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Dear Teaching Parent,

*Welcome to Classical Writing - Homer Instructor's Guide A. Our hope is that this guide and answer key will provide just enough extra help for you to teach Classical Writing - Homer with the Student Workbooks successfully and comfortably.*

*The Instructor's Guide for Classical Writing - Homer is different from our previous Instructor's Guides, in that it is no longer necessary. When the student workbook for Classical Writing - Homer became available, we received many comments from teaching parents who wanted to have an answer key before attempting to teach all the grammar and diagramming in Classical Writing - Homer. And so, with the realization that an answer key is needed, we present you with this book.*

Deī gratiā,

Lene Mahler Jaqua, Carolyn Vance, and Kathy Weitz

October, 2005

## ***Introduction***

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Please read pages 9-17 of the *Classical Writing - Homer Core Manual* before you go any further, since it is foundational to this writing program. Also, read pages 6-9 in *Classical Writing - Homer - Student Workbook A*.

### *Welcome to Classical Writing - Homer*

We have divided the the lessons and writing projects from *Classical Writing - Homer* into two twenty-week *Student Workbook* packages, A and B. The student should take two school years to work through *Classical Writing - Homer*. This allows for an additional twelve weeks each year for the study of poetry. The remaining four weeks of a typical school year may be spent doing writing in other subject areas, intensive grammar or language study, field trips, or just some much needed “catch-up time”.

You may study *Classical Writing - Poetry for Beginners*, or if you have already completed that book, you may choose to continue in *Classical Writing - Poetry for Intermediate Students*, which will soon be available.

Here is a sample schedule for using *Classical Writing - Homer* in conjunction with *Classical Writing - Poetry* :

<b>Year</b>	<b>Fall</b>	<b>Winter</b>	<b>Spring</b>
1	<i>CW Homer Book A</i> Weeks 1-10	<i>CW Poetry Book A</i> Weeks 1-12	<i>CW Homer Book A</i> Weeks 11-20
2	<i>CW Homer Book B</i> Weeks 1-10	<i>CW Poetry Book B</i> Weeks 1-12	<i>CW Homer Book B</i> Weeks 11-20

*Classical Writing - Homer - Student Workbook A* was designed with the needs and abilities of an advancing writer, generally around 5th grade, in mind. It can be used by a wide range of ages, however, depending on the needs of your student and his prior writing experience. An older student could use it as a foundation for our next book, *Classical Writing - Diogenes*, by doubling or tripling the pace. A younger student could be included with an older sibling by doing his work orally.

While the *Classical Writing - Homer Student Workbooks* are designed to make the student more independent, this is not a course that a student should (or can!) teach to himself. Your involvement in daily lessons is crucial to your student’s success. There are some things a student can do on his own, particularly once routines have been established, but all of *Classical Writing* is designed for you to actively teach your student.

### Materials

To complete the *Classical Writing - Homer Book A* schedule, you will need the following components, available from *Classical Writing*:

***Classical Writing - Homer Core Manual***: the original book containing all the theory, lessons, and information needed to teach this course.

***Classical Writing - Homer - Student Workbook A***: contains all the models used for the first twenty weeks of writing instruction, and student workpages for all lessons and exercises. You will need one workbook per student.

***Harvey's Elementary Grammar (or equivalent grammar text)***: This will be your student's grammar theory book. Lessons are scheduled in the weekly assignment lists.

**Note:** You will NOT need *Classical Writing - Animals and Heroes* (a book of models which accompanies *Classical Writing - Homer*) for this course. The necessary models are all included in the *Student Workbook* as well as in this *Instructor's Guide*.

### **Additional Suggested Materials:**

**Dictionaries:** see suggestions in *Classical Writing - Aesop Core Manual*, p. 21

**Thesaurus:** look at [www.dictionary.com](http://www.dictionary.com) for an on-line one, or use Roget's Thesaurus, which can be found in any bookstore and at any library.

**Three bound and lined composition notebooks** for each student's Copybook, Grammar Notebook, and optional Vocabulary Notebook. The particulars of this are discussed in the Preparation section of *Classical Writing - Homer - Student Workbook A*.

**A typing instruction program** if your student has not yet completed one. Your student needs to be typing his compositions, because it makes the editing process so much easier! We recommend *Typing Instructor*, available from Timberdoodle ([www.timberdoodle.com](http://www.timberdoodle.com)) or *Jump Start Typing*.

**One three ring binder** for each student's writing projects.

A few other supplies are also listed on page 12 of the *Classical Writing - Homer - Student Workbook A*.

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### Special Encouragement to Teaching Parent

We want to encourage you as the teacher to keep your own copybook. This will benefit your student as he sees you setting an example of lifelong learning, and it will benefit you as you enjoy the beauty of language penned by some of the most gifted minds in history.

### How to Use This Book

To simplify things, we will use some abbreviations and symbols in this manual and the *Student Workbook* to refer to each of the component books in this series.

Here is a key:

**SW** - *Student Workbook*

**IG** - *Instructor's Guide*

**Copybook** is referred to by name

**Core** - Core Manual. Also, the small gray boxes with page numbers always refer to the Core Manual.

About those gray boxes in the SW that look like this:

This box tells you to refer to the Core Manual, Skill Level 1, on page 24-26.

