

Year Two



CARDINAL.

Length, 8-9 inches.

~The Complete Guide~

TERM ONE

by Lisa Kelly



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Please read these notes.

Author's Notes

When using this guide, the greatest emphasis should be placed on using it in a manner that is best for the student(s). It is designed to be flexible enough to use with children from ages 6 to 9, but please adapt as needed. This makes it appropriate for young children of varying reading, skill and interest levels as well as helpful for combining younger children together, particularly Form I.

The narration suggestions and the light introduction of literary elements and techniques, in particular, reflect these variations. Some children will need only the gentlest and lightest of narrations suggestions with little to no writing, while other children will need narration suggestions which include more writing, a light introduction to literary elements and techniques or digging deeper into creative or reflective style narration suggestions.

Oral narrations are the primary method for building attention and composition skills. In general, narrating orally should be the method used on most days and for most subjects, particularly for this level. The narration suggestions included offer a variety of ways for the teacher to allow the students to tell what they know orally as well as offer some ways for alternative approaches-such as written, dramatic/role play, descriptive and creative.

Feel free to adapt any narration suggestion as needed. An older student may have an interest in a narration suggestion which can be altered to make it more appropriate, such as turning a suggestion meant to be given orally to one that is written.

Consider more time-intensive suggestions when the schedule or interest allows for it and use the suggestions which are not as time-intensive on days for which time or interest does not allow for it. The number of suggestions are available so that the teacher and the student can choose one (or sometimes two) from a variety of suggestions and not so that all or many of them are required of the student. On the days that literary elements are included, you may wish to keep the narration work that day as simple and light as possible. The goal is to strive for balance.

Please read through all of the very detailed teaching notes which can be found in the appendix. There are also many teaching notes at the website under the tab “Notes” as well as contained in the many articles on the blog.

A number of resources are utilized to complete this curriculum which is outside of my copyrights. I have included links at the website under the tab “Resources” and then each under its own subject category. Please be sure to look at these pages when looking for a specific resource mentioned in the guide.

For example R: The Arts is a label to remind you that you can find the mentioned resource at the website under “Resources” and then under the “The Arts”.

If you have any questions, comments or concerns, please feel free to email me through the contact section of the website or send me a message through Facebook or Instagram.

Thank You,

Lisa Kelly

Year Two

Science and Nature Study

This year students will focus on the study of ornithology (birds) as well as pond and river life. We will be using *The Children's Book of Birds* and *By Pond and River* as well as a few more supplemental books.

History

Students will work through the middle section of *A Child's History of the World*, discovering the world of the Middle Ages. Some of the supplemental books needed for this year include books by Diane Stanley, *Viking Tales* by Jennie Hall and more.

The following books are suggested for independent reading, but are not required: *Sword in the Tree* by Clyde Robert Bulla, *Minstrel in the Tower* by Gloria Skurzynski, *The Apple and the Arrow* by Conrad Buff and *A Grain of Rice* by Helen Claire Pittman

Geography

The books selected for geography in Year Two will allow students to travel the world through Miroslav Sasek's *This is the World: A Global Treasury* as well as study early mapping skills, directions and land forms.

Literature & Poetry

Students will read poetry by Rose Fyleman, Joyce Kilmer and Robert Browning as well as read works such as *Famous Legends*, *Book of Norse Myths*, *Knight's Castle*, *The Reluctant Dragon* and *The Railway Children*.

The Arts

Artists Studied: Giotto, Leonardo da Vinci and Jan Steen

Composers Studied: Ludwig V. Beethoven, Georges Bizet and Robert A. Schumann



Year Two -Book List for Term One

Note: Many of the following books will be continued in Term Two or may even be continued through the entire year.

