

THE ARTIOS™ HOME COMPANION SERIES

Courage, Character & Consequences

AMERICA AND THE WORLD IN THE MODERN ERA

Elementary School

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ANALYTICAL GRAMMAR

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Unit #	History	Literature(Introduction Page 321)
Unit 1	<p>Elem: An Age of Invention Page 16 (two lessons)</p> <p>MS: Prelude to the Civil War</p> <p>HS: A Foreshadowing of Wars</p>	<p>Elem: <i>Freedom Train: Story of Harriet Tubman</i>, Dorothy Sterling Page 325</p> <p>MS: Poetry of the Modern Time Period: Edgar Allen Poe</p> <p>HS: Poetry of the Modern Time Period: John Keats</p>
Unit 2	<p>Elem: An Expanding Nation Page 41 (three lessons)</p> <p>MS: The Great Emancipator</p> <p>HS: "War Between the States"</p>	<p>Elem: <i>Freedom Train: Story of Harriet Tubman</i>, Dorothy Sterling Page 327</p> <p>MS: Poetry of the Modern Time Period: Lewis Carrol</p> <p>HS: Poetry of the Modern Time Period: Edgar Allen Poe</p>
Unit 3	<p>Elem: A Man Named Abraham Lincoln Page 52 (two lessons)</p> <p>MS: The Civil War, Part One</p> <p>HS: America's Civil War Intensifies</p>	<p>Elem: <i>Freedom Train: Story of Harriet Tubman</i> Dorothy Sterling Page 328</p> <p>MS: Poetry of the Modern Time Period: Robert Frost</p> <p>HS: Poetry of the Modern Time Period: Henry Wadsworth Longfellow</p>
Unit 4	<p>Elem: America's Civil War Begins –Page 62 (three lessons)</p> <p>MS: The Civil War, Part Two</p> <p>HS: The War Rages On</p>	<p>Elem: <i>Freedom Train: Story of Harriet Tubman</i>, Dorothy Sterling Page 328</p> <p>MS: Poetry of the Modern Time Period: Shel Silverstein</p> <p>HS: Poetry of the Modern Time Period: Gerald Manley Hopkins</p>
Unit 5	<p>Elem: The Civil War Continues Page 77 (two lessons)</p> <p>MS: Results of America's Civil War</p> <p>HS: The Civil War's End and Its Aftermath</p>	<p>Elem: <i>The Root Cellar</i>, Janet Lunn Page 329</p> <p>MS: <i>Across Five Aprils</i>, Irene Hunt</p> <p>HS: <i>Uncle Tom's Cabin</i>, Harriett Beecher Stowe</p>
Unit 6	<p>Elem: The War Rages On Page 90 (three lessons)</p> <p>MS: How Industries Aided Reconstruction</p> <p>HS: Expansion After the Civil War</p>	<p>Elem: <i>The Root Cellar</i>, Janet Lunn Page 331</p> <p>MS: <i>Across Five Aprils</i>, Irene Hunt</p> <p>HS: <i>Uncle Tom's Cabin</i>, Harriett Beecher Stowe</p>
Unit 7	<p>Elem: The War Reaches an End Page 110 (two lessons)</p> <p>MS: Moving Forward After the War</p> <p>HS: The Great American West</p>	<p>Elem: <i>The Root Cellar</i>, Janet Lunn Page 331</p> <p>MS: <i>Across Five Aprils</i>, Irene Hunt</p> <p>HS: <i>Uncle Tom's Cabin</i>, Harriett Beecher Stowe</p>

Unit #	History	Literature
Unit 8	<p>Elem: Binding Up the Nation's Wounds Page 121 (two lessons)</p> <p>MS: America – A World Power</p> <p>HS: America's Gilded Age</p>	<p>Elem: <i>The Root Cellar</i>, Janet Lunn Page 332</p> <p>MS: <i>Across Five Aprils</i>, Irene Hunt</p> <p>HS: <i>Uncle Tom's Cabin</i>, Harriett Beecher Stowe</p>
Unit 9	<p>Elem: Moving Forward After the Civil War Page 130 (two lessons)</p> <p>MS: A Changing World</p> <p>HS: America Becomes a World Power</p>	<p>Elem: <i>The Root Cellar</i>, Janet Lunn Page 332</p> <p>MS: <i>Across Five Aprils</i>, Irene Hunt</p> <p>HS: <i>Uncle Tom's Cabin</i>, Harriett Beecher Stowe</p>
Unit 10	<p>Elem: Another Age of Invention Page 139 (two lessons)</p> <p>MS: Labor Relations</p> <p>HS: Development of Republican Policies</p>	<p>Elem: <i>The Singing Tree</i>, Kate Seredy, Page 333</p> <p>MS: <i>Peter Pan</i>, J.M. Barrie</p> <p>HS: <i>A Doll's House</i>, Henrik Ibsen</p>
Unit 11	<p>Elem: America – A World Power Page 167 (two lessons)</p> <p>MS: The World Heads Toward War</p> <p>HS: The Spirit of Reform in America</p>	<p>Elem: <i>The Singing Tree</i>, Kate Seredy, Page 334</p> <p>MS: <i>Peter Pan</i>, J.M. Barrie</p> <p>HS: <i>A Doll's House</i>, Henrik Ibsen</p>
Unit 12	<p>Elem: The Roosevelt and Taft Administrations Page 175 (one lesson)</p> <p>MS: America in the First World War</p> <p>HS: The Struggle For Women's Right to Vote</p>	<p>Elem: <i>The Singing Tree</i>, Kate Seredy, Page 335</p> <p>MS: <i>Peter Pan</i>, J.M. Barrie</p> <p>HS: <i>A Doll's House</i>, Henrik Ibsen</p>
Unit 13	<p>Elem: President Woodrow Wilson and Mexico Page 181 (one lesson)</p> <p>MS: The "Roaring Twenties"</p> <p>HS: Industrial Democracy</p>	<p>Elem: <i>The Singing Tree</i>, Kate Seredy, Page 336</p> <p>MS: <i>Peter Pan</i>, J.M. Barrie</p> <p>HS: <i>A Doll's House</i>, Henrik Ibsen</p>
Unit 14	<p>Elem: The "Great War" Begins Page 188 (one lesson)</p> <p>MS: Old Values vs. New Values</p> <p>HS: President Wilson and the World at War</p>	<p>Elem: <i>The Singing Tree</i>, Kate Seredy, Page 336</p> <p>MS: <i>Peter Pan</i>, J.M. Barrie</p> <p>HS: <i>A Doll's House</i>, Henrik Ibsen</p>

Unit #	History	Literature
Unit 15	<p>Elem: The War's End and Wilson's Fourteen Points Page 196 (two lessons)</p> <p>MS: The Great Depression in the US</p> <p>HS: War and Cultural Shifts</p>	<p>Elem: <i>Bud, Not Buddy</i>, Christopher Paul Curtis Page 337</p> <p>MS: <i>My Brother's Shadow</i>, Monika Schroeder</p> <p>HS: <i>Animal Farm</i>, George Orwell</p>
Unit 16	<p>Elem: Prohibition Page 205 (one lesson)</p> <p>MS: Roosevelt's New Deal</p> <p>HS: The Decade that Roared</p>	<p>Elem: <i>Bud, Not Buddy</i>, Christopher Paul Curtis Page 339</p> <p>MS: <i>My Brother's Shadow</i>, Monika Schroeder</p> <p>HS: <i>Animal Farm</i>, George Orwell</p>
Unit 17	<p>Elem: The First Red Scare and the "Roaring Twenties" Page 211 (two lessons)</p> <p>MS: : The Road to Pearl Harbor</p> <p>HS: The Great Depression</p>	<p>Elem: <i>Bud, Not Buddy</i>, Christopher Paul Curtis Page 340</p> <p>MS: <i>My Brother's Shadow</i>, Monika Schroeder</p> <p>HS: <i>Animal Farm</i>, George Orwell</p>
Unit 18	<p>Elem: Down and Out – The Depression Page 222 (one lesson)</p> <p>MS: America in the Second World War</p> <p>HS: The "New Deal"</p>	<p>Elem: <i>Bud, Not Buddy</i>, Christopher Paul Curtis Page 340</p> <p>MS: <i>My Brother's Shadow</i>, Monika Schroeder</p> <p>HS: <i>Animal Farm</i>, George Orwell</p>
Unit 19	<p>Elem: The Roosevelts Page 230 (one lesson)</p> <p>MS: Postwar Challenges</p> <p>HS: World War II</p>	<p>Elem: <i>Bud, Not Buddy</i>, Christopher Paul Curtis Page 341</p> <p>MS: <i>My Brother's Shadow</i>, Monika Schroeder</p> <p>HS: <i>Works of Poetry from WWI and Speeches from WWII</i></p>
Unit 20	<p>Elem: Prelude and Entry to War Page 239 (one lesson)</p> <p>MS: The 1950s: "Happy Days"</p> <p>HS: Postwar Celebrations and Challenges</p>	<p>Elem: <i>Number the Stars</i>, Lois Lowry Page 342</p> <p>MS: <i>Diary of a Young Girl</i>, Anne Frank</p> <p>HS: <i>Works of Poetry from WWI and Speeches from WWII</i></p>
Unit 21	<p>Elem: A Two Front War and Post War Challenges Page 246 (three lessons)</p> <p>MS: A Movement for Civil Rights</p> <p>HS: The Civil Rights Movement</p>	<p>Elem: <i>Number the Stars</i>, Lois Lowry Page 344</p> <p>MS: <i>Diary of a Young Girl</i>, Anne Frank</p> <p>HS: <i>Works of Poetry from WWI and Speeches from WWII</i></p>

