

**Lightning Literature
& Composition
Grade 1
Teacher's Guide**

**by
Elizabeth Kamath**

Edited by Hewitt Staff

Cover drawing by Shutterstock “Ellerslie.”

Mailing address P. O. Box 9, Washougal WA 98671-0009

For a free catalog (800) 348-1750

E-mail info@hewitthomeschooling.com

Website www.hewitthomeschooling.com

©2013 by Elizabeth Kamath. All rights reserved. Except as noted on the page, no part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, without the prior written permission of Hewitt Research Foundation

Published June 2013

Printed in the United States of America

18 17 16 15 14 13 7 6 5 4 3 2

ISBN 10: 1-57896-268-4

ISBN 13: 978-1-57896-268-6

Table of Contents

How to Use This Teacher's Guide	1
Week 1: <i>Harold and the Purple Crayon</i>	11
Week 2: <i>Madeline</i>	19
Week 3: <i>The Snowy Day</i>	25
Week 4: <i>Caps for Sale</i>	33
Week 5: <i>Chickens Aren't the Only Ones</i>	41
Week 6: <i>Umbrella</i>	47
Week 7: <i>The Important Book</i>	55
Week 8: <i>Joseph Had a Little Overcoat</i>	61
Week 9: <i>The Napping House</i>	67
Week 10: <i>The Tale of Peter Rabbit</i>	75
Week 11: <i>The Hello, Goodbye Window</i>	85
Week 12: <i>Grandfather's Journey</i>	93
Week 13: <i>Doctor De Soto</i>	101
Week 14: <i>Frog and Toad Are Friends</i>	109
Week 15: <i>How the Grinch Stole Christmas!</i>	121
Week 16: <i>The Story of Ferdinand</i>	129
Week 17: <i>Alexander and the Terrible, Horrible, No Good, Very Bad Day</i>	137
Week 18: <i>Mother Goose Rhymes</i>	145
Week 19: <i>Mabela the Clever</i>	157
Week 20: <i>Make Way for Ducklings</i>	163
Week 21: <i>Stellaluna</i>	171
Week 22: <i>Chester's Way</i>	179
Week 23: <i>The Story About Ping</i>	187
Week 24: <i>Mouse Soup</i>	195
Week 25: <i>Bill and Pete to the Rescue</i>	207
Week 26: <i>Best Friends for Frances</i>	217
Week 27: <i>Always Room for One More</i>	225
Week 28: <i>Tikki Tikki Tembo</i>	231
Week 29: <i>Millions of Cats</i>	239
Week 30: <i>Curious George Flies a Kite</i>	245
Week 31: <i>Babar the King</i>	253
Week 32: <i>This Is London</i>	263
Week 33: <i>Mike Mulligan and His Steam Shovel</i>	271
Week 34: <i>How Droofus the Dragon Lost His Head</i>	279
Week 35: <i>The Big Orange Splot</i>	289
Week 36: <i>Wabi Sabi</i>	295
Writing Lines (<i>may be photocopied</i>)	303

How to Use This Teacher's Guide

Welcome to the Grade-1 Lightning Literature program! With this series I hope to instill a love of great literature in children, to help them expand their ability to read intelligently and deeply and improve their communication abilities, and to prepare them for more advanced language arts concepts. The three key components to this series are literature, grammar and mechanics, and composition.

Literature

The literature in Grade 1 consists of a variety of classic children's picture books and a few newer ones. In spite of a lot of mediocre and bad children's literature, there are many great books out there, and I'm sure I missed some of your favorites. Nor will your child like all these books equally. With luck, you will find some books and authors you didn't know before but are happy to meet. Of course, don't limit your children's reading this year to these books, but continue to read whatever books they love for pleasure.

Children's abilities vary widely. Some children doing this guide won't be reading yet, and reading aloud to your child is always permissible in this series, regardless of the grade level or child's reading ability. Some children will have moved beyond these books, but you may still find that reading these books with the questions and lessons that go along with them improves your child's literary skills and comprehension.