Science and Nature Study

Ornithology

The Children's Book of Birds by Olive Thorne Miller

Beaks! by Sneed B. Collard III

An Egg is Quiet by Dianna Hutts Aston

How Do Birds Find Their Way by Roma Gans

A Nest Full of Eggs by Priscilla Belz Jenkins

Feathers: Not Just for Flying by Melissa Stewart

Optional

The Burgess Bird Book by Thornton Burgess

History

A Child's History of the World by V. M. Hillyer -used throughout Form One

Our Little Celtic Cousin of Long Ago by Evaleen Stein

Marguerite Makes a Book by Bruce Robertson

Independent Reading Suggestion

Sword in the Tree by Clyde Robert Bulla

Geography

This is the World: A Global Treasury by Miroslav Sasek

Literature and Poetry

Poetry

Fairies and Chimneys by Rose Fyleman

Literature

Fairy Tales selected from *The Blue Fairy Book* by Andrew Lang and *The Fairy Tales of the Brothers Grimm* by E. Lucas -Selections for Term One includes: “Rumpelstiltskin”, “Hansel and Gretel” and “Cinderella”.

Famous Legends by Emeline G. Crommelin

Book of Norse Myths by Ingri and Parin d’Aulaire

The Railway Children by Edith Nesbit

The Arts

Artist: Giotto

Composer: Ludwig V. Beethoven

Year Two
~Week One~

Day One	Day Two	Day Three	Day Four	Day Five
Poetry <i>Fairies and Chimneys</i> Read two poems.	Literature <i>Famous Legends</i> Reading 1	Literature <i>Book of Norse Myths</i> Reading 1	Literature <i>The Railway Children</i> by Edith Nesbit Read ½ of CH 1	Literature <i>The Railway Children</i> Finish CH 1
Recitations “The Kind Moon”		Recitations “The Kind Moon”		
Natural History <i>The Children’s Book of Birds</i> B1: I and II	Natural History <i>The Children’s Book of Birds</i> B1: III	Natural History Investigations OL –Nest	Geography Review Concepts Continents: Print Map & Color Optional: <i>The Seven Continents</i> by Wil Mara Continent Cards	Nature Experience & Notebook Notebook-Seasonal Animal
History <i>A Child’s History of the World</i> Chapter 40 pp. 243-249	History <i>A Child’s History of the World</i>	History RA/ IR* <i>Sword in the Tree</i> by Clyde Robert Bulla		Music Study See Notes
	Art Study Set Up Artist Study Giotto di Bondone Read Biography Picture Study: <i>Adoration of the Magi</i>			

RA/IR=Read Aloud/Independent Reading

Note: Words to Know

Please feel free to keep “Words to Know” as light and gentle as possible. It is not necessary to spend a great deal of time with these words. Look them up together as needed and then discuss the basic meaning which best fits the context of the story.

Year One, Week 1, Day One

Art Study Set-Up Notes

Read the notes in the appendix for “The Art Study Approach”. These notes will help in preparing for your artist studies. The first artist studied will be Giotto di Bondone. Works by Giotto are contained in the PDF file “Giotto Collection”, and can be found, along with additional art resources, at the website under Resources: The Arts. Please print whatever is helpful to you.

1/Day One- Poetry

Fairies and Chimneys

Before the Reading

- Connection: What do you know of fairies?

Poetic Elements

The **speaker** of a poem is the voice or imaginary person speaking the verses of the poem.

Ask yourself: Who tells or speaks the poem? Who is the speaker addressing?

- Read the first 2 poems

After the Reading

Narration Suggestions

“Fairies”

	Tell where the fairies of this poem can be found?
	Draw or paint a picture of any scene from this poem. Be sure to give your illustration a title and to share it with someone, telling all about it.
	Create a map to illustrate where the fairies of this poem can be found, giving labels where needed. Be sure to give your map a title and to share it with someone, telling all about it.
	Think of 2-3 new titles for this poem. Choose your favorite and then tell why it is your favorite.

“Yesterday in Oxford Street”

	Tell about the fairy in Oxford Street.
	Find words from the poem which rhyme with the following: years, crown, sky, toe, day and lace.
	Do you think that the speaker of this poem will see the fairy queen again? Tell why.
	Share a story of a time where you saw someone or something that no one else did.

Recitations

Help your student begin to study “The Kind Moon” by Sara Teasdale this week. See the separate teaching notes for Recitation/Memory Work in the appendix.

1/Day One- Natural History

The Children's Book of Birds

- **Read First Book: I –What You Want to Know + II –When They Come in the Spring**

Before the Reading

- Connection: What do you know of birds?
- Word to Know –ornithologist
- Read I –What You Want to Know (pp. 9-10)

After the Reading

Narration Suggestions

	Write a list with your teacher of some things that you hope to learn about birds this year.
	What are some different ways that you can best learn about birds?