Unit #	History	Literature
Unit 22	<p>Elem: 1950s and Prelude to the Vietnam War Page 262 (four lessons)</p> <p>MS: The War in Vietnam</p> <p>HS: The Vietnam War</p>	<p>Elem: <i>Number the Stars</i>, Lois Lowry Page 345</p> <p>MS: <i>Diary of a Young Girl</i>, Anne Frank</p> <p>HS: <i>Works of Poetry from WWI and Speeches from WWII</i></p>
Unit 23	<p>Elem: The Civil Rights Movement Page 269 (five lessons)</p> <p>MS: From Kennedy to Nixon</p> <p>HS: From Camelot to Triangular Diplomacy</p>	<p>Elem: <i>Number the Stars</i>, Lois Lowry Page 346</p> <p>MS: <i>Diary of a Young Girl</i>, Anne Frank</p> <p>HS: <i>Works of Poetry from WWI and Speeches from WWII</i></p>
Unit 24	<p>Elem: Camelot, Civil Rights, and the Great Society Page 278 (nine lessons)</p> <p>MS: A New America</p> <p>HS: Shaping a New America</p>	<p>Elem: <i>Number the Stars</i>, Lois Lowry Page 346</p> <p>MS: <i>Diary of a Young Girl</i>, Anne Frank</p> <p>HS: <i>Works of Poetry from WWI and Speeches from WWII</i></p>
Unit 25	<p>Elem: A Time of Malaise Page 293 (four lessons)</p> <p>MS: From the Moon to Malaise</p> <p>HS: The Turbulent 1970s</p>	<p>Elem: <i>My Side of the Mountain</i>, Jean George Page 347</p> <p>MS: <i>A Wrinkle in Time</i>, Madelein L'Engle</p> <p>HS: <i>Quo Vadis</i>, Henryk Sienkiewicz</p>
Unit 26	<p>Elem: The Reagan Years Page 300 (three lessons)</p> <p>MS: "Morning in America"</p> <p>HS: The Reagan Era</p>	<p>Elem: <i>My Side of the Mountain</i>, Jean George Page 348</p> <p>MS: <i>A Wrinkle in Time</i>, Madelein L'Engle</p> <p>HS: <i>Quo Vadis</i>, Henryk Sienkiewicz</p>
Unit 27	<p>Elem: Toward a New Millennium Page 305 (four lessons)</p> <p>MS: The End of a Millennium</p> <p>HS: Advancing Toward a New Millennium</p>	<p>Elem: <i>My Side of the Mountain</i>, Jean George Page 349</p> <p>MS: <i>A Wrinkle in Time</i>, Madelein L'Engle</p> <p>HS: <i>Quo Vadis</i>, Henryk Sienkiewicz</p>
Unit 28	<p>Elem: The Start of a New Millennium Page 312 (five lessons)</p> <p>MS: The Year 2000 and Beyond</p> <p>HS: The New Millennium</p>	<p>Elem: <i>My Side of the Mountain</i>, Jean George Page 349</p> <p>MS: <i>A Wrinkle in Time</i>, Madelein L'Engle</p> <p>HS: Complete Essay / no literature</p>

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 your students' understanding 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 strongly suggested that you keep a notebook for your students' language arts work throughout the year. You may want to organize this notebook with dividers, and include sections for Author Profiles, Writing Projects, Grammar Exercises, Literature Projects, and any other areas that you may desire. Your students may enjoy decorating a cover for their notebook.

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 suggested 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, 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 that you will need for this year's curriculum are as follows (listed in order of use):

- *Freedom Trail: The Story of Harriet Tubman* by Dorothy Sterling
- *The Root Cellar* by Janet Lunn
- *The Singing Tree* by Kate Seredy
- *Bud, Not Buddy* by Christopher Paul Curtis
- **The Dust Bowl* by David Booth
- **Out of the Dust* by Karen Hesse
- *Number the Stars* by Lois Lowry
- *My Side of the Mountain* by Jean Craighead George
- **American Tall Tales* by Adrien Stoutenburg

*Optional

While studies of the following pieces of literature are not included within this curriculum, your literary tour through this time period would be enhanced by adding some of these other selections to your family reading times. Please preview any book before reading it with your children, as they have varying levels of maturity.

- *Across Five Aprils* by Irene Hunt
- *The Adventures of Tom Sawyer* by Mark Twain
- *Alice's Adventures in Wonderland* by Lewis Carroll
- *Anne of Green Gables* by Lucy Maud Montgomery
- *Arly's Run* by Robert Newton Peck
- *The Babe and I* by David Adler
- *By the Great Horn Spoon* by Sid Fleischman
- *Caddie Woodlawn* by Carol Ryrie Brink
- *Charlotte's Web* by E.B. White
- *The Chronicles of Narnia* by C.S. Lewis
- *The Complete Tales of Winnie the Pooh* by A.A. Milne
- *Encyclopedia Brown* by Donald J. Sobol
- *Flying Aces of World War One* by Gene Gurney
- *The Gardener* by Sarah Steward
- *George Washington Carver: Man's Slave Becomes God's Scientist* by David Collins
- *Helen Keller* by Margaret Davidson
- *The Hobbit* by J.R.R. Tolkien
- *Horton Hears a Who* by Theodor Seuss Geisel
- *A Letter to Mrs. Roosevelt* by C. Coco De Young
- *Magic Treehouse* by Mary Pope Osborne
- *Old Yeller* by Fred Gipson
- *Pippi Longstocking* by Astrid Lindgren
- *Ramona Quimby, Age 8* by Beverly Cleary
- *Roll of Thunder, Hear My Cry* by Mildred D. Taylor
- *Sing Down the Moon* by Scott O'Dell
- *The Story of Edith Cavell* by Iris Vinton
- *The Story of Thomas Alva Edison* by Margaret Cousins
- *Tales of a Fourth Grade Nothing* by Judy Blume
- *The Terrible Wave* by Marden Dahlstedt
- *Turn Homeward, Hannalee* by Patricia Beatty

- *Where the Sidewalk Ends* by Shel Silverstein
- *The Wright Brothers: Pioneers of American Aviation* by Quentin Reynolds
- *Year Down Yonder* by Richard Peck

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.

Grading rubrics are also included for many assignments to assist parents in evaluating their students' writing. Giving these grading 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, 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. Within the language arts section the **HCS Class pages** you will find:

- **Context Resources** which will help you to extend and enrich your students’ understanding of the literature and time period.
- **Resource Pages** which will provide you with extra material that you might desire to print and use; additional **Literature Projects** are also included within this section.
- **Formats and Models** which provide examples of types and styles of the writing assignments being explored.

In our Literature and Composition curriculum, when reference is made to “the website,” it is the **HCS Class pages**.

Grammar

Our grammar eBook for this year can be found on the **HCS Class pages**. The “Notes” for this year’s grammar come from *Jr. Analytical Grammar: Mechanics* by R. Robin Finley and Erin M. Karl. The exercises are designed to integrate directly with the piece of literature that is 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.

Jr. Analytical Grammar is designed for students in 4th - 6th 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, which is available as a print or Kindle book from Amazon.com, or at no cost in audible form at:

<https://librivox.org/grammar-land-by-m-l-nesbitt/>,

or read online (click the pages to turn them) at:

<https://archive.org/details/grammarlandorgroonesbgoog>,

or read online or downloaded as a PDF file at:

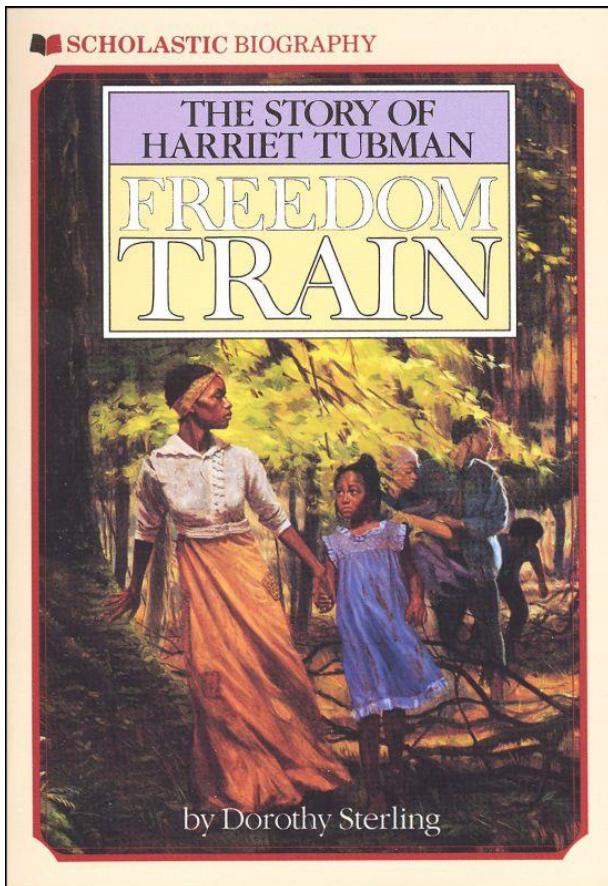
http://www.yesterdaysclassics.com/previews/nesbitt_grammar_preview.pdf

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.

