on **the website**, as well as additional resources for helping you to practice outlining skills. Examples of outlines for Beowulf may also be found on **the website**.

## Unit 8 – Assignments

### Literature

- Read Chapters 4-6 in *Stories of Beowulf*.

### Composition

- Practice your outlining skills by selecting one of the extra activities provided on **the website**.
- Continue the outline you began last week, and outline Chapters 4-6. If you are using this curriculum as part of a group, consider comparing your outlines with your classmates each week.

## Unit 9 – Assignments

### Literature

- Finish *Stories of Beowulf*.

### Composition

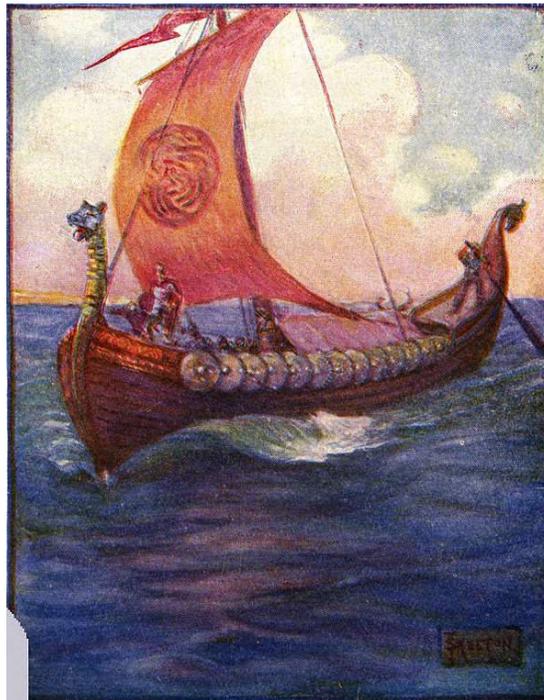
- Outline Chapters 7-10. You might also desire to take a peek at the Composition assignment for the next unit in order to get a jump-start on this fun activity!

## Unit 10 – Assignments

### Literature and Composition

Now that we have an outline for the storyline of *Beowulf*, we will be writing a script for a puppet show about one of the main events. An example script and a **Script Scoring Rubric** are included in the **Resources** section of **the website**.

- Select one event (one or two chapters) from your outline. If you are using this curriculum as part of a group, consider assigning different story events to each classmate so that the entire tale of *Beowulf* can be told through your puppet show.
  - Examine the script examples within **the website**, paying close attention to how the names of the characters, stage movements, and dialogue (or words that the characters speak) are shown.
  - Decide which characters you will need to portray your scene. You might also consider using a narrator and groups of people (a crowd, for example).
  - Using your outline to remind you about the order of the events of your scene, write a re-telling of your chosen *Beowulf* scene. Use plenty of details, and feel free to add your own flair and creativity, just as all writers who are creating an adaptation of a known tale would do.
  - Edit your scene, paying special attention to using commas, quotations marks, and titles appropriately.
  - Create your own puppets to go along with your script. These may be as simple as paper cut-outs that are glued onto popsicle sticks, or they may be more complex, hand-sewn puppets.
  - Create a stage. This stage could be a table turned on its side, a sheet taped across a doorway, or a construction that is more involved.
  - Rehearse your puppet show several times, and then perform it for your family or class.
- *Younger students, it's completely okay for your script to be simple. You can try writing some lines by yourself and dictate some to an adult.*



