

Date:	Day 1 ₁	Day 2 ₂	Day 3 ₃	Day 4 ₄	Day 5 ₅
Spelling					
<i>Spelling You See</i>					
Grammar/Mechanics					
Readers					
<i>The King's Fifth</i>	intro–chap. 1	chaps. 2–4	chaps. 5–6	chaps. 7–8	
Vocabulary Development					
Optional: <i>Wordly Wise 3000, Book 7</i>	Exercise 1A		Exercise 1B	Exercise 1C	
Creative Expression					
	Optional: Dictation A: Mechanics Practice	B: What a Character! (Days 2–4)			
Other Notes					

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Day 1

Spelling

Spelling You See

To improve your students' spelling, complete daily spelling exercises. We recommend the *Spelling You See* program. Use the "Spelling" line on your weekly schedule to record what you have done each week.

Grammar/Mechanics

Use BookShark's *Grammar Ace* for one year between 4th–7th grade. Choose the grade that works best for your students. Use the space on the Schedule page to record what you have done.

Readers

We include the Readers schedule in both the History and Language Arts Guides. Please refer to the schedule in your History 7 Guide for additional vocabulary and comprehension questions. The schedule in this Language Arts guide is included because we sometimes reference items from the book for writing exercises such as the Optional: Dictation assignments.

The King's Fifth | Intro–Chapter 1

Vocabulary Development

Our vocabulary development program is based on and ties in with the Read-Alouds. You will find all the words and instructions for Vocabulary Development in your History guide Read-Aloud notes listed as "Vocabulary." If you'd like more practice, we recommend the *Wordly Wise* program. We schedule this optional workbook for you in this guide.

Optional: Wordly Wise 3000, Book 7 | Exercise 1A

Creative Expression

Our goal is to encourage your students to write daily. We realize, though, that there are some days when they will not feel like writing.

For your convenience, we provide a dictation passage each week. The next time you find yourself with a reluctant writer, just use the dictation passage as your writing assignment for the day. And encourage your students to get some extra rest so that they're ready to tackle their regular writing assignment the next day.

Preferred Dictation Method

Ask your students to read through the dictation passage to familiarize themselves with it. They should note any words, capitalizations, or matters of punctuation that require special attention. They should ask you to clarify anything they're unsure about.

Give your students no more than five to ten minutes to prepare to take dictation. Preparation may involve writing out unfamiliar words, practicing spelling them out loud or on paper, trying to remember how a word looks by "seeing" it in their minds, drawing a word in large letters written in mid-air with an imaginary pen, etc. When their time is up, give the dictation, clause by clause, reading each clause only twice (repeating it only once). Your students should write in the cursive style and, as you read the passage to them, you should not emphasize the different sounds in each word.

Before handing their papers to you, your students should check their work for errors. They should mark and correct any errors they find. Discuss with your students what you think they have done particularly well, as well as what they could do better.

If you see consistent spelling, punctuation, or handwriting problems (keep a record on the weekly schedule), and review those areas.

About A: Mechanics Practice

Each week, we offer a brief introduction to one grammatical or mechanical topic. This year your students will work through three basic groups of skills. We will study basic grammar skills in two main sections: **Sentence Basics** (nouns, verbs, adjectives, etc.), and **The Building Blocks of Sentences** (phrases, clauses, active and passive voice, etc.). We'll then intersperse the grammatical lessons with common **Mechanics** topics which we'll schedule throughout the year.

Look for the skills covered each week in the "Weekly Overview" table, located at the beginning of the Day 1 Creative Expression Notes. For a 36-week progression of topics and skills studied this year in Language Arts, see our List of Topics and Skills, located in **Section Three**.

Work Independently

This year, in order to enable your students to study independently, you will find the bulk of the Language Arts instruction on the Weekly Activity Sheets, with a small summary of what we teach each day included in your Notes. Feel free to read and work with them through the lessons on the Activity Sheets, or give them the reins to work solo, once you feel they are able to do so.

Feeling Overwhelmed?

Due to the myriad of concepts to cover—many of which may seem abstract—and the subjectivity which evaluating writing assignments often requires, the idea of teaching Language Arts may seem daunting. Understandably!

For this reason we have included an article called “Recommendations for Teaching Language Arts” in **Section Three** of this guide to help you navigate your Language Arts journey this year. We hope the suggestions found here will help you determine how to use this program so that it works best for your family, and will provide answers to further teaching questions you may have.