Freedom Train: The Story of Harriet Tubman

by Dorothy Sterling

Literature for Units 1 – 4



We will read *Freedom Train: The Story of Harriet Tubman*, discussing the life of Harriet Tubman and the Underground Railroad. You will write a mini-biography about yourself and a mini-biography about an influential African American.

Harriet Tubman was born into slavery and lived a difficult life as a slave in Maryland. As a child she received an injury that left her debilitated in many ways, yet empowered in many others. After managing to escape to the North via the Underground Railroad, she returned on many life-risking missions to rescue her family and other

slaves and bring them to freedom. She was proud to say that she “never lost a passenger.” During the Civil War Mrs. Tubman worked for the Union Troops, and later in life she was an active part of the women’s suffrage movement, which helped earn women the right to vote.

Be Sure to Notice...

This book is a biography, which means that it is a true story about someone’s life written by someone else. An autobiography, on the other hand, is a story about someone’s life written by himself or herself.

In each literature unit for this year, you will find optional suggestions for an American Tall Tales study to explore as a family. You might desire to create a lapbook, mini-book, or notebook as you explore each of these throughout the year. You will find some suggestions in the **Resources** section of the **HCS Class pages** for projects to consider. While many of these tales are readily available online, an excellent book selection for studying these tales is *American Tall Tales* by Adrien Stoutenburg. The tales listed will parallel this book, but stories of these characters can be found in many different sources, including online.

If you choose to follow along with this optional study, this unit’s focus should be on Paul Bunyan and Pecos Bill.

For this unit you will need a picture of yourself and two pieces of black poster board, roughly 10 1/2" by 13".

Context Resources

The more you learn about Harriet Tubman, the more fun you will have with this book. You will find a collection of websites for further exploration within the **Resources** section of the **HCS Class pages**, along with vocabulary lists and Literature Projects to help you both understand and explore the literature as you read.

Unit 1 – Assignments

Literature

- Begin by completing an author profile for Dorothy Sterling. You will find two **Author Profile Pages** within the **Resources** section of the **HCS Class pages**; one is for younger elementary students, and one for older elementary students. You can also find information about the author through various Internet sources. Make sure you get a parent’s permission before accessing the Internet.
- Read Chapters 1 - 5 in *Freedom Train: The Story of Harriet Tubman*: from “Little Girl, Little Girl!” through “Not Worth a Sixpence.”

Each week as you read, you will want to discuss what you’re reading with your family. For this unit, you might focus on these questions: What was Harriet’s early life like? What aspects of her life were similar to or different from yours? Which events in her life do you think made the most impact on the kind of woman she would become?

Composition

Many of you already know what a sentence and paragraph are; however, it’s always a good idea to review! A sentence is a group of words that makes a complete thought. It always begins with a capital letter and ends with a punctuation mark. If you need some extra practice on complete sentences, visit the **Resources** section of the **HCS Class pages**.

A paragraph is a group of sentences that are all about the same topic or idea. The first sentence of a paragraph is indented about five spaces. If you need some extra practice, try locating individual sentences and paragraphs in *Freedom Train* along with a parent.

- Write a brief biography, or “bio” for short, about yourself! Your bio should follow the format below. It would be a good idea to focus on only one paragraph each day, and make your paragraphs 3-5 sentences in length.
 - **First paragraph:** Introduce yourself, when you were born, where you live, and what your family is like.
 - **Second paragraph:** Tell a little bit about yourself...What are your hobbies? Your passions? What are you great at? What are you not so great at? Do you have dreams for when you grow up? What events in your life have been significant?
 - **Third paragraph:** Describe some of the character traits that make you uniquely “you.” A character trait is a descriptive word that describes the quality of a person, either real or fictional. You might think about it as words that describe who someone is on the inside, and these can be either positive, negative, or somewhere in the middle. For instance, a person might be loyal, honest, creative, spunky, resourceful, bossy, immature, athletic, etc. You should tell about at least three of your strongest positive traits and explain a little bit about them. It would be a good idea to spend some time talking with your parents about what traits they notice in you.

- For younger elementary students, focus on writing just one or two complete sentences for each section by yourself, making sure to capitalize the first word in each sentence and add a punctuation mark at the end. Then dictate the remainder of your paragraph to your parents.
- For the youngest students who are still working on writing complete sentences, you might choose to substitute the writing activities for this book with writing single-sentence summaries about the events in Harriet’s life. You might write one summary on a page, and then illustrate your writing, assembling them your own book about Harriet Tubman at the end.
- *Optional activity:* Visit the **Resources** section of the **HCS Class pages** for an extra art activity: *Creating Character Trait Silhouettes*.

Unit 2 – Assignments

Literature

- Read Chapters 6-10 of *Freedom Train: The Story of Harriet Tubman*: from “Bound for the Promised Land” through “Why Not Every Man?”

As you read this week, focus your discussions on the following question: What character traits do you see emerging in Harriet? How do you feel about the way white society and laws treated African Americans?

Composition

- Now that you have written a brief bio about yourself, use the Editing Checklist found among the **Resources** of the **HCS Class pages** to help you edit your writing with the help of a parent or teacher. You’ll also want to learn about the Editing Marks, also available within the **Resources**, to help your editing be well-organized.
- Write or type the final draft of your bio. Then find a picture of yourself. Attach your picture and your bio to a piece of black posterboard, roughly 10 1/2" by 13". Add some embellishments to your “Bio Board” if you’d like!



Conceptual prototype of a United States \$20 featuring a portrait of Harriet Tubman, produced by the Bureau of Engraving and Printing in 2016. Government image obtained by the New York Times in 2019 and published in the article "Treasury's Inspector General to Review Harriet Tubman \$20 Bill Delay," June 24, 2019.

Unit 3 – Assignments

Literature

- Read Chapters 11-15 of *Freedom Train: The Story of Harriet Tubman*: from “Ships of Zion” through “The Most of a Man.”

During these chapters, focus your family discussions on how Harriet used her strong character to help those around her, and how she did not allow the way she was treated because of the color of her skin to prevent her from doing what God called her to do.

Composition

- This week write a second bio, but this time you write it about an influential African American of your choosing. You will find a list of some famous African American men and women within the **Resources** of the the **HCS Class pages** website; however, you may choose to tell about someone who may not be so famous but has made a mark on society in their own way. As you research some of these men and women, focus on the character traits that you see them displaying. Select someone who represents character traits that you recognize in yourself. Then write a bio for them, using the same approach that you followed when writing your own:
 - **First paragraph:** Introduce your influential person, when and where they lived, and a little a bit about their family and environment.
 - **Second paragraph:** Tell a little bit about your man or woman...What events are/were significant in their life? What are/were their passions? What are/were they most known for?
 - **Third paragraph:** Describe some of the most significant character traits represented by this man or woman. Explain how these traits helped them to make an impact on the world around them. You might also choose to mention why you admire these traits, how you see similar traits within yourself, and what inspires you about this man or woman’s character.

Unit 4 – Assignments

Literature

- Read Chapters 16-20 of *Freedom Train: The Story of Harriet Tubman*: from “Department of the South” through “The Years of Peace.”

During these chapters, discuss with your family the mark that Mrs. Tubman left on the world.

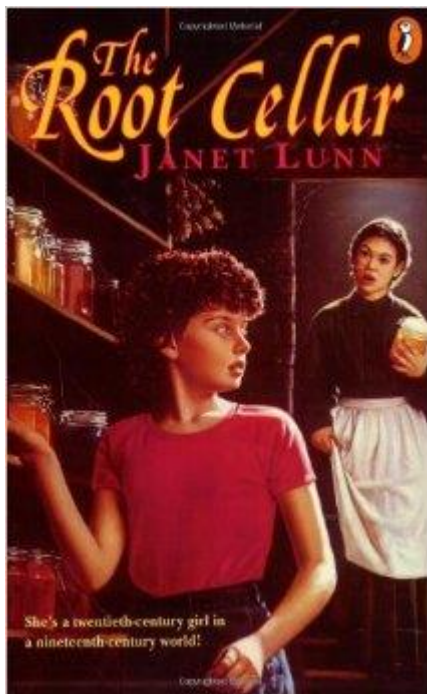
Composition

- As you did with your own bio, edit your writing using a new Editing Checklist. Then create a Bio Board for the man or woman that you have chosen to represent, making sure to include a picture. You might choose to hang your personal Bio Board and that of your chosen man or woman next to each other on the wall to reflect upon as we move into our next piece of literature, which is set during the Civil War.