An illustration of Beowulf sailing to Daneland

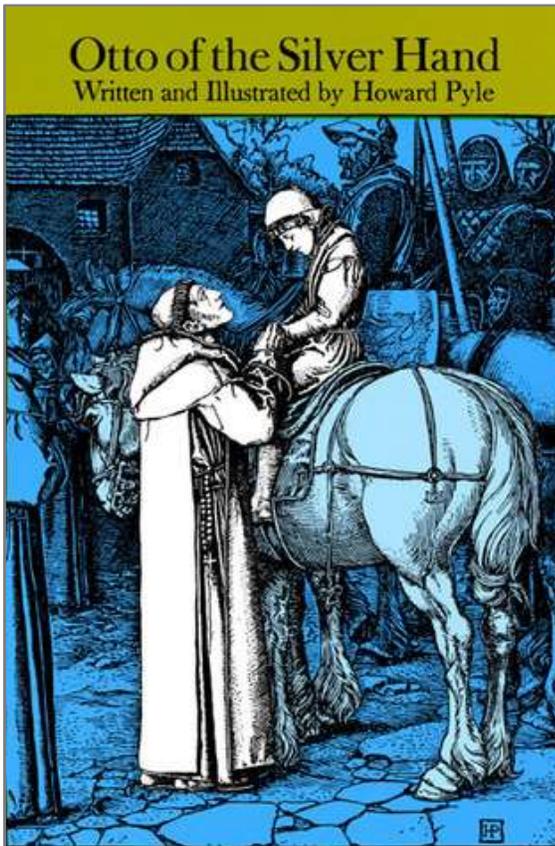
## *Otto of the Silver Hand*

by Howard Pyle

Literature for Units 11 – 16

<http://www.gutenberg.org/ebooks/2865>

<http://www.online-literature.com/howard-pyle/otto-of-the-silver-hand/>



### Introduction

*Otto of the Silver Hand* is the story of a young boy named Otto growing up in Medieval Germany. Howard Pyle describes his tale as one “of a little boy who lived and suffered in those dark middle ages; of how he saw both the good and the bad of men, and of how, by gentleness and love and not by strife and hatred, he came at last to stand above other men and to be looked up to by all.”

### Be Sure to Notice...

As this piece of historical fiction was written in 1888 and is now in the public domain, this provides an excellent opportunity to explore the ideas of both intellectual property rights (copyright) and the differences in the formality of written and spoken language in centuries past.

Note: this book is available for download on the link shown above.

### Unit Focus

In this unit, we will be exploring the Dark Ages through the historical novel *Otto of the Silver Hand*.

### Context Resources

You will find **Context Resources** within **the website**. Be sure to take time to explore the links and activities to help further your understanding of the Dark Ages in which Otto lived.

## Unit 11 – Assignments

### Literature

- Begin by completing an author profile for Howard Pyle. You will find an **Author Profile** form within the **Resources** section of **the website**. Information about the author can be found on the Internet.
- Read Chapters 1-3 in *Otto of the Silver Hand*.

### Composition

- In this unit, we will be keeping a reaction journal to record our thoughts and feelings on Otto's journey. Create a *Reader's Response Journal* by printing the **Reader's Response Journal** pages from **the website**. Add front and back covers with a title and illustrations. Howard Pyle includes his own illustrations throughout the book, and you may enjoy adding illustrations of various scenes to the cover as you go along.
- Complete the **Reader's Response Journal** questions for Chapters 1-3.

## Unit 12 – Assignments

### Literature

- Read Chapters 4-6 in *Otto of the Silver Hand*.

### Composition

- Complete the **Reader's Response Journal** questions for Chapters 4-6.

## Unit 13 – Assignments

### Literature

- Read Chapters 7-9 in *Otto of the Silver Hand*. While you've been reading, you may have seen that Howard Pyle weaves some repeated ideas or topics into his story. A theme is a deeper message that the author is trying to share with his reader for them to learn from or apply to their lives, and many times there can be multiple themes within one story. Some common themes are acceptance, perseverance, courage, cooperation, kindness, honesty, compassion, and loyalty. Talk with your classmates and parents about other books that you have read, and see if you can identify the strongest themes. As you read *Otto of the Silver Hand* this week, see if you can begin to identify a theme or themes that Howard Pyle wants us to hear.

### Composition

- Complete the **Reader's Response Journal** questions for Chapters 7-9.

## Unit 14 – Assignments

### Literature

- Read Chapters 10-12 in *Otto of the Silver Hand*.

### Composition

- Complete the **Reader's Response Journal** questions for Chapters 10-12.

## Unit 15 – Assignments

### Literature

Finish reading *Otto of the Silver Hand*, Chapters 13-14.

### Composition

- Complete the **Reader’s Response Journal** questions for Chapters 13-14.
- Once you’ve finished the book, select three themes from the book that you feel are the strongest and list them in columns. Then spend a few minutes making notes on where you see each of these represented in the book.

## Unit 16 – Assignments

### Literature/Composition

Since you have been reflecting upon Otto’s journey throughout your reading, you will now write a **Reader’s Response Paper**. You will benefit from reading through all of the instructions first to help you see the bigger picture of the project. It would also be wise to spread your writing out over several days

- Begin by re-reading your reactions and reviewing the three themes that you chose last week. Select one of these to present in your paper.
- Start the rough draft of your writing with a title centered at the top of your page. “Reacting to Otto” would be appropriate, or you can come up with your own. Underneath that, center “By (Your Name).”
  - **Paragraph 1:** Begin your first paragraph indented. This paragraph should be a BRIEF overview (4-6 sentences) to tell what the book is mostly about. This is not the place for details, but it is a great place to use those summarizing skills that we practiced at the beginning of the year.
  - **Paragraph 2:** Indent. This paragraph should state your chosen theme in the first sentence, and then explain how it is shown in the book. You can use some general examples from the book if you’d like.
  - **Paragraph 3:** Indent. Give a strong, specific example of your theme from the book, and discuss your thoughts and reflections. Using your **Reader’s Response Journal** will be very helpful. You should include one quotation, offset by quotation marks, that supports your thoughts.
  - **Paragraph 4:** Indent. Give another strong, specific example of your theme from the book and discuss your thoughts and reflections. Again, include a single quotation.
  - **Paragraph 5:** Indent. Write about your personal “take-aways” from your chosen theme. These are your reflections upon the theme that you selected, as shown in *Otto of the Silver Hand*. What did this book teach you? Have you grown in some way? Have your views on this topic changed? Have your beliefs about this topic been reaffirmed?