Weekly Overview

Mechanics Practice: Sentence Basics | Nouns: common/proper; gender; concrete/abstract; compound; collective

Creative Expression:

Skill: Describe a character

Assignment: Write a character sketch

Optional: Dictation¹

Mendoza stared down at the country that lay east and north of the spot where my finger rested. It was a vast blank space, loosely sketched. Upon it no mark showed, no river, no mountain range, no village, no city—only the single word UNKNOWN.

A: Mechanics Practice

Today your children will learn about several types of **nouns**. For more information, see the **Week 1 Activity Sheet**.

Answers:

- Underline all of the nouns in the passage. Double underline proper nouns. (See answers below.)
- Label the gender of each noun. Use **F** for feminine, **M** for masculine, **N** for neuter and **I** for indefinite.

M **N**
Mendoza stared down at the country that lay east
 and north of the **N** **N**
 spot where my finger rested. It
 was a vast blank **N**
space, loosely sketched. Upon it
 no **N** **N** **N**
mark showed, no river, no mountain range, no
N **N** **N**
village, no city—only the single word UNKNOWN.²

3. *Mountain range* is a compound noun.

4. Answers will vary. Possible: **concrete:** wagon; **abstract:** hatred; **compound:** great-grandmother; **collective:** flock

Day 2

Readers

The King’s Fifth | Chapters 2–4

Creative Expression

In order to broaden your students’ experience and to encourage them to think more deeply about the wide range of topics studied throughout the year, we have tied this year’s Creative Expression assignments not only to this year’s Readers but sometimes to History or Read-Aloud assignments as well. For an overview of what is covered and when, please see the Topics and Skills list located in **Section Three** of this guide. You may find it helpful to know when we pull ideas from other subjects so that you can plan your day and the timing of your students’ Creative Expression activities accordingly. We will make recommendations in your notes and on your students’ Activity Sheets of how to break down this three-day assignment, but feel free to make adjustments as needed to accommodate your schedule and individual pacing.

As many writing assignments require your student to write on a separate sheet of paper, we recommend purchasing a notebook specially for these assignments.

B: What a Character! | Days 2–4

This week, your students will write a one-page, descriptive character sketch of one of the characters in *The King’s Fifth*. They will focus on describing the character in a way that allows readers to come to their own conclusions. Think of this as the difference between just *telling* readers about a character and actually *showing* them what the character is like. For more information and a few examples of what a good character sketch might look like, please see the **Week 1 Activity Sheet**. We recommend that your students choose a character today and take notes from the text that will help them describe that character tomorrow.

1. Scott O’Dell, *The King’s Fifth* (New York: Houghton Mifflin, 1994), 8.

2. **Note:** In this passage, east and north are adverbs that describe where the country *lay*, though they can sometimes serve as nouns, as in: “The four directions on a compass are north, east, south and west.”

Also, we could see analyzing the final phrase of the last sentence in two ways. One could say that *word* is a direct object (that receives the action of the verb *showed*) which would make UNKNOWN and object complement—in which case your children should underline *word* as the noun. OR, one could say that UNKNOWN is the direct object (and therefore should be underlined), and *word* is another modifier. However, since *word* isn’t usually defined as an adjective, we’d probably vote for the first interpretation.

Day 3

Readers

The King's Fifth | Chapters 5–6

Vocabulary Development

Optional: **Wordly Wise 3000, Book 7** | Exercise 1B

Creative Expression

B: What a Character!

Today your students will continue working on their character sketch as outlined on the **Week 1 Activity Sheet**. We recommend that they begin making notes about how to approach their character sketch and possibly write a first draft. If your students have trouble getting started, have them follow the step-by-step guidance and read the examples on the **Week 1 Activity Sheet**.

Day 4

Readers

The King's Fifth | Chapters 7–8

Vocabulary Development

Optional: **Wordly Wise 3000, Book 7** | Exercise 1C

Creative Expression

B: What a Character!

If your students have not yet written a first draft of their character sketch, they should do so today. The next step is for them to revise their work, looking for ways to improve the character description. Help your students think of revision as making their writing sound better. When that is done, they can focus on editing, or making it look better. Complete a final draft today, or schedule time to do so tomorrow.

How to Evaluate This Week's Assignment

This week's assignment is more about quality than quantity. Oftentimes, an author can capture the essence of a character in just a few short sentences. We want your students to exhibit this type of succinct writing, in which a single comment, gesture, or action can be worth a thousand words. As you read your students' character sketch, see if you can really form a mental image of the character.