The Root Cellar

by Janet Lunn

Literature for Units 5 – 9



Through reading and discussing *The Root Cellar*, we will learn about life during the Civil War. We will be exploring persuasive writing, while writing and producing video editorials.

Have you ever wanted to travel back in time to visit a different era? In our piece of literature for this unit, our main character, Rose, does just that. But she doesn't go there just for fun. Rose finds herself in the middle of a very difficult time in our nation's history, the Civil War. She makes friends and develops relationships with people who are experiencing true heartache and real troubles. While the element of time travel is certainly made up, the chaos and difficulties that her friends Susan and Will encounter were all too real for families living during this time.

Be Sure to Notice...

This piece of literature is classified as historical fiction. Historical fiction is a type of literature that is written to portray a certain period of time in history. Details about that time period, along with details about real events or people from that time period, may be included. Some events and characters in the story may be fictional, which means the author has created them; however these must be authentic, as if they really could have occurred.

If you are following along with the optional American Tall Tales study, this unit's focus should be on Alfred Bulltop Stormalong and Mike Fink.

For this unit you will need a video camera, or a computer with video capabilities, to complete the unit as written. You may substitute a live performance for this portion of the unit if desired.

Context Resources

The days of the Civil War were a complicated time in the history of the United States of America. Don't forget to explore the **Resources** available at the **HCS Class pages** to further your knowledge and understanding of this time. Selecting Literature Projects from the list provided with the **Resources** section will also help you to delve deeper into themes and events of the book.

Unit 5 – Assignments

Literature

- Begin by completing an author profile for Janet Lunn. You will find an **Author Profile Page** within the **Resources** section of the **HCS Class pages**. You can also find information about the author through various Internet sources, as well as from the book itself. Make sure you get a parent’s permission before accessing the Internet.
- Read Chapters 1-4 of *The Root Cellar*: from “Rose” through “The Root Cellar.”

As you read these chapters, focus your family discussions on the following questions: What does loneliness feel like for you? What does it feel like for Rose and the other characters in the book? How can we care for people around us who might be lonely?

Composition

In this unit, we will be learning about persuasive writing. In this type of writing, a writer attempts to persuade, or convince, a reader that his or her ideas are either correct or superior. It attempts to change someone’s mind about a particular topic. We will be writing an editorial, which is a kind of persuasive writing that is usually presented in newspapers, magazines, television, or an online forum where people share their opinions. You might ask your parents to watch and read some editorials that they enjoy with you! You can find some examples of editorials within the **Resources** section of the **HCS Class pages**.

- To begin, you first need to have a topic. For this assignment, pick from one of the following, or work with a parent or teacher to help you pick a similar topic for which you have strong feelings.
 - The best way to solve a conflict
 - Is yelling/hitting ever okay?
 - Whether or not war is acceptable
- Next, you will need to write a topic sentence for your editorial. A topic sentence is usually the very first sentence in a paragraph, and it gives the main idea of the paragraph. If you are unfamiliar with topic sentences, you will find a series of practice exercises within the **Resources** section of the **HCS Class pages**.
 - Write four or five different topic sentence ideas. Discuss these with a parent or teacher and select the one that you think best expresses the overall point that you want to make, without giving away all the details.
- For younger students, you might want to pick a simpler topic, such as “the best way to eat an Oreo” or “the best park in my county.” As you move through the following lessons, create a book with one explanation or reason on each page. Experiment with writing both fact and opinion in your book. End with a strong statement. Then take pictures and add them as illustrations to your book.

Unit 6 – Assignments

Literature

- Read Chapters 5-8 of *The Root Cellar*: from “Susan” through “Stowaway.”

In these chapters, focus your family discussions on what Rose learns about the 1860s. You might want to keep a running list of facts from the book that accurately represent these times.

Composition

An editorial requires many supporting details or pieces of evidence in order to convince a reader. A fact is a true statement, while an opinion is someone’s idea. A piece of persuasive writing must have facts in addition to opinion in order to be most effective. It’s also important to remember that stating these facts and opinions in a respectful manner is the best way to “win over” your audience.

Write a list of reasons that you believe the topic sentence you wrote last week to be true, along with facts and opinion statements to support your topic sentence. This may require you to do a little research about your topic, with the help of a parent. Write as many as you can, aiming for at least 20, but don’t worry about putting them in a logical order as you’re writing.

Now, cut apart all of your reasons and supporting details. Organize your strips of paper into groups of ideas that belong together. You will probably decide that some of the ideas that you wrote don’t really belong there any longer, either because they’re not “strong” enough ideas or they just don’t fit with any of your other ideas, and it’s okay to eliminate these. When you are finished, choose your three strongest reasons, along with their supporting ideas, and glue them onto a sheet of paper. Write your topic sentence at the top. You might want to keep your other strips of paper just in case you need to add some other ideas later.

Unit 7 – Assignments

Literature

- Read Chapters 9-12 of *The Root Cellar*: from “The Accident” through “Along the River.”

As you read, discuss with your family what life was like for a child during the days leading up to the Civil War. How would you have responded to the situations you saw around you?

Composition

- Use the final list of reasons and support that you created last week to write a rough draft. Remember that you’re trying to persuade your reader to agree with your point of view, so you will want to make strong, yet respectful, statements. Your editorial should follow this format:
 - Title of your Editorial (Center this on your page, and then skip a space.)
 - Topic Sentence (Remember to indent this first sentence in your paragraph.)
 - Reason #1 and its support
 - Reason #2 and its support
 - Reason #3 and its support
 - Final statement to wrap up your argument
- You will want to read through your writing several times, changing words to make your position sound stronger and adding describing words that can make your writing more specific.

Unit 8 – Assignments

Literature

- Read Chapters 13-16 of *The Root Cellar*: from “A Dollar a Day” through “Richmond is a Hard Road to Travel.”

As you read discuss with your family how Rose, Susan, and Will are showing deepening friendship for each other. What character traits do you see each of these characters displaying? How can you show true friendship to those around you?

Composition

- Use the editing checklist provided in the **Resources** section of the the **HCS Class pages** to edit your editorial. You should also share your writing with parents, teachers, and your peers, and get their feedback on how you might make your writing more persuasive.
- Write a final draft.

Unit 9 – Assignments

Literature

- Finish reading *The Root Cellar*: from “I’m Not Coming Home” through “The Christmas Kitchen.”

Use the following questions to guide your family discussions: What was the Civil War like? How would you have felt if you were alive during this war? How have Rose’s experiences in Civil War days affected her life “at home” with her Aunt Nan?

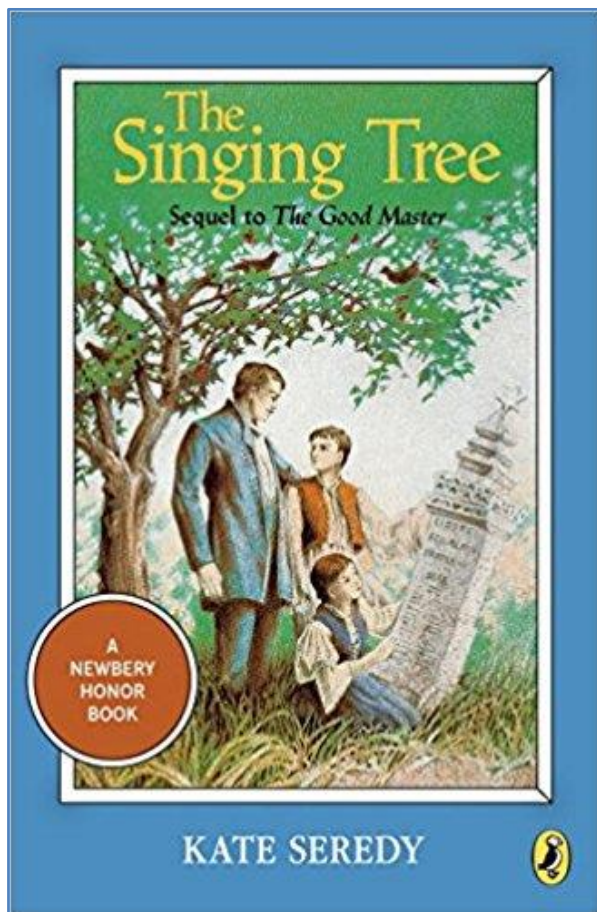
Composition

- Now that you have written a persuasive argument, it’s time to make your writing come to life! Create a video recording of yourself reading your editorial, in the style of a news program. You might even insert images into your video recording to make your presentation more modern. Share your editorial with friends and family and see how many people you can persuade to share your viewpoint!
 - As an optional extension of this writing activity, research rules and methods for debate. Then conduct a mock debate about related topics such as if war is ever a justifiable response.

