

# Kolbe Academy Home School

## GRADE FOUR CLASSICAL COMPOSITION *Classical Composition, English Composition I* Fable Stage

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**COURSE TITLE:** English Composition I: Fable Stage

**COURSE TEXTS:**

*Classical Composition Vol. I: Fable Stage Teacher Manual (CCFS) (T1551A)*

*Classical Composition Vol. I: Fable Stage Student Workbook (CCFSSW) (T1551)*

**COURSE DESCRIPTION:**

Classical Composition instructs the novice writer as though he or she were an apprentice to the great master writers. Instruction is based on imitation. Beginning by making the student aware of the structure of sound writing, and proceeding by giving the student the tools to imitate it, the course ends by equipping the student to design his own sound writing. The course begins by acquainting the student with models from which he can gain a sound grasp of structure. Then sentence and word variation, figures of description, rhetorical devices, and stylistic considerations are introduced slowly – all in service of the message to be communicated. At the end of the full course a student should emerge as a writer who can ascertain the purpose of any given writing task and employ the best means of completing the task to communicate the message.

The full course is set forth in substance and sequence in the *Fable Stage Teacher Manual*, a complete, self-contained course that is part of a series. The Student Workbook compliments each lesson. English Composition I: Fable Stage is suitable for introducing classical composition to 4<sup>th</sup> or 5<sup>th</sup> graders. It may also be used with upper grammar school students whose writing background has not included classical composition instruction.

*Classical Composition Vol. I: Fable Stage Teacher Manual* and the corresponding Student Workbook are the primary texts for this course. The child should write every school day, utilizing Fridays for writing instruction or practice, if the parent wishes to stay with the schedule as written. Parents are free to double-up on lessons depending on the rate at which their children absorb the lesson and according to the schedule they have established for their home school. The final week of every quarter is written to double-up on the lessons in order to finish out the course in the traditional thirty-six (36) weeks. Quarterly exams have also been supplied to be used as the parent decides. **The lessons are set forth on a 10 day cycle by the publisher, but as Kolbe parents you may adapt the pace and coverage to your own schedules.**

Read carefully and follow the *Introduction to the Progymnasmata* in the text itself. As an additional aid, Kolbe Academy has gone through the course as outlined in the text and has made instructional suggestions, scheduling the activities and assignments according to the familiar Kolbe course plan format. **Of course, you are free to accelerate or slow your implementation of the program to meet your child's needs as you see fit.**

**COURSE OBJECTIVES:**

- ❖ Develop in the student an appreciation for sound writing
- ❖ Inculcate in the student the habits of good writers through imitation of their structure and style
- ❖ Equip the apprentice writer to become an analytical reader and writer
- ❖ Provide techniques the student writer can employ to reason his way to the best approach to take and solution to implement for any given writing task
- ❖ Prepare the student writer to generate ideas, organize those ideas, and express those ideas well by providing him with structured practice in invention, arrangement, and decoration (discovery, organization, and elocution)

- ❖ Develop a shared vocabulary and practice in classical writing between the teacher and student
- ❖ Lay the foundation for the student to grow in his skill and understanding of writing

**SCOPE AND SEQUENCE:**

Once again, parents are free to go at any pace they find suitable.

(The full course scope and sequence is given below to give you a complete overview.)

4<sup>th</sup> Grade: Fable

7<sup>th</sup> Grade: Refutation/Confirmation, Common Topic

5<sup>th</sup> Grade: Narrative

8<sup>th</sup> Grade: Encomium/Invective/Comparison

6<sup>th</sup> Grade: Chreia/Maxim

Jim Selby, creator of the Classical Composition curriculum, has a useful website at

[www.classicalcomposition.com](http://www.classicalcomposition.com). Its FAQ page is worth reviewing, especially by those who are starting instruction at a later grade level than those stated in this course plan.