The sample rubric below will help you determine how well your students wrote their character sketch. Feel free to adjust the rubric to meet the individual needs of your students. ■

Character Sketch Rubric		
<i>Content</i>		
_____ 5 pts	Includes details consistent with the character in the text	
_____ 5 pts	Describes the character by showing readers his or her appearance, attitude, personality	
_____ 5 pts	Ideas flow naturally to help readers develop a clear picture of the character	
<i>Mechanics</i>		
_____ 5 pts	Uses correct grammar, capitalization, punctuation, and spelling	
_____ 5 pts	Uses a variety of sentence structures effectively	
_____ 5 pts	Dialogue is correctly punctuated and uses attributions effectively	
_____ ÷ 30 pts possible = _____ %		
Total pts		

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LA Week 1 Activity Sheet

Optional: Dictation¹

Mendoza stared down at the country that lay east and north of the spot where my finger rested. It was a vast blank space, loosely sketched. Upon it no mark showed, no river, no mountain range, no village, no city—only the single word UNKNOWN.

A: Mechanics Practice

By now we imagine that you know a **noun** is a word that names a person, place, thing or idea. A **proper noun** names a specific person, place, thing or idea, such as Pittsburgh, Mary, or Ford. **Common nouns** do not name something specific: tomato, pencil, park. Proper nouns are always capitalized, whereas common nouns are not.

Did you know that nouns can also denote **gender**? Nouns can be *feminine*, *masculine*, *neuter* or *indefinite*? For example:

	Example:
Feminine: (female)	mother, aunt, hen, waitress
Masculine: (male)	father, uncle, rooster, waiter
Neuter: (neither male nor female)	table, lamp, car
Indefinite: (either male or female)	teacher, children, horse

Nouns may either be **concrete** objects (like a *pool* or a *trampoline*) or an **abstract** idea (like *love*, *sadness*, or *justice*). **Compound nouns** are made up of two or more words (like *football*, *step-sister* or *middle school*), and a **collective noun** names a specific kind of group (like a *gaggle*, *herd*, or *team*).

Read the passage and then answer the questions that follow.

Mendoza stared down at the country that lay east and north of the spot where my finger rested. It was a vast blank space, loosely sketched. Upon it no mark showed, no river, no mountain range, no village, no city—only the single word UNKNOWN.²

1. Take a moment to underline all of the nouns in the passage above (not pronouns—we'll work on those later). If you find a proper noun, underline it twice.
2. Once the nouns are underlined, label the gender of each one. Use **F** for feminine, **M** for masculine, **N** for neuter and **I** for indefinite.
3. What type of noun is "mountain range?"

4. Think of your own example for each of the following type of nouns:

concrete: _____

abstract: _____

compound: _____

collective: _____

B: What a Character! | Day 2

This week, your assignment is to write a one-page character sketch of one of the characters in *The King's Fifth*. To get your feet wet, we'll let you rely heavily on the author's work this week. In the future, though, you'll have to learn to flex your own creative muscle!

Before you begin, we want you to think about one of the more useful techniques of conveying information about a person: description. To start, read the following passage:

A well-dressed old woman who is very rich and self-centered leaves a store and gets into her car.

Are you able to picture her? Probably not! The problem is that this sentence summarizes the observer's *judgments* about her; it doesn't really *describe* her. And it certainly doesn't permit us to form our own opinions.

Compare what you've just read to the following:

Impatiently waiting for her chauffeur to escort her to her limousine, Mrs. Rockefeller straightens the jeweled collar on the Pekingese tucked under her arm. With her hand-carved cane she motions aside a street vendor about to cross her path.

From this introduction you don't have to be told that Mrs. Rockefeller is elderly, wealthy, and self-centered; the description of her actions and appearance *demonstrates* that she is. The details help us picture the character in our minds and develop our own impressions of her.

Your goal should be to write a character sketch as descriptive as the second example above. Don't just summarize what you think about the character. Use description to show the reader what kind of person the character is.

1. Scott O'Dell, *The King's Fifth* (New York: Houghton Mifflin, 1994), 8.

2. Scott O'Dell, *The King's Fifth* (New York: Houghton Mifflin, 1994), 8.

LA Week 1 Activity Sheet

So go ahead and choose a character from *The King's Fifth*. Then review the book to refresh your memory about how the author describes this character. Which of the author's descriptive elements are your favorites?

Character Name: _____

Page #	Author's Description	My Conclusions about the Character

B: What a Character! | Day 3

Ready to write? With your character in mind, use the author's descriptions to create your own character sketch. For example, is there a particular event in the story that you feel really captures the essence of your chosen character so far? If so, feel free to use it as the basis of your sketch. Embellish it with whatever additional details will help your reader understand what you want to say about the character.

Or perhaps there's a specific scene that involves your character that you really like. Use it as part of your sketch, but expand upon it. Tell what happened before or after the scene as written by the author.