Before the Reading

- Read II –When They Come in the Spring (pp. 10-12)

After the Reading

Narration Suggestions

	Which birds might you first see in the spring? Tell about the birds which might come next.
	Tell when birds build nests. How do they live without a nest?

1/Day One- History

A Child's History of the World

- Read Chapter 40: Barbarian Invaders (pp. 243-249)

Before the Reading

- Connection: Share what you know of the Norse gods. What are invaders?
- Be sure to look up the places listed under the category: Map Work (below) and pronounce any words as needed. Use the map on page 244 to locate several places listed below. Be sure to explain the difference between Britain and England and also that Gaul mostly included the area known today as France.

Proper Nouns for an Oral Narration

People	Map Work	Other
Julius Caesar	Rome	Germanic tribes
Marcus Aurelius	Mediterranean Sea	Greeks
Constantine	Britain	Romans
Alaric	England	Smith
	Gaul	Woden
	Spain	Zeus
	North Africa	Ares
	Italy	Valhalla
		Goths
		Franks
		Vandals
		Anglo-Saxons

Narration Break

Pause the reading on page 246 just before the 1st new paragraph.

After the Reading

Narration Suggestions

	Tell about the northern invaders who began to push into the Roman Empire.
	Tabulate the days of the week and their name origins. Give your chart a title and share it with someone, telling about it.
	Draw a picture of a Germanic tribe village. Be sure to give your picture a title and to share it with someone, telling about the scene you've depicted.

Discussion Suggestions

This discussion occurs after the narration. Choose only one question, if any at all, for this level. Always allow your student's own questions, concerns, ideas, etc. to take precedent over the suggestions listed below. Often, different questions will arise as a natural extension of your student's narration, so please substitute in this case as well.

- Do you have any questions about what we've just read?
- Of what would you like to know more?
- "The Romans believed that all barbarians were fierce and warlike" (243). Was this true?
- This chapter was given the title of "Barbarian Invaders". Who were the barbarians? Who were the invaders? Were the Romans invaders too?

1/Day Two- Literature

- Complete Reading 1 (pp. 12-18) from *Famous Legends* by Emeline G. Crommelin

Before the Reading

- Locate: Sherwood Forest
- Distinguish between the Saxons and Normans.
- Words to Know: booty and oppressed

Literary Elements

A **legend** is a story passed down through generations which may be thought of as historically true but that cannot be verified as fully true. Folktales, on the other hand, are always regarded as fiction stories. Examples of legends include: Johnny Appleseed, The Fountain of Youth, Atlantis and King Arthur.

What is the title of this book? Tell what you think this book might be about.

After the Reading

Narration Suggestions

	Tell of Robin Hood, Maid Marian and of Sherwood Forest.
	Draw or paint a picture of any scene from this reading. Give your picture a title or caption and be sure to share it with someone, telling all about the scene you've depicted.
	Tell about the minstrels. Why were they important? Imagine if reading and writing did not exist. How would life be different?
	Should Robin Hood steal from the rich to give to the poor?

1/Day Two- Natural History

The Children's Book of Birds

➤ Read First Book: III –The Bird's Home

Before the Reading

- Connection: Tell about the most recent bird that you've seen.
- Read III –The Bird's Home (pp. 13-16)

After the Reading

Narration Suggestions

	Tell about a bird's home.
	Describe some of the different ways a bird might build a nest.
	Draw or paint a picture of different types of nests. Illustrate each nest with eggs which might belong to that nest.

1/Day Two- History Book Choice or Extra Day

A Child's History of the World

On this day, feel free to read a nonfiction book of your choice related to the topics in history currently being studied. This day can also serve as extra time for catching up on activities and readings. You might also consider choosing from some of the additional reading suggestions, if given.

Complete any additional activities, such as coloring pages, as you wish.

R: World History, CHOW

1/Day Two- Art Study

Why Do We Study Art and Artists?

You may wish to spread this discussion out over the course of several weeks.