**SKILLS TO BE DEVELOPED:**

- ❖ The ability to imitate good writing
- ❖ The ability to adapt sound writing practices to the writing task at hand
- ❖ The ability to converse about and use a range of figures of description in writing
- ❖ The ability to examine the grammar, correctness, and style of a writing sample
- ❖ The ability to examine the logic, rhetoric, and structure in a writing sample
- ❖ The ability to transfer knowledge of writing structure and particulars to his or her own writing

**COURSE PLAN METHODOLOGY:**

Kolbe Academy has worked diligently to create the best possible course plans with the home schooling family in mind. Remember, however, that our program is intended to be flexible. Under the principle of subsidiarity, you should use these course plans as a **suggested** course of study. As the teacher, you should adapt and modify these course plans to meet the individual learning needs of your child. **Do not feel obligated to follow these course plans exactly.**

In the course plans that follow, the *Classical Composition Fable Stage Teacher Manual* is represented by the abbreviation **CCFS**, the *Student Workbook* by the abbreviation **CCFSSW**.

A weekly grade book is included in the course plan at the end of each week *as a convenience*. Because the Classical Composition course is a self-contained program, we advise you to follow the grading guidelines outlined in the text. You may elect to grade drafts or not. **Kolbe Academy does not require that you keep a record of all student work.** If you intend to report your child's work to Kolbe Academy for an official report card, only one sample of written and graded work is required per quarter for each course along with the submission of a report card. Parents should use the grade book only as a help to their home schooling and not as a hindrance. Point values and weighting are suggested for *convenience* and may be modified, dropped completely, or added to as the parent deems fit. Please consult the welcome packet for a full tutorial on using the grade book.

This writing course contains 200 days of instruction or 20 ten-day lessons spread over 40 weeks. That is 20 days more than the typical academic year at Kolbe. To complete the full course in 36 weeks, we've arranged the schedule so that students will complete 5 lessons per quarter. We have written the course plans so that you

will complete the 5<sup>th</sup> two-week long lesson, in one week, during the last week of each quarter, the traditional Kolbe testing week, in order to move through the material. **Once again, you are not obligated to follow the plans as written, but may accelerate or slow down your program at your discretion. Weeks 8 and 9 will be instructional weeks and not review and testing weeks as is traditional with Kolbe course plans. Nevertheless, quarterly exams are included with the course to use in full or in part according to the parent’s wishes.**

Finally, begin every class with a prayer. This is a good way to help the child memorize new prayers. Repeat the same ones every day until they are known. Be sure to explain the meanings of the prayers. Repetition in all areas of study is most beneficial.

**PLAYING WITH WORDS**

1. **BE SURE TO USE APPENDIX A: FIGURES OF DESCRIPTION WITH EXAMPLES IN THE TEXT**
2. Learning new vocabulary should be fun. On the fun-meter, Greek words are simply off the charts. So get ready for fun because your student will learn upwards of eighteen Greek terms this year in this course.
3. Aristotle said that nothing is learned under coercion. Believe him. But then face the fact that teaching involves a fair share of coaxing. Whatever tension arises in learning something new can be alleviated by 1) connecting the new concept to a previously learned concept; 2) noting similarities and patterns between the new word and another new word; 3) forming a silly picture in your mind and naming it something that rhymes with the new word; 4) using the new word in everyday situations, the proper and the incongruous (Daily life can be silly sometimes too). **The following are examples only.**