- Next, edit your paper for grammatical and spelling errors, as well as how coherent your thoughts are.
  - Pay particular attention to your use of capitalization, pronoun-antecedent agreement, and subject-verb agreement.
  - It would also be helpful to have a few other people read your writing and give you some suggestions on ways that you might make your paper more clear or exciting.
  - Type or neatly write your final draft.

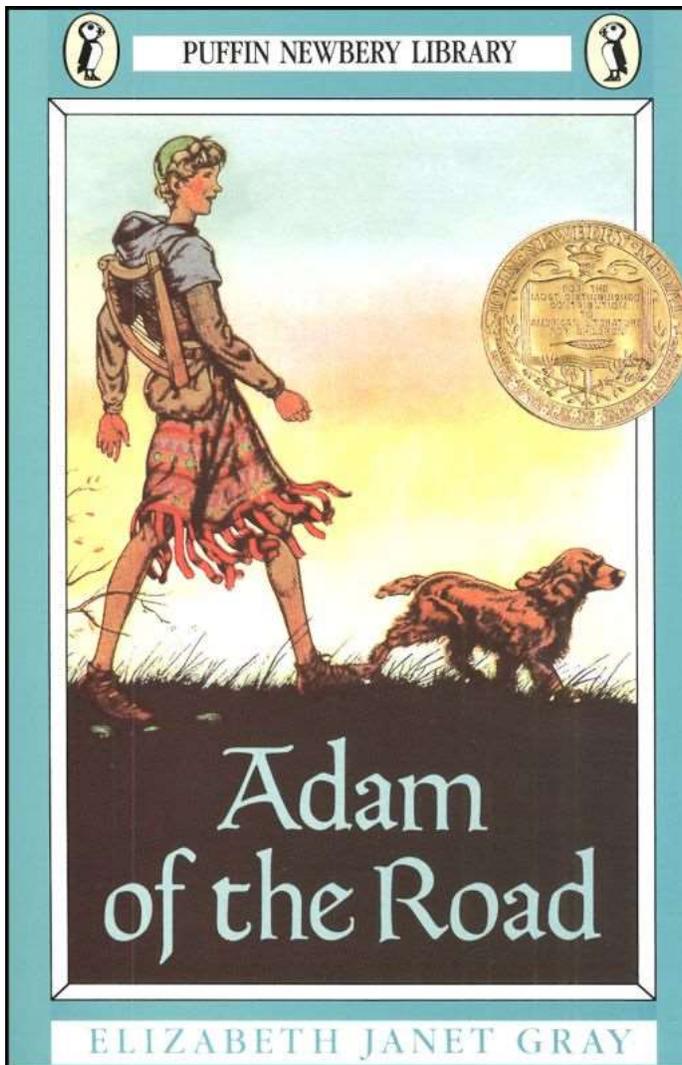
You can download an example paper and a **Reaction Paper Scoring Rubric** from **the website**.



## *Adam of the Road*

by Elizabeth Janet Gray

Literature for Units 17 – 20



### Unit Focus

In this unit, we will be exploring the culture and society of the Middle Ages through the historical novel *Adam of the Road*. In addition, we will be writing a creative adventure story as we read.

### Introduction

In *Adam of the Road*, Adam loses both his beloved pet spaniel and his Medieval minstrel father. He then sets out on an adventure that takes him throughout the English countryside in search of the two most important things in his life.

### Be Sure to Notice...

In 1943, Elizabeth Janet Gray was awarded the Newbery Medal of excellence in American Children's Literature. Take the time to explore the various awards that are awarded for children's literature, both for writing and illustration.

*Note:* Students may desire to have a "blank book" to use for their adventure story. These may be purchased online.

### Context Resources

Medieval England was an exciting place to live! Within **the website**, you will find **Context Resources** with activities and ideas to help you fully explore the region through which Adam journeyed, as well as activities related to the book in **Literature Resources**.

## Unit 17 – Assignments

### Literature

- Begin by completing an author profile for Elizabeth Janet Gray. You will find an **Author Profile** form in the **Resources** section of **the website**. Information about the author can be found on the Internet.
- Read Chapters 1-6 in *Adam of the Road*.