The Singing Tree

by Kate Seredy

Literature for Units 10 – 14



We will learn about World War I while reading *The Singing Tree* by Kate Seredy. We will explore writing different types of poetry, including various formats of rhythm and style, and display them creatively.

This novel tells the story of two cousins, Kate and Jancsi, who live on the plains of Hungary. These two children are forced to grow up a little too soon when Jancsi's father is called up to join the country's forces in the Great War, or World War I. Throughout the story, we see how this war affects both the people and the land.

Be Sure to Notice...

While this book is set in Hungary, there were dozens of other countries involved in the Great War. Consider mapping these countries along with a parent.

This book is actually a sequel to *The Good Master*. While it is written at a slightly lower level than *The Singing Tree*, you might enjoy reading this book, too. *The Singing Tree* was awarded the Newbery Honor in 1940, and Mrs. Seredy drew the illustrations herself.

If you are following along with the optional American Tall Tales study, this unit's focus should be on Davy Crockett.

For this unit you will need a pair of cheap sunglasses and a large piece of posterboard or foam core.

Context Resources

You will find additional context resources within the **Resources** section of the **Artios Home Companion** website. Be sure to take time to explore the links and activities to help further your understanding.

The years of this First World War were a deep, troublesome, and complex time in our world's history. It can be difficult for students to understand when it seems so far from what we know and experience every day. Take some time to explore the resources provided on the website so that you can better understand the times in which Jancsi and Kate were living.

Unit 10 – Assignments

Literature

- Begin by completing an author profile for Kate Seredy. You will find an **Author Profile Page** within the **Resources** section of the **HCS Class pages**. You can find information about the author through various Internet sources, as well as from the book itself. Make sure you get a parent’s permission before accessing the Internet.
- Read Chapters 1 & 2 of *The Singing Tree*.

As you read *The Singing Tree* try something different with your discussion questions: have each child in the family come up with the questions that he or she feels are most important to discuss. Try to think about questions that can’t be answered in a word or two, but those that require some thought and reflection instead. Record these questions in a journal, and consider spending some time creating written responses to them, too.

Composition

Poetry is a kind of writing that gives us the opportunity to look at the world around us in a brand new way. Usually there is an emphasis on emotions and ideas, and many types of poetry have a particular style or rhythm. Obtain a pair of cheap sunglasses, and decorate them with various crafty materials that you find around your house. Wear them during this unit as you read and write poetically to encourage you to look at your world with fresh, creative eyes.

- To begin, we are going to write an acrostic poem. This kind of poetry can be rather simple, but it’s important for you to take the time to think carefully and creatively. You will find examples of acrostics in the “Resources” section of the website. Follow these steps to write an acrostic using your name as the word:
 - Write your word vertically on a piece of paper.
 - For each letter, write a word or phrase that describes your word.
 - Continue this process for each letter to complete your poem.
- Now that you have created one for yourself, we’re going to apply your new knowledge to our book. Pick one noun that represents something from this first section of our novel. Repeat the process to write an acrostic for this noun, making sure that you are using thoughtful and reflective words for each letter.
- Make a neat and decorative copy of each of your acrostics, and place your second one in a folder to save for the end of this unit.

Unit 11 – Assignments

Literature

- Read Chapters 3 & 4 of *The Singing Tree*.

Continue the discussion question activity described in Unit 10.

Composition

For our next poetry form we will be learning about limericks. This kind of poetry is a short, humorous poem that contains five lines. The last words of the 1st, 2nd, and 5th lines all rhyme with each other (this is pattern A), and the last words of the 3rd and 4th lines also rhyme with each other (this is pattern B). Written together, these five lines have the AABBA pattern.

There is also a special rhythm for limericks. The formal name for this rhythm is “anapaestic,” and it means that the 1st, 2nd, and 5th line have three “beats” in them, and the 3rd and 4th lines have two “beats.” In rhythm form, a limerick looks like this:

da DUM da da DUM da da DUM
da DUM da da DUM da da DUM
da DUM da da DUM
da da DUM da da DUM
da DUM da da DUM da da DUM

- You will find examples of limericks in the “Resources” section. Practice reading these aloud, and identify both the rhyming and rhythm scheme within each one.
- Next try writing your own limericks! Write two: one that might entertain Kate and Jancsi, and one that reflects the more light-hearted aspects of Hungarian life. Keep them humorous! Write final copies and place these limericks into your folder for use later in the Unit.
- For younger students, try writing a limerick with a parent, using the **Limerick Worksheet** found in the **Resources** section of the **HCS Class pages**.

Unit 12 — Assignments

Literature

- Read Chapters 5 & 6 of *The Singing Tree*.

Continue the discussion question activity described in Unit 10.

Composition

Our next kind of poetry is a haiku, which is a traditional Japanese poetic form. It follows this pattern:

Line 1: 5 syllables

Line 2: 7 syllables

Line 3: 5 syllables

(Remember that a syllable is one “beat” within a word, and it contains only one vowel sound.)

- While that doesn’t sound too difficult of a pattern to follow—how difficult can writing 17 syllables be?—the truth is that writing a GOOD haiku is actually not easy. There are a few tricks that can help make your haiku more authentic. First, while a haiku can be about any topic that you’d like, traditionally they are about seasons or something found in nature. Secondly, the last line is usually reflective in nature, meaning that it makes a thoughtful observation about the subject of the poem. Visit the **Resources** section at the **HCS Class pages** to find examples of haiku, and try to identify all of these elements.
- Now, try writing your own haiku! You should write two again this week: the first on a subject of your choice, and the second on a thoughtful subject that would be relevant to Kate and Jancsi’s life. While your limericks were funny, your haiku should be more serious and observational. Write final copies and place these haiku into your folder for use later in the unit.
- Younger students, try using the **Haiku Worksheet**, along with a parent, to create a simple haiku.

Unit 13 – Assignments

Literature

- Read Chapters 7 & 8 of *The Singing Tree*.

Continue the discussion question activity described in Unit 10.

Composition

For our final type of poetry, we are going to write shape poems, sometimes called concrete poems. This kind of poetry is written into the shape of the object that it is describing, so that the poem itself looks like a picture. This kind of poetry does not need to rhyme, nor does it have a particular rhythm like the limerick and haiku. It should describe the item and reflect upon things that relate to it. You will find examples of shape poems in the “Resources” section.

- You will again write two poems of this “shape” variety: one on a topic of your own choosing, and one using an item that would be symbolic for the cousins in *The Singing Tree*.
 - First, lightly draw the outline of your shape. The simpler the better in this case!
 - Then write your poem on a separate sheet of paper, making sure to use vivid descriptions, as well as reflections upon your thoughts and feelings about this subject.
 - Lastly, transfer your poem into your shape. You should probably do it in pencil, lightly, so that if your words don’t fit quite right the first time, you can try again.
 - Place these shape poems into your folder.

Unit 14 – Assignments

Literature

- Finish reading *The Singing Tree*.

Continue the discussion question activity described in Unit 10.

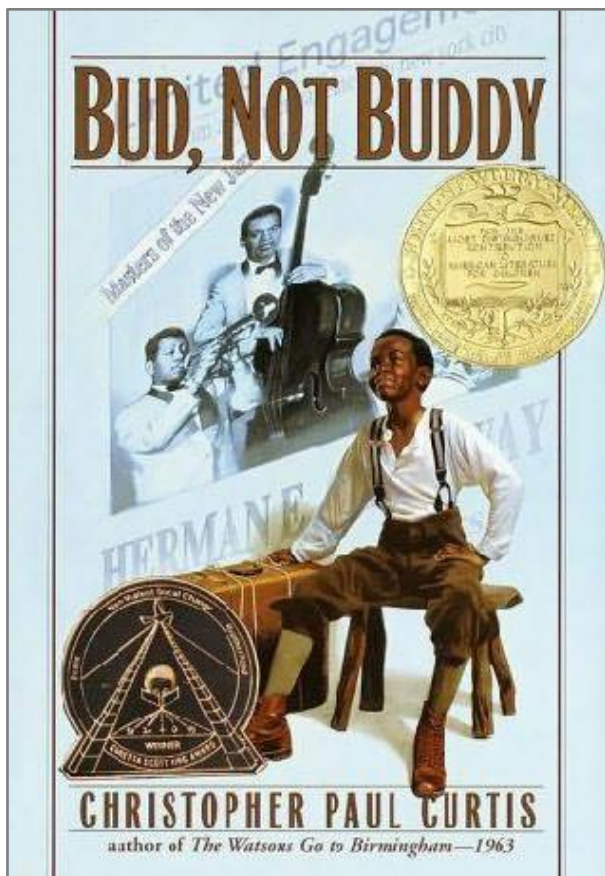
Composition

- Using posterboard or foam core, create a large object (such as a tree, flower, army tank, etc.). It would be fantastic if your object somehow represented the book. You will display your pieces of poetry about *The Singing Tree* (one acrostic, one limerick, one haiku, and one shape poem) as part of this larger item, so think carefully and creatively about your object. In the examples above, you might display them as branches on a tree, petals on a flower, or wheels on an army tank.
- Get out the folder that has been holding all of your poetry for this unit. Create final versions of each of your poems if you have not already done so. Make sure that they are neat and attractive. Attach each of your *Singing Tree* poems to your object and display them in your home or classroom.