WORD	SIMILAR TO: (previous concept/word)	SIMILAR TO: (new concept/word)	SILLY RHYMING PICTURE	APPLICATION IN EVERYDAY SITUATIONS
1. <b>ANEMOGRAPHIA</b> (Vivid description of the wind)	Anemometer (wind gauge) Animate	Same ending as first 9 on the list	Anemographia/ Giraffe-ia (A giraffe in a woolen scarf keeping his neck warm on a windy day.)	Billy showed mastery of anemographia when he said, “The <u>sharp autumn wind</u> means a cold winter is coming.
2. <b>CHOROGRAPHIA</b> (Description of a nation or group)	Chorus Choreography	One letter fewer than next word, and one letter reversed, but with a different meaning	The Toro (bull) in the <u>choro</u> (chorus) could never be ignor-oed for he snorted and roar- oed as he sang.	The <u>Swiss Olympic athletes stood upright and silent</u> , but the <u>Americans relaxed and talked incessantly.</u>
3. <b>CHRONOGRAPHIA</b> (Vivid description of a certain historical or recurring time. (i.e. season, etc.))	Chronology Chronicle Chronometer	Graphia has to do with description.	A <u>calendar</u> (chrono) in brilliant seasonal colors was drawn on graph paper and hung on the wall.	The <u>dusky sky</u> was streaked in shades of gray and pink as the men streamed out of the building.

WORD	SIMILAR TO: (previous concept/word)	SIMILAR TO: (new concept/word)	SILLY RHYMING PICTURE	APPLICATION IN EVERYDAY SITUATIONS
<b>4. DENDOGRAPHIA</b> (Vivid description of a tree)	"Graphia" is similar to autograph, paragraph	<u>Graphia</u> has to do with writing.	The <u>dendo</u> tree can bendo at the knees and touch the ground with its gorgeous crown.	The children took turns hiding behind the <u>dangling willow</u> <u>branches</u> .
<b>5. GEOGRAPHIA</b> (Vivid representation of the earth)	<u>Geography</u> <u>Geometry</u>	Similar to topographia and topothesia	We use a representation of the earth, a globe, to learn geography.	The <u>rock formations</u> <u>were jagged and</u> <u>rough</u> as though eaten away by powerful winds.
<b>6. HYDROGRAPHIA</b> (Vivid description of water)	<u>Hydroplane</u> <u>Hydrogen</u>	Hydrographia may be used at the same time one is using topographia and topothesia.	The <u>hydro</u> rose to the <u>sky-dro</u> from the gushing fire hydrant opened by the policeman to cool off the kids on a hot day.	The <u>gentle slap of the</u> <u>waves against the</u> <u>shore</u> made a peaceful rhythm.
<b>7. PRAGMATOGRAPHIA</b> (Description of action or event)	<u>Pragmatic</u> <u>Practical</u> Similar to practical and practice.	"Graphia" ending again.	A <u>pragmatic</u> <u>magnet</u> that attracts all the metal spoons and forks and moves on a wire before dumping them into the dishwasher.	Sally moved along the line of children <u>dabbing each nose</u> <u>with sunscreen</u> and <u>tightening straps on</u> <u>life-jackets</u> before she would let any enter the water.
<b>8. PROSOPOGRAPHIA</b> (Vivid description of a person's face)	prospect	"Graphia" ending again. <u>Prosopopoeia</u> The ending "poeia" has the first 3 letters in common with our word poem.	People for miles around oohed and ahed, cooed and chortled at the lovely <u>prosopon</u> ( <i>Gr.</i> , face) of the new baby.	The contrast between her <u>probing, gray</u> <u>eyes and thin, wan</u> <u>face</u> made her unforgettable.
<b>9. TOPOGRAPHIA</b> (Description of a place, more detailed than geographia)	<u>Topographical</u> map (Map w/ mountains, rivers, etc.)	<u>Geographia</u> <u>Topothesia</u>	Try imagining the <u>topo</u> of the mountain from the bottomo of the sea.	The valley lay <u>between the bay and</u> <u>a range of low</u> <u>mountains</u> , making the interior cold with fog until mid- morning.