### Composition

- *Adam of the Road*, like *Otto of the Silver Hand*, is set during the Medieval period. During this unit, you will be writing your own adventure story, set in this time period. Begin by creating a story map to help you plan your story. **The website** includes both a blank story map for you to print and use as well as a completed example story map. The story map that we will use is based upon Freytag’s pyramid, which includes the following elements:
  - **Exposition or Introduction:** The exposition introduces the characters and the setting, and sets the background for the story.
  - **Rising action:** The rising action is the events in the story that begin to complicate the plot. The tension begins to build, the plot begins to thicken, and the reader gets more and more involved in the story. Usually, there will be plenty of twists, turns, and unexpected surprises in this section of the story.
  - **Climax:** The climax is the most dramatic point in the story, or the point where the suspense is at its highest. Many people think of it as the most exciting part of the story.
  - **Falling action:** The falling action is the part of the story in which all of the loose ends are tied up. A change is often seen in the characters during this part, as well, and the falling action always happens much quicker than the rising action.
  - **Resolution or denouement:** The resolution is the part of the story when you discover what happens to the characters after the conflict has been resolved.
- Try mapping some of your favorite fairy tales to make sure that you can identify each of these elements. You can also try mapping one of the books that we have already read. Then, talk with a parent about ideas for your own adventure story, and fill out your story map.
- *You will find an alternate story map for younger writers in the **Resources** section. Adapt writing for these students to match their abilities.*

## Unit 18 – Assignments

### Literature

- Read Chapters 7-12 in *Adam of the Road*.

### Composition

- Use your story map to begin writing the rough draft of your adventure story. Spread your writing out over several days, and focus on just one story element (exposition, rising action, climax, falling action, resolution) at a time. You will want your audience to be able to clearly visualize the characters and setting, so include plenty of descriptions. Don’t try to get every last detail into your writing right now, and don’t worry about spelling or neatness—just get your thoughts on paper. This writing will cover two units, so take your time and make your story great!

## Unit 19 – Assignments

### Literature

- Read Chapters 13-18 in *Adam of the Road*.

### Composition

- Finish writing the rough draft of your adventure story.

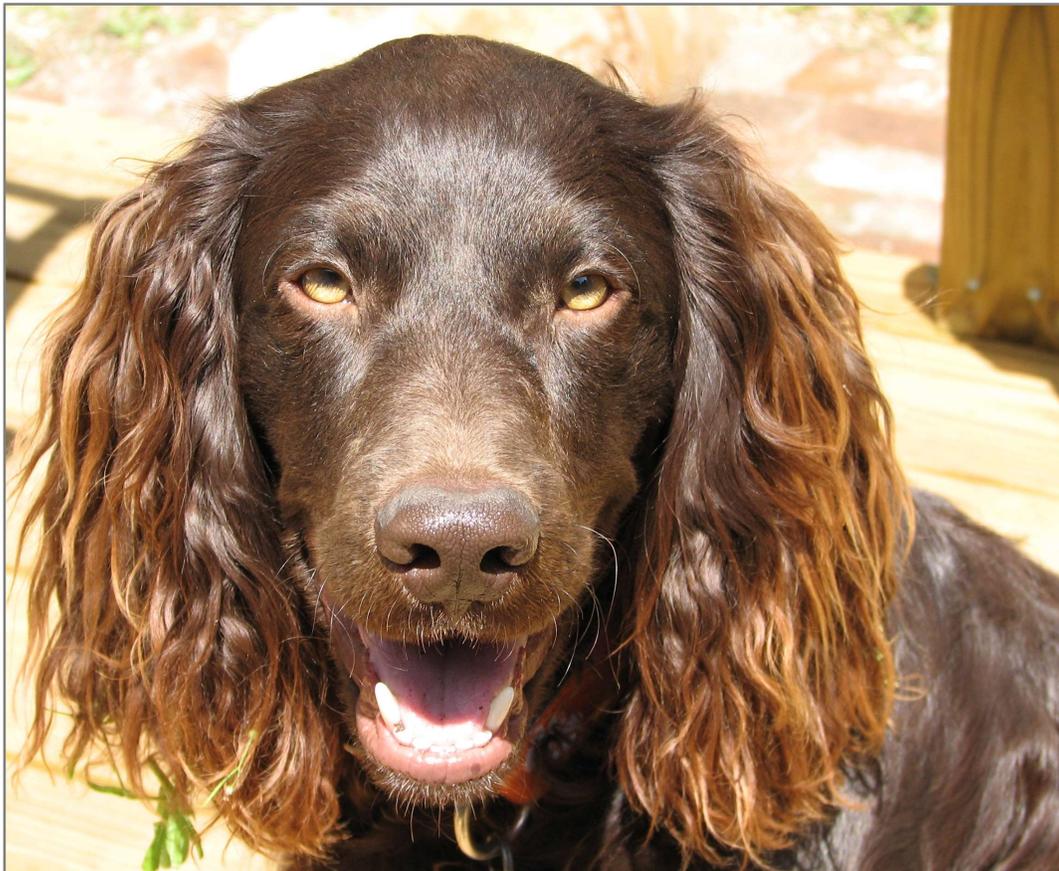
## Unit 20 – Assignments

### Literature

- Finish reading *Adam of the Road*.