- Discuss the purpose of art study. Why do we study art? Why do people create art?
- Why do people create art? Discuss how art is a method of expression for humans. How do our feelings affect our art work? What does our art look like if we paint while happy, draw while sad or sculpt while angry?
- How do we feel when we look at art? Discuss how looking at art helps us feel connected to people. What are some themes or topics that artists often paint? (Possible answers might include: portraits; people working, playing or dancing; landscapes; still life such as vases, fruit and other objects; etc.) Perhaps we connect to what is portrayed in a piece of art, because the artist is a person too; the art piece reflects their humanity. We see this and know it to be true for us as well. The art piece might cause us to feel sad, peaceful, happy, confused, or many other types of feelings, depending on what the artist has portrayed.
- Is art beautiful? Discuss how we often seek beauty in our lives and art often provides this for us. What kind of art do you find beautiful? What kind of art do you not find beautiful? Will everyone answer the latter two questions the same way?

Artist Study Set-Up

If you have not already prepared for your artist, then you may wish to do this before continuing forward. The notes for an artist study can be found in the appendix of this guide.

Giotto di Bondone

After having completed your artist study set-up, please read a biography of Giotto. Usually a short book such as one by Mike Venezia, author of *Getting to Know the World's Greatest Artists* series, will work, but books with short or chapter biographies of artists work as well. The book series by Mike Venezia is usually available at a library, but links to borrow most of this series can also be found at Archive. Additional picture books are suggested below.

Suggested Resources: *Giotto* by Mike Venezia, *A Boy Named Giotto* by Paolo Guarnieri and *Mario's Angels: A Story About the Artist Giotto* by Mary Arrigan

Giotto Links –[R: The Arts](#)

~Picture Study: *Adoration of the Magi*~

After reading the biography, share the image of the statue of Giotto included in the Giotto Collection file to give some indication of how he looked. This image is titled: *Statue at Piazza Giotto in Vicchio, Italy*.

Next, complete a picture study. Today you will study *Adoration of the Magi*.

How to Complete a Picture Study Lesson

- Have your student spend some time quietly studying the piece.
- After studying the picture, remove or turn the picture over and have your student describe the picture in great detail.
- Now the picture is brought back out or turned back over. The children then discuss what they might have missed in their description narration. It is at after the children have had time to discover for themselves what they might have missed that the teacher might pose a question or two, directing them towards something of which they might not have considered.

For more specific details about picture study and some possible questions to guide and support it, see the appendix.

Questions you might consider asking your students (after the picture has been turned back over again) can be found at the website in the Giotto Collection PDF file. For more specific details about picture study and some possible questions to guide and support it, see the appendix.

1/Day Three- Literature

- Complete Reading 1 (pp. 9-11) from *D'Aulaires' Book of Norse Myths* by Ingri and Edgar D'Aulaire

Before the Reading

- Locate the following places on a map or globe: North Sea and Iceland. Discuss and locate the general locations of the origins of the Norsemen such as Denmark, Sweden and Norway. Connect these areas to the word "Norse".
- Name the days of the week and write them on the board or on a sheet of paper.



Literary Elements

A **myth**, according to Merriam-Webster, is “a story often describing the adventures of beings with more than human powers that attempts to explain mysterious events or that explains a religious belief or practice”.

Here are some types of characters you might meet in a myth:

- heroes
- tricksters
- heroines
- mythical creatures or monsters

What is the title of this book? What types of characters do you think that you might meet in this book?

An **author** is a person who has written something.

An **illustrator** is a person who has illustrated a book. He or she has explained or decorated a book, etc. with pictures.

Who are the authors of this book?

Study the illustrations in this book.

- Who are the illustrators of this book?
- Tell what you like best about the illustrations.
- What would the story be like without them?
- What colors do they use?
- Do the pictures look realistic? Why do you think so?
- Do you think they spent a little bit of time on each picture or a lot of time?

Ingri and Edgar Parin D'Aulaire are the authors and illustrators of this book.

After the Reading

Narration Suggestions

	How did the Norse Myths come to be and why should we read them?
	Next to each day of the week on your list write the name from <i>Norse Myths</i> from which it is derived. Note: Odin is also known as Woden. See if you can guess for what Sunday and Monday are named. Research to find if you are right.

Art Project -Optional

Begin working on Art Project I. See Art Projects for Norse Myths in the Appendix.