You will read the book of the week at least twice with your child—every Monday and Wednesday. Tuesday is an optional reading day (and of course you can always reread a book as much as you want.) You can read the book to your child or they can read it to you—this entirely depends on their reading level, their interest, your choice, etc. Since you will be reading the book together a minimum of two times each week, you could also each take a turn.

With the Monday and Wednesday readings, you ask your child comprehension questions listed in this teacher's guide. I provide the answers in the guide after each question. (NOTE: My answers are not always complete sentences. I do not require students to always answer in complete sentences when having an oral discussion, since we don't always talk that way.) Depending on your child's comprehension level, you can ask the questions as you read through the text (i.e., immediately after reading the pertinent page) or altogether at the end of the reading.

In Grade 1, I urge parents to use comprehension questions as a tool to improve reading comprehension rather than a test of it. Children are still learning to attend fully to books, and these questions can help them learn to focus on their reading in a more mature manner.

If a child is stressed because they are afraid they will answer the questions wrong, their focus and love of reading will decrease rather than increase.

Grammar and Mechanics

I have grouped grammar, punctuation, capitalization, parts of speech, sentence diagramming, and even occasional literary concepts under the umbrella term “grammar and mechanics.” These are covered on Mondays, Tuesdays, and Thursdays, and the student work text contains basic instruction and examples. But I have written the instructions higher than first-grade reading level, so always read the instructions with your child, and be sure they understand them before having them complete the page. **If your student is not writing yet, it’s fine for the student to dictate the answers to you.** The teacher’s guide contains more detailed instruction when needed and answers to the workbook pages.

Grammar and mechanics are reviewed frequently in the student work text. Sometimes multiple concepts are addressed in one review worksheet. As with all aspects of learning, students vary widely in how easily these concepts will stick with them. Remember that your primary goal is for your child to love language arts. Don’t risk impeding that to ensure an understanding of periods or pronouns by the end of the year. I will review these concepts in later grades in this series as I build on them, so there is plenty of time. Often something will click easily with a child only a year later that they simply couldn’t understand when it was first introduced.

Correspondingly, unless you have a student who wants grades, I recommend avoiding letter or percentage grades on the workbook pages (or any aspect of this course). Do show your child what they missed on the workbook questions and review the missed questions together so they understand the problem. But use them as tools to reinforce the concepts and check your child’s understanding rather than a judgment on their performance.

If your child simply is not getting a concept, rather than forcing them to do the workbook pages on their own, work on them together as a teaching tool. For example, parts of speech are often difficult for children at this age (but I still think it is a good idea to introduce this concept now for greater understanding when they get older). If your child simply can’t understand what an adjective is, do the workbook pages together. Throughout this guide I give suggestions for helping a struggling student, for providing additional review of concepts, and for providing extra challenge.

I have tried to create exercises that relate to the reading (by using sentences from the reading, that summarize the reading, or that give additional information about the author) whenever possible. Sometimes, I was unable to rise to this challenge, and have instead opted for the more usual generic sentences.

Composition

The composition portion of this course should, as with all aspects, be tailored to your child's level. Some children will only be writing (or dictating) a sentence, while others will be ready for a paragraph or a whole story. You may have a child who can dictate a book but barely wants to write a sentence. Come to an agreement about balancing these things—perhaps every third lesson they will write their composition themselves and the others they will dictate. Or you can allow them to dictate everything. This is entirely up to you.

The composition assignments cover a variety of writing aspects—creative writing, essays of all sorts (descriptive, personal, opinion, etc.), research papers, poems, etc. Again, you want to make this an enjoyable experience for your child while also starting to push them towards quality work. Work closely with them on the compositions (unless they specifically ask you not to). At the end, stress what they did well in the composition; then discuss together how it might be improved.

COMPOSITION BOOK: The student will need lined composition pages. We have provided masters for 1 7/8-, 7/8-, and 5/8-inch ruled lines (to be used according to your student's ability) in the back of this Teacher's Guide which you can copy and collect in a three-ring binder. You may wish to purchase a composition book. If you are able to find a choice of composition books, your child can pick from the selection, making the book more personal. A couple of other options are ordering online and finding a site that has lined paper of various ruled lines free to print.