### Composition and Grammar

- Edit the rough draft of your adventure story.
  - Use your grammar cheat sheet, and evaluate your writing to make sure that each of your buzzwords has been addressed in your writing.
- Write or type your final draft, and include several illustrations.
  - You might consider purchasing a blank book and turning your story into a book.



## The Artios Home Companion Series

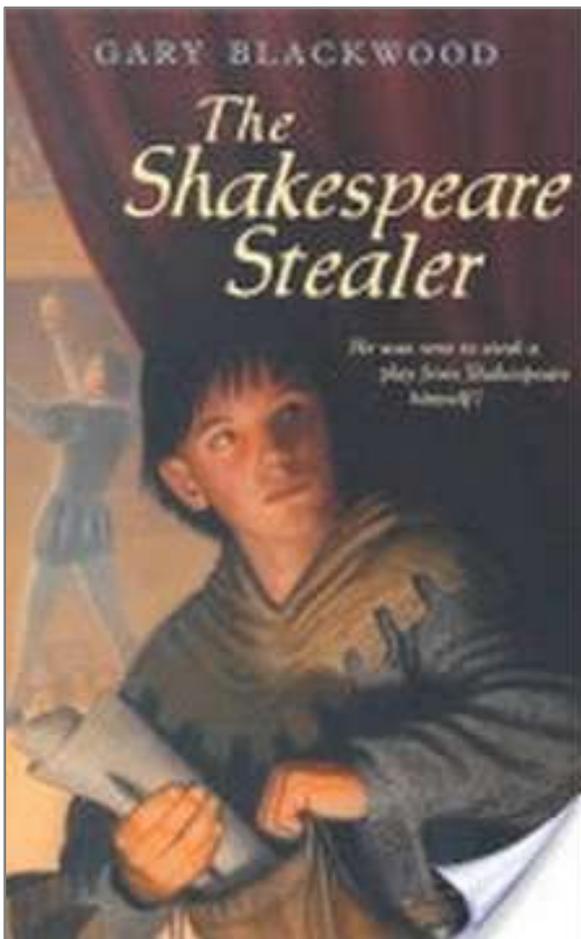
### Literature and Composition

#### *The Shakespeare Stealer*\*

by Gary Blackwood

Literature for Units 21 – 24

\*Optional supplemental texts: *The Young Reader's Shakespeare: Hamlet* by Adam McKeown  
OR *Shakespeare Can Be Fun: Hamlet For Kids* by Lois Burdett



#### Unit Focus

Through the historical novel *The Shakespeare Stealer*, we will explore the society and culture of the Renaissance time period. We will also learn how to write Shakespearean sonnets.

#### Introduction

In *The Shakespeare Stealer*, Widge is an orphan who has been gifted with the ability to write in shorthand. He is ordered by his master to steal one of Shakespeare's plays. Widge experiences many adventures as he works his way into the Globe Theater in an effort to accomplish his task, and the story takes many an unexpected turn.

#### Be Sure to Notice...

This book is written in a more modern style than the others we have read this year. While it may be easier to read aloud, make sure to pay attention to the details that Gary Blackwood provides about life in Shakespeare's day.

#### Context Resources

The Internet abounds with resources about life during this era. Visit **the website** for pictures, games, and activities about daily life for people living in Shakespeare's day. It will also be helpful to take a virtual tour of the Globe Theater to help you better visualize Widge's experience. You can take a tour at this website:

<https://www.shakespearesglobe.com/discover/about-us/virtual-tour/>

## Unit 21 – Assignments

### Literature

- Begin by completing an author profile for Gary Blackwood. You will find an **Author Profile** form within **Resources** section of **the website**. Information about the author can be found on the Internet.
- Read Chapters 1-7 in *The Shakespeare Stealer*.
- In this book, the manuscript that is being sought is Shakespeare’s *Hamlet*. You might consider reading one of the junior versions of this famous play, listed in “Optional Supplemental Texts” above, along with our main text.

### Composition

In addition to his plays, Shakespeare is well known for his beautiful sonnets. For your composition assignment for this book, you will be reading and writing sonnets.