◆ SYLLABUS ◆

WORD	SIMILAR TO: (previous concept/word)	SIMILAR TO: (new concept/word)	SILLY RHYMING PICTURE	APPLICATION IN EVERYDAY SITUATIONS
10. <b>ASTROTIESIA</b> (Vivid description of stars)	Astronomy <u>Astronaut</u>	The ending "tiesia" sounds like thesis.	He kicked the football from the astro turf to the <u>astrosphere</u> beyond the stars.	The <u>stars that night</u> popped out one by one, almost as though answering to their names.
11. <b>TOPOTHESIA</b> (Description of an imaginary place)	Topiary	a. <u>Topographia</u> b. <u>Astrothesia</u> The word shares a root and an ending with other words on our list.	We tried to <u>top</u> each other, dreaming up one imaginary place after the other.	The countryside was dotted by lakes alongside which the <u>swans had built villages of glass palaces.</u>
12. <b>DIALOGISMUS</b> (Dialog, conversation in writing)	Dialogue Monologue	"Log" is similar to logos or logy from which we get the endings in words such as biology, typology.	He talks and we walk, then I talk and we walk, and we walk all the way to the <u>dialog-</u> "isthmus" of Panama.	"Sandy, get your <u>big, fat feet off me,</u> " Les said. "I can't, Paul is <u>pushing me.</u> " "Kids, that's enough," Mom said.
13. <b>ECPHRASIS</b> (Conventional description of a person)	"Phrasis" is close to the English word phrase	This word doesn't share an ending with another.	"My " <u>ecphrasis</u> " wears glasses." "Thick-bottomed and horn-rimmed?" "No, <u>star-studded and thin.</u> "	Mr. Prickly Pear went about <u>sniffing at everything</u> and never let a smidgeon of dirt touch his <u>immaculate suit.</u>
14. <b>EFFICTIO</b> (Description of a person's body)	Effigy	This word doesn't share an ending with another.	He efficiently flick-tioed a spit ball at Leo's <u>effictio</u> and hit his skinny arm.	Leo shot up over the summer, <u>losing his wiriness and putting on muscle.</u>
15. <b>ETHOPOEIA</b> (Description of a character)	Ethos <u>Onomatopoeia</u>	This word shares an ending with prosopopoeia.	Your <u>ethos</u> says a lot about you at a glance.	When Nellie hoped her older siblings would ask her along, she'd <u>perk up and get a little glow in her eyes.</u>
WORD	SIMILAR TO: (previous concept/word)	SIMILAR TO: (new concept/word)	SILLY RHYMING PICTURE	APPLICATION IN EVERYDAY SITUATIONS

<p><b>16. MIMESIS</b> (Imitation of another's gestures, utterances)</p>	<p><u>Imitate, mimic</u> <u>mime</u></p>	<p>This word is important to classical writing (<u>based on imitation</u>) and to Aristotle's view of art. (Wait until 9<sup>th</sup> grade.)</p>	<p>If practicing <u>mimesis</u> decreases your popularity, better stop imitating people unflatteringly.</p>	<p>The whole family fell down laughing when the baby put her hand on her hip and said: "Now you kids, if you don't stop the noise, I won't be able to think."</p>
<p><b>17. PROSOPOPOEIA</b> (personification)</p>	<p><u>Onomatopoeia</u> <u>Prosopographia</u></p>	<p>This word shares a root with <u>prosopographia</u>. The ending (poeia) is found in other words we use.</p>	<p>Your <u>prosopo</u> (face) is like a poem.</p>	<p>The <u>sun smiled</u> on the drenched earth and the <u>little green shoots</u> <u>shouted</u> for joy.</p>
<p><b>18. SERMOCINATIO</b> (A first person monologue in which one person speaks as another would speak)</p>	<p><u>Sermon</u></p>	<p>You have to know another and be a good mimic to practice <u>sermocinatio</u>.</p>	<p>Practicing <u>sermocinatio</u> is a lot like <u>writing a speech for a person and delivering it yourself</u>.</p>	<p>"<u>Now, you can catch a whole lot more bees with honey than you can with vinegar,</u>" I said <u>out loud, just like my grandma</u>, as I got ready to ask coach if I could play on the team.</p>

**GOALS & NOTES FOR THE COURSE**

**Goal:** To achieve elegantly effective writing by equipping students with tools of composition identified in the fourteen stages of the Progymnasmata.