If you're still having a hard time getting started, feel free to try the following step-by-step approach:

1. Start by deciding what kind of personality the character has. Is the person nice or mean? Good or bad? Friendly or aloof? Here is a list of some personality types:

mean	protective	generous	a leader
friendly	lucky	stingy	a follower
gentle	down & out	moody	optimistic
honest	successful	crazy	pessimistic

kind	hardworking	saintly	dishonest
loving	lazy	ambitious	hateful

2. List all of the physical characteristics of the character. Not just short or tall, fat or thin, old or young, but note the way he dresses, moves, gestures, carries himself, and changes expression. Carefully observe the character—do you see any nervous habits, mannerisms, repeated gestures? Go over your list and select only those physical characteristics that help prove the personality of the character.
3. Think of things the character has said and done in his relationships with others. How does he treat people? What decisions is he responsible for? Make a list of the deeds that will illustrate your point.

For example, what does the following paragraph tell you about the person described?

Gary slammed the phone into its receiver. "I can't believe this! They told me it would be done today."
 "I can give you a ride if you need one," offered Greg.
 "That's not the point," thundered Gary. "When someone tells me something is going to be done, I expect it to be done!"

4. Select a persona—a voice from which to observe the target. What person should you be as the observer? Can you use your own voice, or would it be more convincing to pretend to be someone else? This is important, because different observers will notice different things about the same target.

The previous examples are written from the **third person omniscient** viewpoint, i.e., from the perspective of an outsider who knows all of the facts ("With her hand-carved cane she motions aside a street vendor about to cross her path."). However, you could choose to write from the **first person** point-of-view, i.e., a more personal perspective, using "I" instead of "he," "she," etc. ("As I pushed my hot dog cart into the street, some rich lady swung her cane and almost knocked me down."). Here is an example:

I saw her stop to gaze into the window. At first, I thought she was just window shopping. It was, after all, one of the finer dress shops in the city. I was amused, though, to see her eventually pull out her lipstick. The window was apparently nothing more than the nearest mirror big enough to capture her reflection.

5. Finally, blend the observations of looks and deeds into a paragraph description that will convince your audience that the character really is of the particular personality type you believe he is.

LA Week 1 Activity Sheet

1. Character's Personality: _____

2. Physical Characteristics: _____

3. Words and Actions: _____

4. Point-of-View: _____

5. Write your first draft

B: What a Character! | Day 4

Remember: A good writer almost always writes, *rewrites*, and rewrites once more before he is satisfied. You should do the same. Now that you have completed the brain-storming process and a rough draft, revise your writing to produce a final paper that shines. First, focus on revisions that make your writing sound better. Is it interesting? Does it make sense to readers? Does it give them a clear picture of the character's personality? Once your paper sounds just right, think about how it looks. Edit for correct spelling, punctuation, capitalization, and neatness.

For inspiration, here is one last example before you finalize your assignment:

In his chamber the doctor sat up in his high bed. He had on his dressing gown of red watered silk that had come from Paris, a little tight over the chest now if it was buttoned. On his lap was a silver tray with a silver chocolate pot and a tiny cup of eggshell china, so delicate that it looked silly when he lifted it with his big hand, lifted it with the tips of thumb and forefinger and spread the other three fingers wide to get them out of the way. His eyes rested in puffy little hammocks of flesh and his mouth drooped with discontent. He was growing very stout, and his voice was hoarse with the fat that pressed on his throat. Beside him on a table were a small Oriental gong and a bowl of cigarettes. The furnishings of the room were heavy and dark and gloomy.³

3. John Steinbeck, *The Pearl* (New York: Penguin Books, 1993), 10.

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Date:	Day 1 <small>6</small>	Day 2 <small>7</small>	Day 3 <small>8</small>	Day 4 <small>9</small>	Day 5 <small>10</small>
Spelling					
<i>Spelling You See</i>					
Grammar/Mechanics					
Readers					
<i>The King's Fifth</i>	chap. 9	chaps. 10–11	chaps. 12–13	chaps. 14–16	
Vocabulary Development					
Optional: <i>Wordly Wise 3000, Book 7</i>	Exercise 1D		Exercise 1E	Exercise 2A	
Creative Expression					
	Optional: Dictation A: Mechanics Practice	B: Time Travel (Days 2–4)			
Other Notes					

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Day 1

Readers

The King's Fifth | Chapter 9

Vocabulary Development

Optional: Wordly Wise 3000, Book 7 | Exercise 1D

Creative Expression

Weekly Overview

Mechanics Practice: Sentence Basics | Verbs: action; helping; form—singular/plural

Creative Expression:

Skill: Use flashbacks

Assignment: Write a short story

Optional: Dictation¹

"You are now a person of importance," he says. "From this day onward, therefore, until the day you are freed or left to rot, you will be watched. Your every word will be weighed. To the end that the hiding place of the treasure may be found. You will also have visitors—old friends, new friends, persons you have never set eyes upon. Therefore, be cautious with your tongue."