- Begin by reading some of the sonnets found on **the website**.
  - You should read both classic Shakespearean sonnets as well as some modern ones for younger students.
  - It is important to read these sonnets aloud to hear the flow and the rhythm that is the sonnet’s signature.
  - Carefully examine the lines in the sonnets and look for rhyming patterns.

## Unit 22 – Assignments

### Literature

- Read Chapters 8-14 in *The Shakespeare Stealer*.

### Composition

Now that you have gotten a good feel for what a sonnet sounds like, let’s delve into the specifics of a sonnet. There are three terms that are important to understand and be able to identify when it comes to sonnets:

**Quatrain:** A poem or stanza (grouping of lines within a poem) of four lines; in sonnets, the ending words of each line should follow the *a-b-a-b* pattern, where “a” represents the first and third lines and means that they rhyme with each other, while “b” represents the second and fourth lines which rhyme with each other (but not with the “a” lines); the *c-d-c-d* and *e-f-e-f* patterns are the second and third quatrains in a sonnet and have their own rhyming patterns following the same rules.

**Couplet:** Two lines of a poem, with the ending words of each line rhyming; in the sonnet, this is represented by the *g-g* pattern.

**Iambic pentameter:** A line of poetry that has five groups of syllables, called “feet”; “iambic” refers to the type of syllables, and indicates that each “foot” should be an unstressed syllable followed by a stressed syllable. Visit **the website** for links to extra activities to further explore iambic pentameter.

- Re-read the sonnets that you read previously to identify the quatrains, couplets, and iambic pentameter in each.
  - Print or make copies of these poems, and use a highlighter to highlight lines that are rhyming and practice reading aloud again, emphasizing the rhythm of iambic pentameter.
  - It can also be helpful to label the lines of the quatrains and couplets with the traditional *a-b-a-b*, *c-d-c-d*, *e-f-e-f*, and *gg* markings.
- *Younger students will also benefit from hearing sonnets read aloud, and many will be able to identify the rhyming patterns at the end of each line.*

## Unit 23 – Assignments

### Literature

- Read chapters 15-21 in *The Shakespeare Stealer*.

### Composition

- Begin writing your own sonnet.
  - For this first one, choose a humorous topic.
  - Write one section at a time, beginning with one quatrain a day and ending with the couplet.
  - You should try to use iambic pentameter; however, if you are having trouble with this part of the assignment, it is perfectly okay to focus only on the rhyming patterns.
  - After you have finished your rough draft, edit your writing and write a final draft. Create this final draft by centering your sonnet on a blank sheet of paper and then adding illustrations around the border.
- *Younger students can still write poetry! Instead of focusing on writing in quatrains and couplets, just write some fun poems that rhyme!*

There are example sonnets and a **Sonnet Scoring Rubric** available on **the website**.

## Unit 24 – Assignments

### Literature

- Finish reading *The Shakespeare Stealer*.

### Composition

- Write a second sonnet using the same steps as in Unit 23. This time write a love sonnet. Yours doesn't have to be the kind of love sonnet that Shakespeare wrote, though. You might choose to write about your love for a family pet, your siblings, a favorite food, or a particular sport. Be creative in your topic!

If you are using this curriculum as part of a group, think about hosting a poetry reading! Create a mini coffee/hot cocoa shop and read your sonnets aloud! You might find some other students and/or adults who have poetry that they would enjoy sharing, too.

## *Master Cornhill*

by Eloise Jarvis McGraw  
Literature for Units 25 – 28



### Unit Focus

We will explore the society and culture of the Renaissance through *Master Cornhill*. Additionally, we will write a research paper about medicine during the Renaissance time period to be turned into a mock web page.

### Introduction

Set in London during the time of the Great Plague, *Master Cornhill* tells the journey of a young boy struggling to survive. Once he realizes that he is alone in his world, he searches for a new life, making new friends and encountering many adventures on his way.

### Be Sure to Notice...

This final book in this year's curriculum is yet another piece of historical fiction. Not only is the worldview of the time period readily apparent through the actions and dialogue of the characters, but the superstitions and beliefs that influenced daily life of these people is also woven throughout the text. This book will provide an excellent opportunity for discussions on the origins of your own family's beliefs.

### Context Resources

The 1600s was a tough time to be alive, especially in England. The Great Plague and the Great Fire of London were tragic events that had significant impacts on the lives of those living through them. Visit the **Language Arts** section of **the website** for extra resources to further explore these events.

## Unit 25 – Assignments

### Literature

- Begin by completing an author profile for Eloise Jarvis McGraw. You will find an **Author Profile Form** within the **Language Arts Resources** section of your **HCS Class pages**. Information about the author can be found on the Internet.
- Read Part I (“The Turnip Cart” to “The Fishmonger’s Apprentice”) in *Master Cornhill*.