**Purpose:** To master the first stage of the Progymnasmata identified as the Fable by utilizing eighteen figures of description.

**Objectives:** Students will:

- Listen attentively as the teacher reads the fable out loud;
- Re-read the fable aloud (parent or student). The parent/teacher will go over vocabulary with students.
- The teacher will call on individual students to retell the tale in their own words or students will get in pairs and retell the fable to one another.
- Students will correctly outline the fable by identifying key ideas with appropriate words and phrases in their proper sequence.
- Students will correctly narrate the fable using their outline.

(Above taken directly from CCFS text directly)

**TEACHING TIPS**

**Review:** Parts of speech. Write several simple sentences or state several simple sentences and ask your child to tell you the part of speech of a particular word in each of your sentences.

**Example:**

*Billy and Anna walked over the bridge quickly, fearing that a mean old troll might stop them at any moment.*  
What part of speech are the names Billy and Anna? (proper nouns); What part of speech is walked? (verb); What part of speech is over? (preposition), etc.

**Notes:** *Classical Composition* utilizes techniques of writing instruction that go back to the Greeks and Romans. It is based on imitation, reason, and rhetoric. Parents who familiarize themselves with the introductory pages and lesson outlines in the Teacher's Manual can teach the course. Start by reading the overview information. Classical Composition is text-based writing. Students begin by working with the text, the fable, as a model. Familiarize yourself with the vocabulary. (Do not feel overwhelmed by vocabulary. The terms that you'll need for each lesson are defined in the lesson itself.) **You may want to place the vocabulary on sentence strips -- the word in bold on one side, the definition on the other. Most of the terms will lend themselves to illustration, and the student may want to draw a picture on the back that will remind him of the meaning of the term. Additional vocabulary introduced lesson-by-lesson will be in bold and should be added to your collection.** (Taking the Greek terms apart by prefix, root, and suffix will help.) Use the strips to check your child's memorization and understanding of the terms and to conduct a review. The teacher may find the following words helpful to know at the outset: **Agent, Action, Cause, Place, Time, Manner, Recognition, Reversal, Diction, Connotation, and Denotation.** The term **commonplace** refers to the moral of the story. It is also helpful to introduce the student to the idea that human beings come to find truth through **revelation, historical precedence** or **logic**. Some students will naturally use **simile, metaphor, or personification** when "varying" the words or ideas in a sentence. When use of these devices arises, introduce the dictionary definition of each; but know that each will be introduced in turn as part of the curriculum. **The examples of specific figures of description given within the course plans are for illustrative purposes only and are sometimes not based on the fables covered. Some of the figures of description are very close in meaning. Encourage your child to be as accurate as possible from week to week, but don't worry if absolute distinctions are not clear immediately.** (*A word on editing:* Remember that run-on sentences or fragments can almost always be corrected by eliminating all prepositional phrases and then identifying the main clause and its verb; follow that by repairing the main clause by adding a verb (in the case of a fragment) or eliminating extraneous clauses (in the case of a run-on) and placing excess information in a new sentence. Remind your student that a sentence is one thought.

**PLEASE TAKE ADVANTAGE OF APPENDIX A: FIGURES OF DESCRIPTION WITH EXAMPLES****WEEKLY BREAKDOWN**

*(Your main preparation for the course will be to pre-read and present each lesson using Classical Composition Teacher Manual as your guide. Pay special attention to the "Teaching Procedure", which lays out the general methodology for the whole year.)*

**Overview:** **Classical Composition Fable Stage (CCFS)** unfolds by fostering in the student the ability to think. It begins by offering the student tools for writing that consist of giving names to the structural and rhetorical aspects of writing, and by offering the student a chance to practice using these tools. The methodology is clear: Start by outlining a simple story, and end by recognizing structure in everything one writes or reads. Learn to

paraphrase a story by adding different rhetorical devices to achieve various effects, and end by knowing exactly what device to use to achieve the correct effect in any writing task for the purpose of communicating the message. The lessons use repetition to help the student gain mastery, and are sequenced to help him gain overall mastery of writing.