Recitations

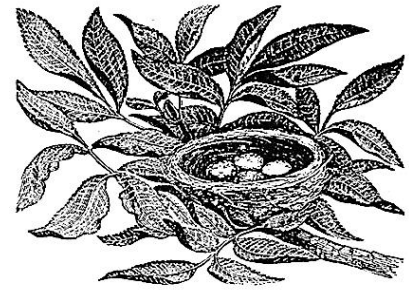
Continue to work on “The Kind Moon” this week.

1/Day Three-Natural History

Investigations

Object Lesson -Nest

Note: While the entire lesson is included from *Nature Study: A Pupil's Textbook*, the drawing and composition assignment will not be needed for younger children. The drawing assignment might be included if it is adapted, focusing less on adding specific details and more on drawing what is freely observed.



THE LARK'S NEST.

From *Nature Study: A Pupil's Textbook* by Frank Overton, pp. 60-63

XII. BIRD'S NEST

Material -The nest of a Baltimore oriole (hangbird) placed where the pupils can easily examine it. If an oriole's nest cannot be found use a vireo's nest, or the nest of some other bird.

Observation -What is the shape of the nest that you are studying? What is its size? What is its color? To what part of a branch is it fastened? How is it fastened? Of what stuff is the nest made? What different kinds of things were used in making it? How are the pieces of stuff held together?



Drawing -Draw a picture of the nest. First, draw the limb and the outline of the nest. Then draw short crooked lines all over the nest to show the kind of stuff of which it is made. Make the lines lighter toward the middle of the nest to show its rounded shape.

Composition -Suppose yourself to be a baby bird. Write a paragraph describing your nest, another paragraph describing the stuff of which it is made, and a third paragraph telling why you should think your cradle to be the best one in the world.

SUPPLEMENTARY WORK

Orioles -Among the common birds around our homes none are more beautiful, or sing sweeter songs, or help man more than Baltimore orioles. While the trees are in blossom they dress themselves in the brightest gold and fill the air with music as they hunt among the opening buds for caterpillars and other enemies of the trees. During the labor of weaving their nests and rearing their young they neglect their dress and song, and by the end of July their feathers are a rusty brown and their voices are

silent. But all through the summer they pay the farmer good rent for the use of his trees, for they are fond of hairy caterpillars, and eat great numbers of the kind that spin webs and strip the leaves from orchard trees. Have you seen a web nest torn to pieces and filled with dead caterpillars? An oriole had probably been there for breakfast. When food is plentiful it will often suck the juices from caterpillars and leave their skins. Cuckoos also are fond of these web worms.

Oriole's Nest -How many orioles' nests can you see on your way to school? In what part of a tree is an oriole's nest usually found? How is it protected from thieves of all kinds? Can you see an oriole's nest easily in summer? Is it of any advantage to the bird that this is so? Can you see the nest easily in winter? Where do orioles go in winter? When they return in spring, do they use their old nests? Watch an old nest and see if it is used.

Vireo's Nest -A number of different kinds of yellow or olive-green birds are commonly called yellow birds. Many of them build soft, downy nests in the forks of the smallest limbs on shade trees and swamp bushes. One kind, the vireo, builds a hanging nest that is shaped like a teacup. It often covers the outside of the nest with spiders' webs. What is the difference between a vireo's nest and an oriole's nest?

Nest of a Chipping Sparrow -Chipping sparrows often build their nests in apple trees and in arbors by our doors. They make the nests out of grass roots, and line them with horse hair. Are the nests woven as firmly as an oriole's nest? Are they built in as safe places?

A Robin's Nest -A robin builds its nest out of large spears of grass and lines it first with mud and then with soft grass. How does the robin make the inside of the nest smooth before the soft grass is added? You can find out by watching a robin build a nest in spring. In what part of a tree does a robin build its nest? Look at several robins' nests and see if they are built equally well.

Have you ever heard the robins sing at daybreak? They are among the first of the birds to waken, and they sing in a loud chorus as if to call the rest.

Nest of the English Sparrow -Where have you seen English sparrows building their nests? Of what were they making them? How large are their nests? Have you seen one made out of an old robin's nest? At what time of the year do English sparrows build their nests? Have you seen them building in winter? Do they lay eggs in winter?