Bud, Not Buddy

by Christopher Paul Curtis

Literature for Units 15 – 19



Curtis's family has a rich history, including positions of influence in areas of social change. These experiences inspired his writing of this story, and his others as well. This story follows the life of a 10-year-old boy who is on the run during the Great Depression. While he may be motherless and lacking in material things, Bud does have a few special items that he carries with him. As you read through this book, you will be introduced to photographs that are representative of the Great Depression. You

will learn specific ways that you can improve your writing by adding descriptive elements.

Unit Focus

In these units, we will read *Bud, Not Buddy* by Christopher Paul Curtis while exploring the life of children during the Great Depression. We will also examine and explore various photographs taken during this time period and practice writing descriptively.

Be Sure to Notice...

This book has won both the Newbery Medal, the Coretta Scott King Award, and many other honors as well. You can find an excellent audio version of this book from the Listening Library. You will also find an interesting “conversation” with the author at the back of the book that will help you to better understand this author’s intentions in writing this book.

If you chose to follow along with the optional American Tall Tales study, this unit’s focus should be on Johnny Appleseed.

For this unit you will need access to a computer with PowerPoint or similar capabilities. Optional supplemental texts that you may choose to use as you read *Bud, Not Buddy* are *The Dust Bowl* by David Booth (picture book), and *Out of the Dust* by Karen Hesse (blank verse).

Context Resources

You will find additional context resources within the **Resources** section of the **HCS Class pages**. Be sure to take time to explore the links and activities to help further your understanding. While this book follows the fictional story of a young boy's experience of the Great Depression, there are millions of other people who were

also experiencing the devastation of this era. Within the **Resources** section you will find links to the written accounts of others, as well as some additional ways to explore life during the Depression. Don't forget to try out some of the Literature Projects in the **Resources** as a way to enhance your experience of this time.

Unit 15 – Assignments

Literature

- Begin by completing an author profile for Christopher Paul Curtis. You will find an **Author Profile Page** within the **Resources** section of the **HCS Class pages**. You can find information about the author through various Internet sources, as well as on the book itself. Make sure you get a parent's permission before accessing the Internet.
- Read Chapters 1-4 of *Bud, Not Buddy*.

As you read this book, discuss how life for a foster child might have been different during the 1930s than today.

Composition

Descriptive writing is a type of writing in which a person, place, thing, or event is described in a way that allows the reader to experience it fully, almost creating a picture in the reader's mind.

- Read the following two paragraphs, and notice how the first paragraph is telling the story, but the second paragraph is showing.

I was so excited to play my first game of laser tag. I was also a little nervous, but my friend James had told me how much fun it was. The attendant explained the rules and put the vest on me. I held onto my gun as the door to the laser tag arena opened, and I hoped that it would be as fun as I had imagined.

As we walked up to the glass doors of the laser tag, I could feel my heart beginning to thump in my chest. I glanced over at my friend James nervously, and he gave me a grin as giant as a Cheshire cat. The young attendant read the list of rules to us in a monotonous voice, and then she slid the heavy, padded vest over my head and tightened the buckle around my waist. It smelled as sweaty as my used gym socks. She lifted the metal door that separated us from the laser tag arena, and a blast of cold air hit us like a slap in the face. I could almost taste the blueberry oatmeal I had eaten earlier as it rose up the back of my throat. I took a deep breath, gripped my bulky, flashing gun with the power of a thousand ninjas, and burst through the door, screaming wildly with my buddy.

Could you hear the differences? Could you almost see this second scene in your head? The second, descriptive paragraph used many details that included senses, describing words, and strong action words. These are elements that a writer uses to make his writing come to life.

- For each of the next few weeks, we will be learning different ways to help your writing come to life by describing different images shown by various photographs set during the Great Depression. This week, you will focus on using “sensory descriptions,” or those that rely upon your senses of smell, sight, hearing, taste, and touch. After viewing “*Great Depression Image 1*” in the **Resources** section of the **HCS Class pages**, write a paragraph or two about what you imagine is happening in the picture. Make sure to include descriptions that use your five senses.
- You will find some extra resources on writing with your senses in the **Resources** section.
- After you have finished your paragraph, share it with a parent or classmate, and have them share feedback with you. Look for places in which you can add more detail, and then edit and write a final draft. Once you have finished this draft, begin creating a PowerPoint presentation. On your first slide, copy and insert the “*Great Depression Image 1.*” On your second slide, add your descriptive writing. You will find a tutorial for using PowerPoint within the **Resources** if you need some extra help. Add some creativity to your slides if you’d like. Alternately, you might enjoy creating a Prezi (www.prezi.com). Younger elementary students may prefer to present their images and writing in a book or journal format instead.

Unit 16 – Assignments

Literature

- Read Chapters 5-8 of *Bud, Not Buddy*.

As you read these chapters, continue to discuss how life for a foster child might have been different during the 1930s than today.

Composition

- This week, you will add to your descriptive writing skills by focusing on using vivid adjectives. As a review, an adjective is a word that describes a noun or pronoun. You probably use adjectives all the time in your writing, and that’s a great thing, but for this assignment, you should also try to make these adjectives as specific and colorful as possible. For instance, instead of saying, “The little boy ran toward the big dog,” you could make your adjectives more vivid by saying, “The tiny, helpless boy ran toward the enormous dog.” Go back and look at the descriptive paragraph in Unit 15 to see how many vivid adjectives you can find.
- View the “*Great Depression Image 2.*” Then use your imagination to write a paragraph or two about the picture. Make sure to include plenty of vivid adjectives, without making your writing sound awkward. You will find some lists of vivid adjectives to get your ideas flowing in the **Resources** section of the **HCS Class pages** website. When you are finished, ask a parent or classmate for some feedback, and then edit your writing.
- Create two more slides for the PowerPoint presentation you began last week, with *Image 2* as your third slide, and this week’s descriptive writing on the fourth slide.

Unit 17 – Assignments

Literature

- Read Chapters 9-12 of *Bud, not Buddy*.

Continue to discuss how life for a foster child might have been different during the 1930s than today.

Composition

- To continue our journey in descriptive writing, this week we will practice writing with expressive verbs. You probably remember that verbs are words that show action and that every sentence must contain a verb. So, if you're writing in complete sentences already, you **MUST** be using verbs in your writing. However, using verbs that are strong and creative can make a huge difference in how descriptive your writing is! For instance, consider these two sets of sentences:
 - The young girl saw the birds in the field. She walked toward them to see if she could catch one.
 - The young girl observed the birds in the field. She sneaked toward them to try to capture one.
- Do you notice how the verbs in the second set of sentences seem to create more of a picture in your mind? This is because the verbs are of a much higher quality. Return to the descriptive paragraph in Unit 15 and see how many expressive verbs you can locate.
- View the “*Great Depression Image 3*.” Then write a few paragraphs about the action that you imagine taking place in the picture. Make sure to include plenty of expressive verbs, without making your writing sound awkward. You will find some lists of expressive verbs to get your ideas flowing in the **Resources** section of the **HCS Class pages**. When you are finished, ask a parent or classmate for some feedback, and then edit your writing.
- Create two more slides for the PowerPoint presentation you began last week, with *Image 3* as your fifth slide, and this week's descriptive writing on the sixth slide.

Unit 18 – Assignments

Literature

- Read Chapters 13-16 of *Bud, Not Buddy*.

Continue to discuss how life for a foster child might have been different during the 1930s than today.

Composition

- For our final week in our descriptive writing unit, we will be focusing on using comparisons to improve our writing. Similes and metaphors are two different types of comparisons. A simile is a comparison between two things, and it always uses the words *like* or *as*. A metaphor is a comparison between two things that does NOT use the words *like* or *as*. Examine the examples below:
 - Simile:
 - My dad runs as fast as a cheetah.
 - Her teeth sparkle like diamonds.
 - Metaphor:
 - My mother is an angel.
 - The librarian glared at us with eyes of ice.
- Can you see the difference between a simile and a metaphor? See how many examples you can find in the descriptive paragraph in Unit 15.
- Try setting a timer for five minutes and writing as many similes and metaphors as you can in that time. You will also find some extra exercises to practice using similes and metaphors in the **Resources** section of the **HCS Class pages**.
- View the “*Great Depression Image 4*.” on the **HCS Class pages**. Use your imagination to write a few paragraphs about the picture. Use several similes and metaphors in your writing, along with some of the other elements of descriptive writing that you have learned about. When you are finished, ask a parent or classmate for some feedback, and then edit your writing.
- Create two more slides for the PowerPoint presentation you began last week, with *Image 4* as your seventh slide, and this week’s descriptive writing on the eighth slide.