### Lesson 1: *The Ant and the Chrysalis*

**Pre-teach:** Outlining: The key to outlining a story or fable: Record the beginning, middle and end, and the key events, actions, and changes in each segment. If your student is familiar with the plot chart, help them to think in terms of the inciting incident, the complications (reactions or actions undertaken in light of the inciting incident), and the resolution and/or reversal. Recognition may come at any point in the story; reversal usually comes at the end of the story. Remember to record pertinent details and character information in the appropriate section (beginning, middle, end) as this will aid your student in paraphrasing the story, summarizing the story using essential detail, and inserting appropriate figures of description in his or her retelling of the story. Use complete sentences **or** key phrases & phrases to complete the outline as you wish.

#### [Outline form]

##### Basic Outline

- I. Beginning: Main point
  - A. Sub point
    - 1. Details, events
    - 2.
    - 3, etc.
  - B. Sub points as needed
    - 1. details as needed
    - 2. etc.
  - C. Sub points as needed
  - D, etc.
- II. Middle, etc.
- III. End, etc.

#### **INSTRUCTIONAL OVERVIEW (Explained):**

**I. INSTRUCTIONAL OVERVIEW:** 1) Read the "Teaching Procedures" several times until the practices become familiar to you. 2) Note: At this stage you will **A)** Read, narrate, and outline the fables with the students (Two days); **B)** Vary the words and ideas. You'll notice that after your children have varied the words, varying the ideas will follow naturally as a kind of mix and match. Of course, the sentences created have to make sense. **Example:** The **fruit fell** to the **ground**. (**Varied words:** **fruit:** apple, orb, pear, pomegranate; **fell:** crashed, descended, hit, cascaded, surrendered to gravity; **ground:** mud, earth, grass.) (**Varied ideas:** The apple descended to the earth. (Other variations are possible using different combinations.) **Note: You will also practice varying sentences in word and idea on day 8.** On day 8, the instructional third day of the second week, you will have the choice of varying the writings generated by your student **OR** varying writings taken from literature at your choice. The activity, varying, is so valuable that it deserves to be repeated within every instructional cycle. 3) Paraphrase the fable using the assigned figures of description. 4) Paraphrase using

further figures of description. **5)** Paraphrase inverting the order of events.

**PLEASE TAKE ADVANTAGE OF APPENDIX A: FIGURES OF DESCRIPTION WITH EXAMPLES**

### **INSTRUCTIONAL OVERVIEW**

**(outlined):**

**Day 1, Exercise 1:** Read, retell, outline

**Day 2, Exercise 1 (cont.):** Use outline as basis for retelling

**Day 3, Exercise 2:** Vary the words and ideas in the sentences of the fable

**Day 4, Exercise 3:** Employ designated figure of description

**Day 5, Exercise 3 (cont.):** Continue to employ figure of description

**Day 6, Exercise 4:** Employ designated figure of description

**Day 7, Exercise 4 (cont.):** Continue to employ figure of description

**Day 8, Exercise 2 (revisited):** Vary words and ideas using student writing **or** a literary excerpt

**Day 9, Exercise 5:** Retell, inverting the sequence or reducing

**Day 10, Exercise 5 (cont.):** Retell, inverting the sequence

◆◆◆ FIRST QUARTER ◆◆◆

**Teaching Tip:** Read Aesop’s fables as a bedtime routine to acquaint your child with the imaginative and moral aspects of the tales and to help him or her absorb the stories’ deeper structure. Note the different word choices, characterizations, and descriptions chosen by the writer as they come up.