A: Mechanics Practice

Today your children will learn about **verbs: action verbs, helping verbs**, and **singular and plural verbs**. See the **Week 2 Activity Sheet** for more information.

Answers:

1. *bounded; threw; pressed; caught; gave. Note: laughing is a participle, which is a verb acting like an adjective, and so we would not mark it as a verb in this passage. We will discuss participles later this year.*
2. *will be; have said; will give*
3. *s—am; p—are; p—remember; s—remembers; s—glances; p—glance*

Day 2

Readers

The King's Fifth | Chapters 10–11

Creative Expression

B: Time Travel | Days 2–4

This week, your students will write a creative short story (1–2 pages) in which the reader knows the "end" before the story really "begins." They will make use of a reordered story "timeline" to create flashbacks in their story. Today, we recommend your students establish a chronological timeline for the story they want to tell and then decide how to reorder it using flashbacks. For more information, please see the **Week 2 Activity Sheet**.

Day 3

Readers

The King's Fifth | Chapters 12–13

Vocabulary Development

Optional: Wordly Wise 3000, Book 7 | Exercise 1E

Creative Expression

B: Time Travel

As your students continue working on their short story today, they should focus on completing a first draft based on their reordered timeline. See the **Week 2 Activity Sheet** for more information.

1. Scott O'Dell, *The King's Fifth* (New York: Houghton Mifflin, 1994), 75–76.

Day 4

Readers

The King's Fifth | Chapters 14–16

Vocabulary Development

Optional: Wordly Wise 3000, Book 7 | Exercise 2A

Creative Expression

B: Time Travel

Your students will need to revise their writing carefully so that the flashback structure doesn't confuse readers. If they need extra time on this step, consider skipping the final draft. However, if their story is in good shape and time permits, have them write or type a neat, edited final copy.

How to Evaluate This Week's Assignment

This week's assignment is probably a welcome challenge for your students! They need to have a strong foundation of narrative writing—plot, characters, dialogue, and transition words—in order to tell a story through flashbacks. If needed, look back at your students' original notes to see what their plan was for the story before they reordered it to include flashbacks. When you read the flashback version, it should still all make sense.

The sample rubric below will help you determine how well your students wrote their story. Feel free to adjust the rubric to meet the individual needs of your students. ■

Flashback Story Rubric

Content

- | | | |
|-------|-------|---|
| _____ | 5 pts | Tells a complete story that makes sense to readers |
| _____ | 5 pts | Uses flashbacks effectively |
| _____ | 5 pts | Uses language effectively, including transition words |

Mechanics

- | | | |
|-------|-------|---|
| _____ | 5 pts | Uses correct grammar, capitalization, punctuation, and spelling |
| _____ | 5 pts | Uses a variety of sentence structures effectively |
| _____ | 5 pts | The story is organized into paragraphs |

_____ ÷ 30 pts possible = _____ %

Total pts

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LA Week 2 Activity Sheet

Optional: Dictation¹

“You are now a person of importance,” he says. “From this day onward, therefore, until the day you are freed or left to rot, you will be watched. Your every word will be weighed. To the end that the hiding place of the treasure may be found. You will also have visitors—old friends, new friends, persons you have never set eyes upon. Therefore, be cautious with your tongue.”

A: Mechanics Practice

Do you remember the purpose verbs serve in a sentence? Verbs express actions or states-of-being. While nouns are the people, places, and things in a sentence, verbs tell what those people, places, and things *do* or *are*. **Action verbs** describe just that—the action.

Helping (or **auxiliary**) **verbs** when paired with another verb help control verb tenses, and they express a sense of necessity, certainty, probability, or possibility. For example:

The doctor *will* come soon.

There *might* be trouble next door.

Elvis *has* left the building.

Here is a list of common helping verbs:

Helping Verbs				
has	have	had	do	did
should	would	could	is	are
will	was	were	been	

Have you ever noticed that verbs change slightly when the subject of the sentence is either singular or plural? Read the following sentence pairs. Do you notice a pattern in how the **verb form** changes?

He <i>speaks</i> .	We <i>speak</i> .
She <i>runs</i> .	They <i>run</i> .
Jeanette <i>swims</i> .	Jeanette and Amber <i>swim</i> .