A Bird Census -In winter is the best time to begin the study of birds' nests. Then the leaves are off the trees, and the nests can easily be found. Then, too, the birds are through with them, and no harm is done if we take them. What kind of nests can you see along your street? By counting the nests you can get some idea how many birds lived near you during the last summer. On your way to school count the birds' nests that you find. What kind of nest do you see the most often? How many kinds do you find? How many birds do you suppose were raised in them? Besides the nests that you see, there are probably other nests hidden in hollow trees and in barns and outbuildings.



From *Nature Study and Science* by Gilbert H. Trafton, pp. 80-83

BIRD NESTS

Bird nests may be easily seen after the leaves fall and they may be collected then without harming the birds, who have finished using the nests for the year and seldom use the same nest a second time.

Bird nests are often called bird homes, but a better name would be bird nurseries because they are used only to raise the young birds and are then abandoned.

How do the nests of birds differ from one another?

Each kind of bird builds a different kind of nest, and it is possible for one who knows birds to tell which bird made a certain nest just from seeing it. Although many different materials are used in nest building, you will find that the most common material is dried grass. The robin uses mud, the house wren sticks, and the crested flycatcher a cast-off snake skin. Usually the inside of the nest is made of finer material than the outside. Sometimes horsehair is used for a lining. The chipping sparrow often makes its nest almost entirely of horsehair.

Nests are found on the ground, in trees, in shrubs, in banks, and upon buildings. The bank swallow makes its nest in a tunnel in a bank; the chimney swallow builds in chimneys; the Baltimore oriole suspends its nest from a branch of a tree; and other birds, such as wrens, bluebirds, and martins, nest in houses provided by man.

Among the nests that may be mentioned on account of the care with which they are made are those of the humming bird and the Baltimore oriole. Among the crudest nests are those of the cuckoo and the mourning dove, which consist of irregular masses of small sticks loosely put together, with only small depressions for the eggs.

Projects -Optional

Note: All of these projects are optional. Please just make use of what works best for you and your family.

Project 50 (G) -Making a collection of nests for the school (or homeschool) museum.

1. Collect as many different kinds of nests as possible.
2. In order to keep and handle the nests you will need to mount them in some way. One simple way is to place each nest in a cardboard box of about the right size.
3. If you wish, you can mount them in the way that is used in regular museums. From an ordinary board cut pieces about three by four inches. By means of a gimlet bore a small hole in the center. Procure four or five pieces of medium sized iron wire, each about nine or ten inches long. Put them together in a bundle and twist them for about four inches of their length. Press the twisted ends firmly into the hole in the wood. Spread the other ends of the wires until they are horizontal. On these place the nest and then bend up the wires around and inside the nest so as to hold it securely. **This project will need adult supervision and help.**
4. Label the nests with the name of the donor and that of the bird, if you can find out what bird made it.

Project 51 (G) -Observing the kinds of materials of which birds' nests are made.

1. Make a list of the materials you find in each nest. What difference do you find between the materials used for the inside and the outside?
2. After finishing the study of all the nests, determine which is the most common material used. Which is the least common? Do you find any materials that you might put out in the spring to help the birds make their nests?

3. Which is the largest nest? Which is the smallest? Which is the best made nest? Which is the most poorly made?

Project 52 (G) -Making a nest census of your city (or town or neighborhood)

1. In the late autumn after the leaves have fallen you can make a nest census of a part of your city (or town or neighborhood). First a map should be made of the streets of some part of the city that is well supplied with trees. These streets should be divided among the children to visit and report on.

2. Look carefully at all the trees and make a record of all the nests you find. When you return to the schoolroom, put down a dot on your part of the map for each nest you found.

3. If possible, find out how many people living along these streets had bluebirds, wrens, or other birds nesting in bird houses.

4. After all have reported, copy the map in your notebook.

Additional Reading Suggestion

Mama Built a Little Nest by Jennifer Ward

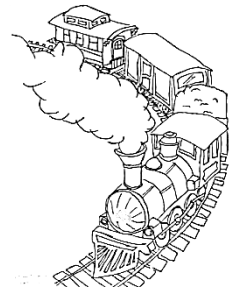
1/Day Three- History IR/RA

A Child's History of the World

Read the first chapter from *The Sword in the Tree* by Clyde Robert Bulla and discuss with your student, as needed. If your student is ready, then have your student read this book independently.