Unit 19 – Assignments

Literature

- Read Chapters 17–19 and the “Afterward” of *Bud, Not Buddy*.

Continue to discuss how life for a foster child might have been different during the 1930s than today.

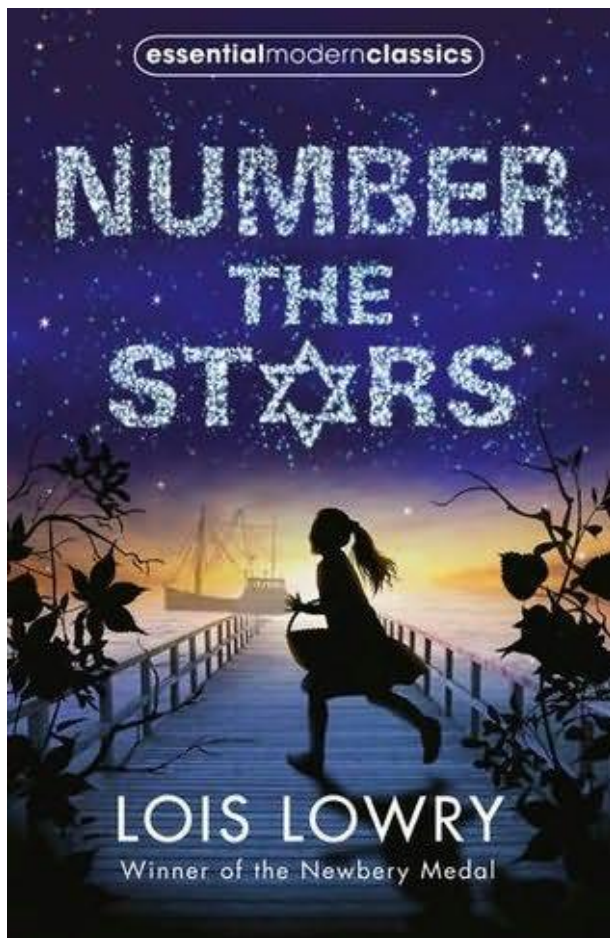
Composition

- With a parent’s permission, search the Internet for another photograph about the Great Depression. Then write a few paragraphs that incorporate all of the elements of descriptive writing that we have learned about in this unit: sensory descriptions, vivid adjectives, strong verbs, and comparisons. Follow the same procedure that we have used before to receive feedback, edit, and write a final draft.
- Create two final slides for your PowerPoint presentation with your selected image(s) and accompanying descriptive writing.

Number the Stars

by Lois Lowry

Literature for Units 20 – 24



Can a 10-year old show courage even against an army in the middle of a war? Would you be willing to risk your own life to save that of a friend? Set in 1943, *Number the Stars* follows the life of Annemarie Johansen and Ellen Rosen. These best friends live in Denmark during the time of Nazi occupation. When the “relocation” of Jews in their country is begun, the Johansen family takes in Ellen as one of their own, and Annemarie is soon presented with a dangerous mission that will save the

life of her dear friend. The Danish people ultimately adopt Annemarie’s heroism and band together to save the entire Jewish population of their country.

Unit Focus

While reading and discussing *Number the Stars*, we will learn about life during the World War II. We will explore expository writing while learning research skills. The final project for this unit will involve creating a travel brochure for countries that were involved in the war.

Be Sure to Notice...

Lois Lowry has written a touching introduction to this book, which is also the winner of the 1990 Newbery Medal. While this book follows the story of children living in the country of Denmark during World War II, over 60 countries became involved in this war by its end. It would be highly beneficial for you to locate these countries on a map as part of a geography study while you are reading this book.

If you are following along with the optional American Tall Tales study, this unit’s focus should be on John Henry.

For this unit you have the option of using a template for a tri-fold brochure; these will vary depending upon the word processing program that you use.

Context Resources

You will find additional context resources within the **Resources** section of the **HCS Class pages**. Be sure to take time to explore the links and activities to help further your understanding. War can be a complicated concept for students to understand, and the more you “roll around” in this book, the more you will understand how it impacted real people. You will find a collection of websites for further exploration of World War II within the **Resources** section of the website, along with vocabulary lists and **Literature Projects** to help you both understand and explore the literature as you read.

Unit 20 – Assignments

Literature

- Begin by completing an author profile for Lois Lowry. You will find an **Author Profile Page** within the **Resources** section of the **HCS Class pages**. You can find information about the author through various Internet sources, as well as on the book itself; make sure you get a parent’s permission before accessing the Internet.
- Read Chapters 1-4 of *Number the Stars*.

Composition

- In this unit you will be selecting four of the countries involved in World War II to research. You might decide to include only the more or less prominent countries, or you might choose to select your countries based upon other criteria. Your final project for this unit will be a travel brochure that introduces tourists to your World War II countries. If you are using this curriculum as part of a class, you might choose to separate your countries so that most or all of the countries are represented in your research.
- You should begin by researching your countries, using both print and internet sources. As you research, you should write source cards and note cards for travel brochure. Source cards contain the information about the source that you are using (book, periodical, newspaper article, website, interview, etc.), while note cards contain the information that you obtain from the source. Visit the **Resources** section of the **HCS Class pages** for links showing examples of source cards and note cards. To create a well-rounded research paper, you should have a minimum of 4 different sources (with a source card for each one) from at least 2 different types of sources (book, websites, magazine, etc.), and a minimum of 20 different note cards.
- You will find a list of topics that you might choose to include in your travel brochure within the **Resources** section of the **HCS Class pages**; however, you should select only a few of these ideas and then research the same topic for each of your countries. Three topics for each country should be just about right. As you are finding information that you might want to use in your travel brochure, 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 both the historic landmarks and the climate of your country in the same source, you should create two separate cards for these. One good way to do this is to only write notes, 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 the words that you write will truly be your own. It is important that you learn to paraphrase now, because copying someone else’s words will not be allowed in future grade levels. As you get older, 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 can make certain kinds of research writing sound more credible and professional; however, quotes are rarely used in travel brochures. If you do happen to find a piece of information that you do intend to use word-for-word, such as a personal recommendation about a particular experience in your country, make sure to use quotation marks around it. 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 www.wikipedia.org should be accepted as a source. For the purpose of this research book, 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.

Unit 21 – Assignments

Literature

- Read Chapters 5-8 of *Number the Stars*.

Composition

- Now that you have completed your note cards, you will organize them into an outline. An outline is a tool used by writers to organize their thoughts and order events, and it will help you stay focused when you begin actually writing your travel brochure. It consists of main ideas and subtopics, and uses Roman numerals, letters and numbers to help create order. For our outline, we will use phrases, or groups of words, for each main idea, subtopic, and supporting detail:

TITLE OF YOUR TRAVEL BROCHURE

I. Main Topic: Your First Country

A. Subtopic

1. Supporting detail for Subtopic A
2. Supporting detail for Subtopic A

B. Subtopic

1. Supporting detail for Subtopic B
2. Supporting detail for Subtopic B

C. Subtopic

1. Supporting detail for Subtopic C
2. Supporting detail for Subtopic C

II. Second Main Topic: Your Second Country

A. Subtopic

1. Supporting detail for Subtopic A
2. Supporting detail for Subtopic A

B. Subtopic

1. Supporting detail for Subtopic B
2. Supporting detail for Subtopic B

- C. Subtopic
 - 1. Supporting detail for Subtopic C
 - 2. Supporting detail for Subtopic C
- III. Third Main Topic: Your Third Country
 - A. Subtopic
 - 1. Supporting detail for Subtopic A
 - 2. Supporting detail for Subtopic A
 - B. Subtopic
 - 1. Supporting detail for Subtopic B
 - 2. Supporting detail for Subtopic B
 - C. Subtopic
 - 1. Supporting detail for Subtopic C
 - 2. Supporting detail for Subtopic C
- IV. Fourth Main Topic: Your Fourth Country
 - A. Subtopic
 - 1. Supporting detail for Subtopic A
 - 2. Supporting detail for Subtopic A
 - B. Subtopic
 - 1. Supporting detail for Subtopic B
 - 2. Supporting detail for Subtopic B
 - C. Subtopic
 - 1. Supporting detail for Subtopic C
 - 2. Supporting detail for Subtopic C

It is quite likely that you will have more than two supporting details for each subtopic, but you get the idea! 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. Examples of outlines, including an example of an outline for this travel brochure, can be found in the **Formats and Models** section of the **HCS Class pages**.