When the subject is singular, we use a singular verb, and when the subject is plural, we use a plural verb. However, the rule for singular and plural verbs is just opposite from singular and plural nouns: while most nouns that end in *-s* are plural, but most verbs ending in *-s* are singular (or pair with a singular subject). So:

Singular Verbs	Plural Verbs
speaks	speak
runs	run
swims	swim

Read the passage below, then answer the questions that follow.

“The river,” I broke in, “will be ultramarine, just for you, which as I have said is the most glorious of blues. There is more. Do you remember the small island in the river which we passed? Well, to that island I will give a name.”

She glanced at me. “What name?”

“I will call it La Isla de la Señorita.”

“For me?”

“For you.”

She bounded from the grass, laughing, and threw her arms around me and pressed her forehead against my cheek. Montezuma, caught between us, gave out a small squeak.²

- Look at the passage and write all of the action verbs you find in the last paragraph: **Hint:** *laughing* is a participle, which is a verb that acts like an adjective. We will discuss participles later this year.

- The passage contains three helping verbs in the first paragraph. Write them and the verbs they modify below.

1. Scott O'Dell, *The King's Fifth* (New York: Houghton Mifflin, 1994), 75–76.

2. Scott O'Dell, *The King's Fifth* (New York: Houghton Mifflin, 1994), 132.

LA Week 2 Activity Sheet

3. Use **s** to identify each verb as singular, **p** for plural.

- _____ am
- _____ are
- _____ remember
- _____ remembers
- _____ glances
- _____ glance

B: Time Travel | Day 2

As you read *The King's Fifth*, pay particular attention to the construction of the story. You'll notice that the author uses flashbacks to tell the main part of the story. **Flashbacks** are a popular literary device that you're probably already familiar with. If you're unfamiliar with the term, it refers to an interruption of the chronological sequence of a work (book, movie, etc.) by the inclusion of events that occurred earlier in time.

Your assignment this week is to write your own short story (1-2 pages) in which the reader knows the "end" before the story really "begins." How can you do that? You guessed it: flashbacks.

Before you get started, it will benefit you to take a closer look at *The King's Fifth* and consider the author's use of flashbacks. How does the story begin? Why did the author begin the story the way he did? Why does the author use flashbacks to tell the main part of the story? What is the benefit? Are there any drawbacks?

To help you get started, map out a timeline of the plot of your story from start to finish—without any flashbacks at first. For example:

- 4 siblings grow up in Colorado
- Oldest brother becomes helicopter pilot for Forest Service and moves to Boise, Idaho
- 3 younger siblings decide to visit
- Plane crashes en route to Boise, Siblings survive, but are lost in the wilderness
- ↓
- Brother flies helicopter in search and rescues them.

Next, decide where you'd like the story to begin—which may not be at the beginning of your timeline! Reconstruct a new timeline in which you insert events that happened before the story as flashbacks. Here is an example of our timeline after we've reordered it with flashbacks:

- Plane crashes en route to Boise ...
- Flashback: 4 siblings grow up in Colorado
- Flashback: Oldest brother becomes helicopter pilot for Forest Service and moves to Boise, Idaho
- Flashback: 3 younger siblings decide to visit
- (Flash forward): Siblings survive, but are lost in the wilderness.
- ↓
- Brother flies helicopter on search and rescues them.

Use *The King's Fifth* as inspiration for the structure of your own short story. Be creative! You can write about anything you want, as long as you use flashbacks to create a story in which the "end" comes at the "beginning" of the story.

If you're having trouble dreaming up your own original story idea, feel free to use *The King's Fifth* as a model. Put the characters in the story into a different situation or draft a "sequel" or "forgotten scene" that would fit into the story. Work on your basic story outline first.

Plot Events: Chronological Order

- _____

- _____

- _____

- _____

- _____

LA Week 2 Activity Sheet

- _____

- _____

Plot Events: Using Flashbacks

- _____

- _____

- _____

- _____

- _____

- _____

- _____

B: Time Travel | Day 3

Once you have a timeline of events put together that you like (one that includes flashbacks, of course!), you're ready to start writing. Follow your notes on plot and structure to write your first draft.

As you write, be sure to cue your readers as to when flashbacks occur. Oftentimes, movies will use special lighting or unfocused camera shots to indicate a flashback. You will have to use words. Here are a couple of ways to indicate a flashback:

Narration: Back when Cole was growing up on a farm in Pennsylvania...

Action: Cole approached the podium proudly so his flight instructor could pin the gold wings onto his uniform...

Words: "Wouldn't it be great to visit Cole in Boise?" Ginny had asked back in March...

B: Time Travel | Day 4

Spend time reading and revising your first draft so that it will make sense to readers and not sound too choppy. If time permits, complete a neat, final draft.