Tailoring This Course to Your Needs

These three things—literature, grammar and mechanics, and composition—are the core of this class. Regardless of your child's ability or interest, I urge you to complete, at least in some fashion, all those portions of the class.

The following portions are optional.

READING JOURNAL PAGES: Pages are in the Student Workbook each week for the student's response to the book. I ask the student to summarize the book ("What this story is about"), write a one-sentence opinion of the book ("What I think of this story"), and write a favorite line from the book ("My favorite line"). The summary is an excellent skill to develop, and the opinion and favorite line make for a great keep-sake. I do not consider these central to this program though, so you can skip them when you wish.

DICTIONARY PAGES: Every Wednesday I ask your child to put five to ten words in their dictionary pages (these are located in the back of the Student Workbook). The aim of this is to increase and reinforce vocabulary. However, this can be optional, especially if you're working with a systematic vocabulary program and don't want to overwhelm your child.

ALPHABET AND SENTENCE PAGES: On Wednesdays I ask you and your child to complete an alphabet or sentence sheet. These relate to the week's reading or lesson. For example, in Week One you read *Harold and the Purple Crayon* and create an alphabet of colors. The sentence pages break up sentences then ask the child to put the parts back together. Many children find these fun (the alphabet pages were my son's favorite part of the program), and they're a good way to improve vocabulary and sentence structure. But you can skip these whenever you choose.

AESOP'S FABLES: Each Thursday the literary lesson is to read an Aesop's fable. Although I assign a specific fable each week, it is not connected to the other work, and I provide no questions to ask (so you could choose any fable you want). These fables are assigned because I think they are an excellent introduction to classic literature, and most children enjoy them. If your child does not, they may be skipped.

EXTENDING THE LESSON: Again, these are optional, and are meant for the more advanced student, or for when any student is particularly excited by the reading or any of the extension ideas.

Preparing for the Week

Before the week begins, read the book if you are unfamiliar with it. Read the questions and mark any that you do not want to ask your child. If you are asking your child questions as you read (rather than at the end of the reading), note the page numbers where you wish to ask the questions. (I did not include page numbers because there are different editions of these books, and some are found in compilations.)

If you think a certain grammar aspect may be difficult for your child, consider adding this guide's suggestions. You can also find worksheets in other books or on the web. Mark which optional projects you think would most interest your child or that you think would most reinforce the learning.

Gather any materials you need. The basics for this course rarely require extra materials, but if you plan on doing the lesson extensions you will likely need more. If you plan on reading other books by the same author, preview the books before reading them to your child.

The following are additional notes for each day.

Monday

Literature

On Mondays, you will ask literal and inferential comprehension questions about reading. Literal questions are those that can be answered with information directly taken from the book. Inferential questions are those that require the child to understand something not directly stated in the text, and they tend to be more difficult.

Grammar and Mechanics

On Mondays, work text exercises for grammar and mechanics are usually multiple choice. This gives students a gentle introduction to the new ideas.

Composition

On Mondays, the assignment is usually to brainstorm a topic for the paper and sometimes subtopics as well. For example, if the assignment is to write a paper about a friend, the student would need to choose which friend to write about (topic) and perhaps three things to say about that friend (subtopics).

Tuesday

Literature

Every Tuesday you have the choice whether to read the book again or not. Some weeks you may choose to do so and some weeks not, depending on the child's interest in the book. Giving children options to read or not whenever possible gives them a greater feeling of control, instilling a greater feeling of ownership of their education.

In any case, today is **Narration Day**. Have your child retell as much of the book as they can remember to you. (If you are going to read the book again today, do this before reading it again.) Once they have done that, discuss the book together.

There are two goals to this step. The first is to recall as many details of the book as possible. For each book, the teacher's guide provides details in the following order: **Story, Character, Setting, External Details, Internal Details, and Conflict**.