WEEK 1

Book	Weekly Breakdown	Goals and Notes for the Week and Year
CCFS	LESSON 1: THE ANT AND THE CHRYSALIS	Student will correctly paraphrase the fable from his outline using the figures of description <b>anemographia</b> , <b>dendographia</b> , <b>ethopoeia</b> , and by inverting the sequence of events.

Notes

Student Daily Assignments		<input checked="" type="checkbox"/>	Parent Daily Guidelines
DAY 1	CCFSSW Outline key events, noting recognition and reversal, and retell (paraphrase) the fable	<input type="checkbox"/>	<b>Exercise 1: Outlining key events, noting recognition and reversal, and retelling the fable.</b> Have the student outline and retell the fable noting recognition and reversal. (Student or group oral narrations will become the basis for the outline.) <b>Recognition:</b> “Recognizing” a truth by remembering a similar experience. <b>Reversal:</b> A change in fortunes that brings down the mighty and raises the lowly.
DAY 2	CCFSSW Finish retelling (paraphrasing) the fable	<input type="checkbox"/>	<b>Exercise 1 (continued):</b> Have the student continue paraphrasing the fable in his own words using his outline.
DAY 3	CCFSSW Vary key words and ideas	<input type="checkbox"/>	<b>Exercise 2: Varying key words and ideas and rewriting sentences.</b> Have the student paraphrase the fable incorporating the word and idea variations. (You may want to use a chalkboard for the lists of words and ideas that you will use for every sentence in this exercise. Use “An optional structure” on page Fable 22 if you wish.) [Remember that you can 1) use an optional structure for varying. It is given on Fable 22 of CCFS and at the end of each lesson. 2) Remember too that you can use a passage from a literary text. Using an example from a literary text will make the student aware of the range of stylistic choices open to a writer.]

<b>DAY 4</b>	<b>CCFSSW Insert Figure of Description: anemographia</b>	<input type="checkbox"/>	<p><b>Exercise 3: Anemographia</b> Have the student paraphrase the fable using his outline, incorporating anemographia.</p> <p><b>Examples:</b> The wind in the poplars sounded like baby rattles. (simile) The wind rippled the surface of the water. The wind heaved and sighed like a tired old man. (personification &amp; simile) The wind was a true friend, urging the little boat forward. (metaphor &amp; personification)</p>
<b>DAY 5</b>	<b>CCFSSW Insert Figure of Description: dendographia</b>	<input type="checkbox"/>	<p><b>Exercise 3 (continued): Dendographia</b> Have the student paraphrase the fable using his outline, incorporating dendographia.</p> <p><b>Examples:</b> ...ascend the cracked bark of an old pine tree. ...ascend a mighty spruce which towers over the hills. ...explore the tangled vines of a sycamore tree. ...race around the spiraling trunk of a coconut palm. Students rewrite, incorporating the anemographia and dendographia examples.</p>

**Week 1 Grade Book**

Using the grading guide on Fable 16, correct your student's work and record the points below. If you elect to grade only final drafts, you will not use the entire grade book as written. Use at your discretion.

Assignments	Include <input checked="" type="checkbox"/>	(A) Points Earned	(B) Possible Points	A/B x100 =% (C)
Fable Outline	<input type="checkbox"/>			
Initial Paraphrase Draft (PP)	<input type="checkbox"/>			
Varied words and ideas exercise	<input type="checkbox"/>			
Draft w/Figures of Description	<input type="checkbox"/>			
Draft w/Figures of Description	<input type="checkbox"/>			
Other:	<input type="checkbox"/>			
Other:	<input type="checkbox"/>			
<b>Week 1 Average</b>	<b>Add up column C &amp; divide by number of included <input checked="" type="checkbox"/> assignments =</b>			<b>%</b>