### Composition

The Great Plague had horrible consequences for people of the time. As you read in our book, you will hear mention of many “remedies” or “medicines” that were used to combat diseases such as this one. During this unit, you will write a research paper related to the practice of medicine during the Renaissance period. You may choose to focus on the most interesting Renaissance remedies, the most useful medicines, the main types of treatments, the kinds of people who practiced healing, etc.

- You should begin by writing source cards and note cards for your research paper.
  - Source cards contain the information about the source you are using (book, periodical, newspaper article, website, interview, etc.), while note cards contain the information you obtain from the source.
  - Visit the **Language Arts Resources** section of **the website** for links showing examples of source cards and note cards.
  - To create a well-rounded research paper, you should have a minimum of four different sources (with a source card for each one) from at least two different types of sources (book, websites, magazine, etc.), and a minimum of twelve different note cards.
- As you are gathering information you might want to use in your research paper about Medieval medicines, you should re-write that information in your own words; this is called “paraphrasing.”
  - Paraphrase information about only one topic on each note card. For instance, if you find information about using both onions and lavender as remedies for different ailments in the same source, you should create two separate cards for these.
  - One good way to do this is to write notes only, rather than full sentences, while you’re researching; then when you return to your notes during the writing phase of this project, you will have forgotten exactly the way it was written and truly write in your own words.
  - It is important that you learn to paraphrase now, because you will be expected to do that with everything you write as you get older.
  - Once you reach high school and college, many teachers may even fail your work if you have copied the words that someone else has written!
- Now, after all of that talk about paraphrasing, let’s talk about using quotes. Quotes from reputable sources make your paper sound more credible and professional, so be looking for solid quotes as you do your research and note taking.
  - Your final paper should contain at least one, but no more than three, quotes in your paper.
  - You should use quotation marks around any quote that you use word for word from your source.
  - If there are not quotation marks around the information on your note card, it will be assumed that this information is paraphrased.
- One more note on sources: there is a lot of debate in the education world about whether or not wikipedia.org should be accepted as a source. For the purpose of this research paper,

this source should be fine; however, remember that not all of your future teachers will be willing to accept this site as a source. Here's a hint, though, if you find an article that you'd like to use on Wikipedia, scroll to the bottom of the page and find the links to the "References" used within the article; these will frequently make for more solid sources.

- *Younger writers, focus on simply collecting fun facts about Renaissance medicine, treatments, or kinds of healers. Write them in your own words on separate note cards.*

## Unit 26 – Assignments

### Literature

- Read Part II ("The Streets" to "The Great Press") in *Master Cornhill*.

### Composition

- Now that you have completed your note cards, you will organize them into an outline. An outline is simply an organized plan for what you will write. We worked with outlining during our unit on *Beowulf*; however, this time you will create your own outline to help you stay focused when you begin the actual writing of your research paper.
  - Start by arranging your note cards into logical groups to help you decide the most important things for your paper. You may find that there are note cards that don't fit into any category of your paper, and it's okay to eliminate some of them. Make sure to save these "eliminated" cards, though, just in case you find a place to use their content later.
  - You will then need to write a thesis statement, which is the sentence that tells the main topic that you plan to support, discuss, or prove in your paper, along with the three subtopics that you will present in your body paragraphs. You will find activities for writing thesis statements in the **Language Arts Resources** section of **the website**, and you should practice some of these before writing your own.
  - Your final outline should have an Introduction, at least three Body Paragraphs, and a Conclusion. Examples of an outline with a thesis for this research paper can be found in the **Language Arts Resources** section of **the website**.
- *Younger writers, this week you should continue collecting fun facts and then organize them into an order that makes sense.*

## Unit 27 – Assignments

### Literature

- Read the first half of Part III ("At the Golden Buckle" to "A Stroke of Blue") in *Master Cornhill*.

### Composition

- Write the rough draft of your research paper. You should have a minimum of five paragraphs: an Introduction, three Body Paragraphs, and a Conclusion; however, feel free to make your paper lengthier if you'd like. Use the following approach:

- Using your outline, organize your note cards into the order in which you will use them in your paper.
- Read through the example paper found in the **Formats and Models** section of **the website**.
- Begin by writing your Introduction with general statements about your topic, and end your introduction with your thesis statement
- Work through the body of your research paper using your organized note cards. Begin each Body Paragraph with a topic sentence, which tells the main topic of your paragraph. The remainder of the sentences in your body paragraph should then provide details about that topic sentence. You won't be able to just copy your note cards in order; you will need to fit your information together so that it sounds natural. Remember to use at least one quote.
- Finish with your Conclusion. Restate your thesis in a slightly different way, and wrap up by challenging your reader with some final, general thoughts about your topic
- *Younger writers, begin creating a research book on your topic. Write each of your organized facts into sentences on separate pages. Then illustrate each page.*

Note: If you'd like to make your paper even more "polished," include parenthetical citations within your paper. These are references within your paper that tell the source of your information; they are very simple to add as you are writing, and will help better prepare you for the writing that you will do in middle school and beyond. You will find links with explanations on how to handle different types of sources within the **Language Arts Resources** section of **the website**.