Story is what happens in the story. This should not include every detail of what happens, just a one- or two-line summary is fine. For example, the story of Cinderella could be summarized as "A young woman is mistreated by her step-mother and step-sisters because she is more beautiful than they are. But with the help of her fairy godmother she ends up marrying the Prince."

.....
Character includes a description of the main character(s) (physical and personality). Often when a child names some aspect of a character's personality, a terrific next question is, "How do you know the character is _____?" This

Story

Character

prompts the child to tell you what detail from the book tells us the character is friendly, funny, smart, etc. This both allows you to better evaluate your child’s understanding of the reading and develops the habit in your child of supporting their opinions with evidence from the material (a crucial, life-long reading skill). Also, character sometimes (though not always in books at this level) includes how the character is different at the end of the story than they were at the beginning.

.....

Setting is where and when the story happens.

.....

External Details are any pertinent details of the story that aren’t captured in any of the other summaries. For example, other characters the main character meets. This may also include cause-effect and order of events.

.....

Internal Details are emotions and other feelings the main character experiences that aren’t permanent parts of their character. For example, the character might be characterized as “brave” when describing their character, but they may have been afraid during one part of the story.

.....

Conflict includes telling what the character wants, what keeps the character from getting it, and what the character does to overcome the obstacle.

Setting

External Details

Internal Details

Conflict

At this point, the goal is **NOT** to introduce various technical terms to your child (conflict, setting, etc.). If your child is ready for it, and you want to drop those words casually in your discussions, that’s fine. But the goal with this section is simply to start directing your child’s attention towards these aspects of the books they’re reading. Here’s how a dialogue about *Harold and the Purple Crayon* might profitably proceed:

Parent: Pretend I’ve never read the book and tell me the story.

Child: It’s about a boy who draws a bunch of stuff with a purple crayon.

Parent: Why is he drawing?

Child: He wants to go on a walk.

Parent: Can you remember three places he goes? [Rather than trying to elicit every detail from your child, it often works better to start with a workable number.]

Child: A forest, an ocean, and a city.

Parent: Does he meet anyone else while he's walking?

Child: A dragon and a policeman. [Even though this answer is incomplete, don't press it at this point. This is an excellent start, and it's better to reward this response with continuing the conversation rather than make the child feel that it was a failure by saying, "I think there were more."]

Parent: Ooooh, a dragon. How did he feel when he met the dragon?

Child: He was scared.

Parent: What did he do?

Child: His hand was shaking because he was scared so he accidentally drew an ocean. Then he just sailed away from it.

The conversation would go on from here, but even this small example shows how easy it is to elicit information on all the categories mentioned without turning things into a quiz. The more practice a child has at conversing about books on this level, the more they will notice these details when reading and eventually bring them forth on their own when asked about a book.

The second goal for this step is almost the opposite—to come up with a single-sentence summary of the book. But, this summary should be a strong one that addresses all the central questions (Who, What, Where, When, Why, How) without extraneous detail.

Our child's first summary ("It's about a boy who draws a bunch of stuff with a purple crayon") is insufficient. Here is a better summary: "A boy named Harold goes on a journey one evening that he draws with his purple crayon until he returns home." There is no one right summary for any book, just work with your child toward the goal of a summary that addresses the central questions. A brief summary of a book—even simple books like these—is a difficult skill. Do not expect your child to master it this year. Just make a habit of modeling it and shaping their summaries towards this end.

Grammar and Mechanics

On Tuesdays, grammar and mechanics may either be similar to Monday's or move on to editing something—sentences, a paragraph, a letter, etc. In the second case, students must

correct mistakes in the subject taught that week. For example, if the week's topic is capitalizing proper nouns, they would find all the proper nouns in the passage and capitalize them. (At this age we use underlining of letters since not all students are writing. If you prefer your child to actually write the capital letter in their correction, you may have them do so.)

Composition

Tuesday's composition assignment is usually further brainstorming, ordering of ideas, or both.