WEEK 2		
Book	Weekly Breakdown	Goals and Notes for the Week
CCFS	LESSON 1: THE ANT AND THE CHRYSALIS (CONTINUED)	Student will correctly paraphrase the fable from his outline using the figures of description <b>anemographia</b> , <b>dendographia</b> , <b>ethopoeia</b> , and by inverting the sequence of events.
<div style="border: 1px solid black; padding: 2px; width: fit-content;">Notes</div>		
Student Daily Assignments	<input checked="" type="checkbox"/>	Parent Daily Guidelines
DAY 6	CCFSSW Insert Figure of Description: <b>ethopoeia</b>	<input type="checkbox"/> <p><b>Exercise 4: Ethopoeia</b> Have the student paraphrase the fable using his outline, incorporating ethopoeia. <b>Examples:</b> Higgins was the sort of man who <b>never</b> moved <b>quickly</b>. (adverbs) Higgins was <b>calm</b> and <b>deliberate</b> in all his movements. (adjectives) Higgins was as <b>level and steady as an ocean liner</b>. (simile) (Notice how shifting the operative descriptive function from one part of speech to another creates a different effect in the imagination.)</p>
DAY 7	CCFSSW Finish inserting <b>ethopoeia</b> .	<input type="checkbox"/> <p><b>Exercise 4 (continued):</b> Have the student continue paraphrasing the fable using his outline, incorporating ethopoeia.</p>
DAY 8	CCFSSW Vary key words and ideas	<input type="checkbox"/> <p><b>Exercise 2: Varying key words and ideas in sentences (Part II)</b> Have the student paraphrase the fable incorporating the word and idea variations. [Remember that you can 1) use an optional structure for varying. It is stated within each lesson at the end of Exercise 2. 2) Remember too that you can use a passage from a literary text for practice.] <b>Examples:</b> From <i>The Secret of Pooduck Island</i> by Alfred Noyes (P. 1) Only a moment ago, it seemed, somebody had been standing there to listen; somebody standing there to breathe the scent of the sun-warmed pine needles and the salt smell of the tawny seaweed as it rose and fell with the clear green water. <b>Words:</b> only: just; moment: second, brief while, before, short time; seemed: appeared; somebody: a stranger, an unknown person; had been: was; standing: lingering, hovering; listen: pay attention, focus, etc. (Note: Selections cover one clause. One may be enough. Parent decides) <b>Ideas:</b> A short while ago it felt as though a person had been lingering to take in the fragrance of the star jasmine and the briny odor of the multi-colored sea grass as it undulated with the waves of crystalline water. Etc. (Note: The possibilities are endless. It's up to the parent to determine when the exercise has accomplished the goal of expanding the student writer's perception of word and idea choices.)</p>

◆ COURSE PLAN ◆

DAY 9	CCFSSW Paraphrase fable using reverse order	<input type="checkbox"/>	<p><b>Exercise 5: Reverse Order</b> Have the student paraphrase the fable by inverting the sequence of events. (Explain to any child able to comprehend that this skill helps a writer know when he should start his story, and helps the writer know how to create suspense and tension when necessary to sustain interest in a story.)</p>
DAY 10	CCFSSW Finish reverse order paraphrase	<input type="checkbox"/>	<p><b>Exercise 5 (continued):</b> Have the student finish paraphrasing the fable by inverting the sequence of events.</p>
<b>Week 2 Grade Book</b>			
Using the grading guide on Fable 16, correct your student's work and record the points below. If you elect to grade only final drafts, you will not use the entire grade book as written. Use at your discretion.			
<b>Assignments</b>	<b>Include <input checked="" type="checkbox"/></b>	<b>(A) Points Earned</b>	<b>(B) Possible Points</b>
Draft w/Figures of Description	<input type="checkbox"/>		
Varied words and ideas exercise	<input type="checkbox"/>		
Paraphrase w/different approach	<input type="checkbox"/>		
Other:	<input type="checkbox"/>		
Other:	<input type="checkbox"/>		
<b>Week 2 Average</b>	<b>Add up column C &amp; divide by number of included <input checked="" type="checkbox"/> assignments =</b>		<b>%</b>