Unit 22 — Assignments

Literature

- Read Chapters 9-12 of *Number the Stars*.

Composition

- Write the rough draft of your travel brochure. You should do this on notebook paper, with each country on a separate piece of paper, even though the final draft will be completed in tri-fold format; this will make it much easier to edit. Each one of your subtopics should become at least one paragraph. Use the following approach:
 - Make sure your note cards are organized into the order in which you will use them in your travel brochure.
 - Work through the writing of your travel brochure by following your outline and referring to the information in your organized note cards. You won't be able to just copy those note cards in order; you will need to fit your information together so that it sounds natural.

Unit 23 — Assignments

Literature

- Read Chapters 13-15 of *Number the Stars*.

Composition

- Write the rough draft of your travel brochure. You should do this on notebook paper, with each country on a separate piece of paper—even though the final draft will be completed in tri-fold format—this will make it much easier to edit. Each one of your subtopics should become at least one paragraph. Use the following approach:
- Make sure your note cards are organized into the order in which you will use them in your travel brochure.
- Work through the writing of your travel brochure by following your outline and referring to the information in your organized note cards. You won't be able to just copy those note cards in order; you will need to fit your information together so that it sounds natural.

Unit 24 — Assignments

Literature

- Finish reading *Number the Stars*, including the “Afterward.”

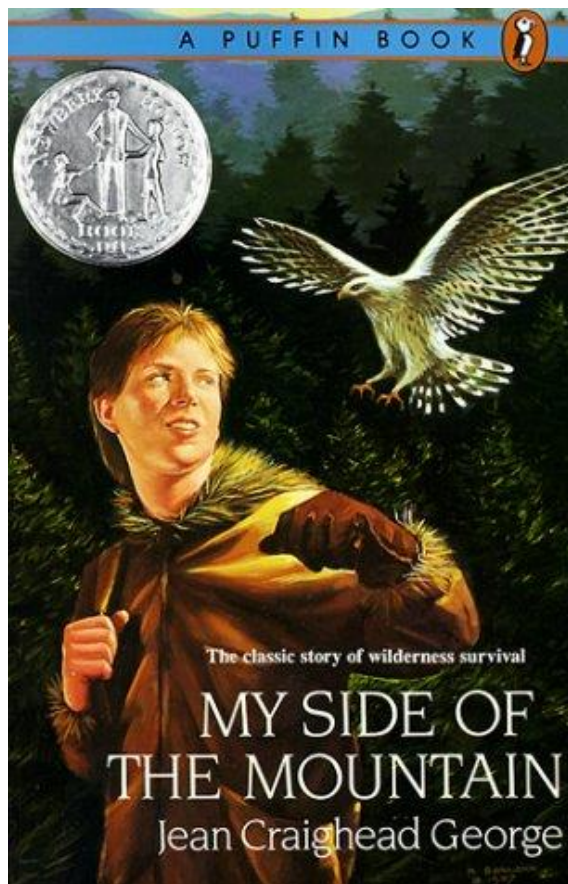
Composition

- Create a tri-fold brochure, plan out your pages, and then copy your final draft into your brochure. You should have a front cover, three inside sections, and an inside flap for your countries, and a back cover. You might desire to create your travel brochure digitally, and you may even find a template on the Internet for the word processing program that you use. Alternately, you could create your tri-fold brochure out of a piece of poster board to allow yourself more room for writing and images. When you are finished, add illustrations and other decorations to make your brochure visually appealing. You may even choose to use printed pictures of your country. List your sources in a “For More Information” section on the back cover of your brochure, and then create an interesting front cover.
- If this curriculum is being used in a class setting, you might desire to host a “Travel Day,” where you can play the part of a travel agent and attempt to “sell” a tour through your chosen World War II countries to visiting tourists.

My Side of the Mountain

by Jean Craighead George

Literature for Units 25 – 28



Sam Gribley is a 12-year-old boy who runs away to the Catskill Mountains to escape his unhappy life in a New York apartment. With minimal supplies, Sam encounters many difficulties in living off the land; however, he also learns much about survival, as well as his own character.

Unit Focus

In these units we will read *My Side of the Mountain* by Jean Craighead George while exploring narrative writing.

Be Sure to Notice...

Following this book's success, Jean Craighead George wrote four sequels to this novel. There is also a movie version of this book that you might enjoy comparing to the novel after you have finished reading it.

If you are following along with the optional American Tall Tales study, this unit's focus should be on Joe Magarac.

For this unit you will need a pocket-sized notebook. You will also need to look forward to the Unit 28 and decide which method of self-publishing you would like to use; some of these will require the purchase of extra supplies.

Context Resources

You will find additional context resources within the **Resources** section of the **HCS Class pages**. Be sure to take time to explore the links and activities to help further your understanding. Life in the city in the early part of the 20th century was much different than life in the country. Spend some time exploring some of the resources available on the website to help you learn more about life in this "modern" era. You will also want to try out some of the **Literature Projects** available within the **Resources** to help you fully experience this novel.

Unit 25 – Assignments

Literature

- Begin by completing an author profile for Jean George. You will find an **Author Profile Page** within the **Resources** section of the **HCS Class pages**. You can find information about the author through various Internet sources, as well as on the book itself; make sure you get a parent’s permission before accessing the Internet.
- Read Chapters 1-5 of *My Side of the Mountain*: from “I Hole Up in a Snowstorm” through “The Old, Old Tree.”

Composition

- Before beginning this unit, you should spend a few days making notes in your notebook about “Observations around Me.” Carry this notebook around with you, and record every little detail that you notice for these days, paying particular attention to people who are going places, because this will spark your creative writing later in this unit. For instance, you might notice “Five kids flocked to the ice cream truck.” “My baby brother is always crawling towards the stairs.” “There was a fire truck outside the bank.” “Two brothers were riding their bikes towards the park.” “There is a purple patch of flowers growing in the middle of a huge field of green grass.” “An airplane flew directly into the clouds.” etc.
- Once you have kept these notes for a few days, spend some time going back over what you have written and allow yourself to be inspired by an idea for a survival story. In this unit, you will write your own narrative, which is a kind of writing that tells a story. Most likely, your survival story will be fictional, or made-up; however, if you have a great story of survival that actually happened to you or a family member, that’s okay, too.
- Brainstorm your final topic and then select one of the graphic organizers from the **Resources** section to help you plan your narrative.

Unit 26 – Assignments

Literature

- Begin by completing an author profile for Jean George. You will find an **Author Profile Page** within the **Resources** section of the **HCS Class pages**. You can find information about the author through various Internet sources, as well as from the book itself. Make sure you get a parent’s permission before accessing the Internet.
- Read Chapters 6-10 of *My Side of the Mountain*: from “I Meet One of My Own Kind and Have a Terrible Time Getting Away” through “How a Door Came to Me.”

Composition

- Write the rough draft of your narrative survival story. You should keep the following in mind as you are writing:
 - This story should be written in “first person,” which means it should sound like you are actually part of the action. There should be lots of “I”s and “we”s in your story.
 - Story leads are a great way to begin a narrative. Explore the following kinds of leads by visiting the **Resources** available on the **HCS Class pages**, and consider using one of them to begin your story.
 - Action Lead
 - Snapshot Lead
 - Sound Effect Lead

- Question Lead
- Flashback Lead
- Talking Lead
- Dialogue is the words that characters actually use in a piece of writing. It is important to use quotation marks around any words spoken by your characters. Each time a new character begins to speak, you will also need to begin a new paragraph. You can find extra **Resources** by reviewing **Dialogue Rules** on the **HCS Class pages**.
- You will want to include creative ways of using items in your environment as part of your survival.
- You will also want to put into practice all of the other descriptive writing and editing skills that you have learned this year.

Unit 27 – Assignments

Literature

- Read Chapters 11-16 of *My Side of the Mountain*: from “Frightful Learns Her ABC’s” through “Trouble Begins.”

Composition

- This week you should focus on editing your narrative. You will find an editing checklist to use during this process within the **Resources** section of the **HCS Class pages**. Make sure that you edit your writing with a few different people, in several different sessions.

Unit 28 – Assignments

Literature

- Finish reading *My Side of the Mountain*: from “I Pile Up Wood and Go on With Winter” through “The City Comes to Me.”

Composition

- Now that you have an edited narrative, you will now publish your book! You may choose to simply use a blank book, which can be purchased from www.barebooks.com, or you may choose one of these other methods of creative book binding; details for these methods are provided within the **Resources**:
 - Hand-sewn binding
 - Yarn/ribbon binding
 - Tape binding
 - Duck tape binding
 - Piano hinge binding
- There are many other methods out there for book binding, so feel free to be creative! Once you have finished your book, add an “About the Author page” at the end.
- If you are using this curriculum as part of a group, you might also enjoy adding a library-style pocket with an index card on the inside of the front cover. You and your classmates can share positive comments about each other’s stories on the index card.