Reading Journal

Turn to the appropriate pages in the Student Workbook for the week's book. Your child will write or dictate three sentences: one sentence summarizing the story ("What this story is about"), a second sentence expressing something they felt about the book ("What I think of this story"), and finally they choose their favorite sentence from the book to copy. Any personal response is fine (they liked or didn't like it, it made them happy or sad, it made them laugh, their favorite part was such and such, they would love to meet a certain character, etc.). You can discuss the best way to form the sentence before writing it down, if you wish. Again, this reading journal is optional, and if you prefer that your student only focus on the main composition, that's fine.

I've assigned this earlier in the week, trying to keep time free later in the week for the composition work. You could have your student do it any time during the week.

Wednesday

Literature

Today you read the book with your child again (whether or not you read it together yesterday) and ask additional comprehension questions. Again, whether you read the book aloud or your child does is up to you.

Today's questions are more inferential questions and evaluative questions. Evaluative questions ask the child to give opinions. Sometimes these are opinions about things that happen in the story, the characters, etc. Other times they ask the child to offer opinions from their own lives that relate to something in the book. For example, if a character is worried about something, the question might ask the student if they have ever worried about something and how it ended up. Because these ask for your child's opinions, answers aren't always given in this Teacher's Guide for these questions.

Please preview the evaluative questions, and don't ask any that might upset your child in any way (or that just wouldn't apply to your lives). Every child is different,

has had different experiences, etc., and a question that is innocuous to one child can be distressing to another. As there is no way for me (or any writer) to predict this, you will have to.

Grammar and Mechanics

On Wednesday, students take a break from the weekly grammar topic. Instead, they enter words in their dictionary pages and complete either an alphabet or a sentence worksheet. All these things can be considered optional if the program is overwhelming for your student or if you are doing a separate vocabulary program. But neither are they busy-work, as they are particularly directed at improving vocabulary and sentence structure.

For the dictionary pages, you can choose words from the reading, from other reading your child is doing, from words they hear in daily life—it doesn't matter. The idea is simply to build a dictionary of words your child learns this year. The alphabet sheets are a fun way to build vocabulary through categories. You may choose to do some of these and not others—that's fine too. You can take the alphabets even further by illustrating some of them. The sentence sheets give a gentle, basic introduction to sentence structure—a complex, life-long skill that is crucial to good writing.

Composition

Most weeks, students will write their rough draft today. This should not be written in the composition book, but just on any paper you have handy. As always, you decide whether your child handwrites, types, or dictates to you. You know what they're ready for, and what is an appropriate challenge.

Thursday

Literature

Every Thursday I assign a specific Aesop's fable. The page numbers refer to the Dover edition of *Aesop's Fables*, but there are many editions (I own a half dozen myself), and you can find them free online. If for any reason you want to choose a different fable than I have selected, that is fine. The fables don't relate to the reading that week—I made my choices from those contained in the Dover book and tried to select those that do not involve animals' deaths, as some children find that upsetting. I think Aesop's fables are an excellent introduction to children of true classic literature, and most children enjoy them.

Grammar

Today's grammar sometimes involves fill-in-the-blank, short answers, or minor composition. In weeks when I review grammar, the types of exercises don't usually increase in difficulty.

Composition

Today your child writes the final draft of their paper (unless something else is specifically assigned). This final draft is written in the composition book. Feel free to also add illustrations. If there is a composition your child is particularly fond of, you can also do something special with it (frame it, put covers on it to make it into its own book, etc.).

Friday

Fridays are free days. You can take a day off language arts, use the day to complete any work from earlier that was missed, add extra projects—whatever you want. This can vary from week to week.

Extending the Lesson

At any time during the week, including weekends, you can extend the lesson. You might choose to extend some lessons and not others, depending on your child's interest in the material. I give some suggestions for extending the lesson at the end of each week, but you don't have to wait until the end of the week to do extra projects. Some of these extra projects relate to language arts while others extend into other subjects (history, geography, science, art, etc.).