1/Day Four- Literature

- Read ½ of Chapter 1 from *The Railway Children* by Edith Nesbit



Before the Reading

- Connection: What does the title of the book tell us about what the story is about?
- Note: Maskelyn and Cooke's was a magic and illusion show; Zoological Gardens was the zoo; Pantomime was a musical comedy noted for audience participation and was often based on well-known folk and fairy tales and fables; Madame Tussaud's was a wax museum in London.
- Words to Know: calamity and testimonial

Narration Break

Pause the reading just before “The children came home to one o’clock dinner...”

After the Reading

Narration Suggestions

	Tell about Mother, Father and the three children in this story.
	“Can girls help to mend engines?” Peter asked doubtfully. Why would Peter ask this? Tell what Father’s response to this question was. Should girls be treated differently from boys?
	Write or dictate to your teacher a short diary entry as if one of the three children. Begin your entry with “Dear Diary” and go on to tell about your day.

Literary Techniques

Foreshadowing is when a literary work gives clues or hints about events that will occur further on in the story.

“They were not railway children to begin with.”

“You will think that they ought to have been very happy. And so they were, but they did not know how happy till the pretty life in Edgcombe Villa was over and done with, and they had to live a very different life indeed.”

What hints do these quotes from the first chapter give about the children’s role in this story? What does it tell us about what may happen as the story continues?

1/Day Four- Geography

- Review the continents of the world with your student.

Note: If this concept is new to your student, then please feel free to add in extra days to the schedule over the course of the next few weeks to cover this.

1. Use a map or globe to find the continents. This allows practice with the skill of beginning with a location and then using a tool, such as a map or globe, to find it.
2. Print the map “Continents and Oceans of the World”. This is the same map used in making the Continent Cards.
3. Have your student lightly color the printed map, using different colors for each continent. Consider giving your student time to color the map on additional days.

Alternatively: Consider reading together *The Seven Continents* by Wil Mara, which was used in Year One, if you wish. Take your time and discuss anything that is unclear. If you’ve completed Year One and have read this book, then you might consider reading it again.

R: Geography

Note: In Year One, you would have made and used Continent Cards, completing four lessons using these cards. The instructions for how to create these cards and the four lessons accompanying them are in the appendix, if you’d like to add these to your lessons for this year. If you’ve already completed Year One, then you may wish to use the cards to review the continents.

1/Day Five- Literature

- Finish Chapter 1 from *The Railway Children*

Before the Reading

- Connection: Tell what has happened to Father.
- Words to Know: draughty, pinafore, fenders and fire-irons

After the Reading

Narration Suggestions

	Tell how the children's life used to be and then tell how it is now.
	Should Mother tell the children exactly what has happened to Father?
	Draw or paint a picture of any scene from this chapter. Be sure to give it a title or caption and to share it with someone, telling all about the scene you've depicted.

1/Day Five-Nature Experience & Notebook

Choose an animal to study as your seasonal animal choice and note observations.

The teaching notes in the appendix of this guide include suggestions for this experience.

1/Day Five-Music Study

Art and music study lessons will be scheduled **bi-weekly**; rotating between the two. In other words, one week you will find a lesson planned in music study, such as a composer's works or an opera and on alternate weeks a lesson in art study, such as an artist's works. Yet, even during the alternate weeks, music and art can be reviewed, maintained or practiced. See the notes in the appendix for suggestions to continue your studies on those alternate weeks.

Music technique and art technique should be studied **every** week, as possible. They are not included in the weekly schedule grid of this guide, but can be found on each Year's weekly sample schedule. The former is scheduled as a family event on Day Five and the latter as a family event on Day Three. You can find suggestions for both art and music technique in the appendix.

Students who are learning an instrument will need to practice that instrument on other days as well. Day Five will be devoted to singing and theory, the latter particularly for those not studying an instrument. This is working with the assumption that every child studying an instrument will also be studying theory and you may wish to have your child do this theory on a day that best fits your schedule.