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Date:	Day 1 <small>11</small>	Day 2 <small>12</small>	Day 3 <small>13</small>	Day 4 <small>14</small>	Day 5 <small>15</small>
Spelling					
<i>Spelling You See</i>					
Grammar/Mechanics					
Readers					
<i>The King's Fifth</i>	chaps. 17–18 (up to p. 143)	chaps. 18–19 (start on p. 144)	chaps. 20–21	chaps. 22–24	
Vocabulary Development					
Optional: <i>Wordly Wise 3000, Book 7</i>	Exercise 2B		Exercise 2C	Exercise 2D	
Creative Expression					
	Optional: Dictation A: Mechanics Practice	B: Where and When (Days 2–4)			
Other Notes					

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Day 1

Readers

The King's Fifth | Chapters 17–18 (up to p. 143)

Vocabulary Development

Optional: **Wordly Wise 3000, Book 7** | Exercise 2B

Creative Expression

Weekly Overview

Mechanics Practice: Sentence Basics | Pronouns: personal, subject, possessive, gender

Creative Expression:

Skill: Evaluate the setting of a story

Assignment: Write an opinion essay

Optional: Dictation¹

"The river," I broke in, "will be ultramarine, just for you, which as I have said is the most glorious of blues. There is more. Do you remember the small island in the river which we passed? Well, to that island I will give a name."

She glanced at me. "What name?"

"I will call it La Isla de la Señorita."

"For me?"

"For you."

She bounded from the grass, laughing, and threw her arms around me and pressed her forehead against my cheek. Montezuma, caught between us, gave out a small squeak.

A: Mechanics Practice

Today your children will learn about **pronouns** and **antecedents**, the **gender of pronouns**, and how pronouns may be used in a sentence. See the **Week 3 Activity Sheet** for more information.

This week we discuss **subject pronouns**. Pronouns may also serve as objects, which we will discuss further when your children learn about transitive verbs and direct objects.

Answers:

"We" refers to Xander and Zachary.

1. *her; her; she; her; its; her; her; She; she; She; she; her; she; she*
2. *his; her; their*
3. *He; They; I*

1. Scott O'Dell, *The King's Fifth* (New York: Houghton Mifflin, 1994), 132.

Day 2

Readers

The King's Fifth | Chapters 18–19 (start on p. 144)

Creative Expression

B: Where and When | Days 2–4

This week, your students will analyze the importance of selecting an appropriate **setting** for a story. To do so, they will write a five-paragraph opinion essay that discusses the author's use of setting in *The King's Fifth*. Their paper should use examples from the book as support for their arguments. We recommend that they use their time today to take notes about the setting from the book. For more information, please see the **Week 3 Activity Sheet**.

Day 3

Readers

The King's Fifth | Chapters 20–21

Vocabulary Development

Optional: **Wordly Wise 3000, Book 7** | Exercise 2C

Creative Expression

B: Where and When

Your students will continue working on their opinion essay today. Once they have collected information about the setting, they can begin drafting their essay. Today, they might outline their claim and organize their supporting facts and examples.

Day 4

Readers

The King's Fifth | Chapters 22–24

Vocabulary Development

Optional: **Wordly Wise 3000, Book 7** | Exercise 2D

B: Where and When

Your students will finish their opinion essay about the setting of *The King's Fifth* today. They should draft their five-paragraph essay and do any revising and editing necessary.

How to Evaluate This Week's Assignment

Your students' success with this week's assignment likely rests on their work taking notes. In order to support their claim, they will need to incorporate reasons based on the text. Including examples and even quotations will strengthen their argument. At this point, your students should have some familiarity with quoting text in their writing. Direct quotes should be set off with quotation marks and followed by the page number in parentheses.

The sample rubric below will help you determine how well your students wrote their essay. Feel free to adjust the rubric to meet the individual needs of your students. ■

Opinion Essay Rubric		
<i>Content</i>		
_____	5 pts	States a claim and uses reasons and examples to support the claim
_____	5 pts	Includes facts and explicitly stated details as well as opinions and inferences based on implicit details
_____	5 pts	Uses language effectively, including quotes from the text
<i>Mechanics</i>		
_____	5 pts	Uses correct grammar, capitalization, punctuation, and spelling
_____	5 pts	Uses a variety of sentence structures effectively
_____	5 pts	The essay is organized into paragraphs
_____ ÷ 30 pts possible = _____ %		
Total pts		

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LA Week 3 Activity Sheet

Optional: Dictation¹

"The river," I broke in, "will be ultramarine, just for you, which as I have said is the most glorious of blues. There is more. Do you remember the small island in the river which we passed? Well, to that island I will give a name."