## Unit 28 – Assignments

### Literature

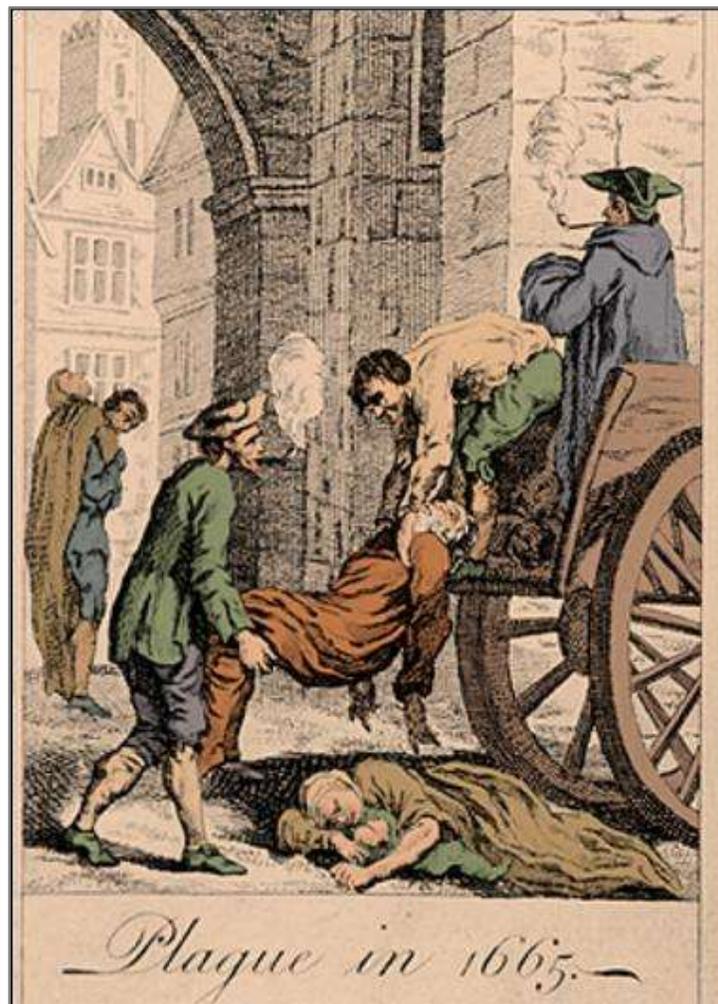
- Finish reading *Master Cornhill*.

### Composition

- Edit your research paper.
  - Read carefully through your writing, and use the mechanics of language that we have learned about this year to check for any grammar or spelling errors.
  - Look also for places where you can add more creative or descriptive wording, along with areas that might benefit from further explanation.
  - You should also have a parent read through your paper and give you feedback, too.
- Write the final draft of your research paper, but let's present it in a fun way! You encountered many types of web pages while you were researching, and now you will use your written paper, along with images, to create a mock, or pretend, web page that others might use for research. Use the following as a guide as you design your web page layout (on paper only), but feel free to use your own creativity!
  - Create a fun domain name and list it at the top of your page, as if you were viewing your website online.
  - Make a header, or title, with the name of your paper. Be creative with your font and colors.

- The written part of your research paper should become the content, or main part, of the web page.
  - Add pictures along the sides of your “web page.” Be sure to include a caption, or brief explanation of the picture, underneath each one.
  - Create a “For more Information” section at the bottom of your page. A bibliography is a list of all of the sources that you have used in researching and writing your paper, and you can use it to provide the readers of your web page with additional information. Using [www.citationmachine.net](http://www.citationmachine.net) will make writing your individual citations a breeze; then organize them alphabetically.
  - Feel free to add extra elements such as “tabs” along the top of your page to “link” to other topics, ads for various items that you might see on a web page, a logo for your “research company,” etc.
- *Younger writers, finish the research book that you began last week. Make a cover and an “About the Expert” (that’s YOU) page, and then assemble it creatively.*

You will find some examples of web page layouts within the **Language Arts Resources** section of **the website**. If you are interested in web design, you may choose to create an actual web page to present your paper. A **Scoring Rubric** for this web page research paper is available within the **Language Arts Resources** section of **the website**.



Collecting the dead for burial during the Great Plague