She glanced at me. "What name?"

"I will call it La Isla de la Señorita."

"For me?"

"For you."

She bounded from the grass, laughing, and threw her arms around me and pressed her forehead against my cheek. Montezuma, caught between us, gave out a small squeak.

A: Mechanics Practice

Wouldn't it be awkward if our language didn't have pronouns? For example, you might hear someone say something like this:

"Mom," asked Zachary, "May I go to Xander's house to play on Xander's new trampoline? Xander and Zachary would have so much fun! Xander's mom said it would be okay."

Pronouns are words—like *I, me, he, she, they, it, mine, yours*, etc.—that are used in place of common or proper nouns. In order for pronouns to make sense, they must follow a common or proper noun. For example:

"Mom," asked Zachary, "May I go to Xander's house to play on his new trampoline? We would have so much fun! His mom said it would be okay."

The noun a pronoun refers to is called its **antecedent**. For example, in the sentence:

"May I go to Xander's house to play on his new trampoline?"

...*Xander* is the antecedent to which the pronoun *his* refers. Who does the pronoun *we* refer to in our example?

1. Scott O'Dell, *The King's Fifth* (New York: Houghton Mifflin, 1994), 132.

Personal pronouns, which are listed above, are the most common type of pronouns. **Possessive pronouns** show possession or ownership. They may be used alone or before a noun, and they act like an adjective:

This cupcake is *mine*.

Is that *your* coat?

If a pronoun serves as the subject of a sentence, we call it a **subject pronoun**:

He is a great friend.

She rode her bike to the park.

Keep in mind that as you write pronouns, they must agree with the **gender** of the subject. That means you shouldn't say *she* or *her* if the antecedent of the pronoun is male. Instead, write:

Anna lay **her** books on the table.

Read the passage below, then answer the questions that follow.

Clutching her blue-green velvet cloak about her, she lifted her chin above the prickle of its gold lace and turned her face so that the raw wind would not blow the hood's ribbons into her eyes. She had fought so hard to keep from weeping, she could not allow a bit of trimming to provoke a tear. She would not cry, she must not, although in all her sixteen years she had never felt so alone as she did now on this vessel, without family or friend or even another female aboard.²

1. Circle the pronouns in this passage.
2. Complete the following with pronouns that agree with the given antecedents.

Josh carried _____ skateboard home.

Ana mailed three postcards to _____ friends.

Rodney and Harriet went to _____ son's game.

2. Mary Stetson Clarke, *The Iron Peacock* (Littleton, CO: Avyx, 2008), 9.

LA Week 3 Activity Sheet

3. Complete the following with subject pronouns.

_____ mowed the lawn for his dad.

_____ shared pictures of their trip.

_____ brushed my teeth this morning.

B: Where and When | Day 2

The **setting** of a story is the particular time and place in which the story takes place. For most stories, the setting is a key element that provides a backdrop for the events of the story, as well as a framework for understanding elements of the story that may not be explicitly stated. For example, if a story is set in Europe in 1943, the background of World War II will come to mind, regardless of what other specific details the author gives.

Your assignment this week is to write a five-paragraph paper that discusses the author's use of setting in *The King's Fifth*. Does the author use the setting of the story effectively? Why or why not? What "facts" do you know merely because of the setting? In other words, are there any "facts" not explicitly stated by the author that you "know" anyway simply as a result of the particular setting?

Begin by skimming through the chapters you've read so far, focusing on how the author used the setting in *The King's Fifth*. Look for descriptions of the setting or important plot events that are specific to the time, place, and backdrop of the story. Make a note of page numbers so you can refer back to these examples later in your writing.

Page	Author's Use of Setting	My Analysis

B: Where and When | Day 3

Use your notes to draft an outline of your opinion essay. Remember to support your opinions with specific examples from the story. And try to approach this topic from a fresh perspective. Don't bore your readers with a dry discussion—make them think about the story's setting in a new light. In addition to your analysis of the author's use of setting, think about how he could have done things differently. What would you change about the setting if you could? Why?

Claim:

Reason 1:

Support:

Support:

Reason 2:

Support:

Support:

LA Week 3 Activity Sheet

Reason 3:

Support:

Support:

Conclusion:

B: Where and When | Day 4

Once your opinions are organized and you have enough support for them (in the form of examples, facts, details, or explanations), it's time to draft your essay. Be sure to use quotation marks to set off any direct quotations from the story. Check your writing for clarity, sentence variety, and effective language. Read your essay aloud to yourself to hear how it sounds. Then, look for any corrections to spelling, grammar, or punctuation.