**SL1**  
pp. 24-26

### ***Instructor's Guide: Weekly Lesson Plans***

Each week begins with an **Assignment Checklist**. This is a copy of the Assignment Checklist found in the Student Workbook. This checklist is explained thoroughly on pages 8-9 of the *Classical Writing - Homer - Student Workbook A*. The white area the student's weekly checklist, and the gray box is your weekly checklist.

Two things of particular note for you as the teacher are highlighted below.

**Notebook Quiz:** Each week, your student is instructed to have a notebook quiz with you in the Theory section of his Assignment Checklist. This is simply a chance for you to see that your student is understanding and retaining the information from his grammar course. You can make this as simple or elaborate as you prefer. You may quiz your students orally, with the occasional written quiz. Feel free to use any method that suits your needs. A sample Notebook Quiz is found at the end of this Introduction Section to give you an idea of how you might structure your student's Notebook Quiz.

**Teacher Preparation:** These are things you should do to prepare for the week's study. The first instruction will always be to read or review the sections from the *Core Manual* which will be covered that week. Page numbers are given in your copy of the student's checklist. All the information you will need to teach the week's lesson will be found in the given pages of the *Core Manual*.

You will be advised in this section to read background information on the author and model type, which can be found in Appendix A of this book. You may wish to investigate further on the internet or at your library. In addition, you may wish to obtain copies of books where the stories are recorded. There are many lovely illustrated editions of *Aesop's Fables*, fairy tales, and Bible stories at your bookstore or library. The James Baldwin stories are drawn from *Fifty Famous Stories* which is now available as an illustrated paperback from Yesterday's Classics (<http://www.yesterdaysclassics.com>)

On the second weekly page, you will find the **Weekly Model**. The narrative models in this book are provided so you may have your own model to read along, mark up, and take notes. As an "answer key", we have divided each model into scenes for you beginning with Week 5. This is NOT an exact science. Please understand that scene division of a model can vary from person to person. Our choices are only there to guide you. If prefer to divide the scenes up differently, feel free to do so. The essential components, identified in weeks 10-16, are underlined.

The next section in each week is the **Teacher Helps & Notes**. This section contains the sentences for parsing and diagramming. The answers given here



## ***Introduction***

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have been checked and re-checked to ensure that they are correct. If any of the answers do not make sense, please visit our message board at [www.lene.proboards15.com](http://www.lene.proboards15.com), and ask us about the answers. We do make mistakes on occasion, and would love to be corrected, should you find an error. Also, we may be able to clear up any confusion for you if you cannot see how we arrived at a particular answer.

Also, any answers given for the six sentence shuffle are mostly suggestions. There are many ways to paraphrase, many ways to rearrange a sentence grammatically. We are offering our answers as a guide and a suggestion, not as absolute answers. **Remember that "answers" for the six sentence shuffles or for scene divisions are simply suggestions, and your student may have different answers that are just as correct!**

### *Instructor's Guide: Appendices*

**Appendix A** has background information on each author used in *Classical Writing - Homer Student Workbook A*.

**Appendix B** is the *Take Your Art With You* section. This will help you and your student to apply the skills learned in *Classical Writing - Homer Book A* to models drawn from your student's reading of literature, Scripture, science, or history.

**Appendix C** contains blank forms for you to photocopy for model analysis and imitation.

- Assignment Checklist for you to use with models of your choosing.
- Sentence Marking Conventions
- Table for Analysis of Author's Emphasis Worksheet
- Vocabulary Analysis Worksheet Worksheet
- Aristotle's Ten Categories Worksheet
- Parsing Chart Worksheet
- Six Sentence Shuffle Worksheet
- Homer Editing Checklist
- A copy of the Utterance Chart, with blanks for additional utterance words as they are encountered in reading. I like to have a copy for each student to keep handy when he is writing.

### A Suggestion for Ease of Use

You may find it helpful to use self-adhesive removable flags to mark the following pages in your *Instructor's Guide*:

1. The week you are currently studying
2. Utterance Chart
3. Sentence Marking Conventions

### Final Notes

We have carefully designed this book so that you can pick it up and begin teaching quickly. We hope that you will find it easy to use, and that it will help you and your student to enjoy grammar and composition.

If you have any questions about these *Instructor's Guides* and *Student Workbooks*, please contact us on the message board at *Classical Writing* at:

[www.classicalwriting.com/messageboard/](http://www.classicalwriting.com/messageboard/)

We would also love to hear your comments and suggestions!

## Week 1 Assignment Checklist

### Model: *Hercules and the Wagoner*

<b>Theory</b>	<p><b>Harvey's Elementary Grammar</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Sections 7-8 (Noun, Number)</li> <li><input type="checkbox"/> Notebook: noun, proper noun, common noun, singular, plural</li> <li><input type="checkbox"/> Exercises &amp; Questions</li> <li><input type="checkbox"/> Notebook Review &amp; Quiz</li> </ul>	<p><b>Alternate Grammar Text</b> _____</p> <p>_____</p> <p>_____</p> <p>_____</p>
<b>Analysis &amp; Imitation</b>	<p><b>Day 1 ~ Reading &amp; Understanding (Skill Level 1, Lesson 1, p. 27)</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Read model aloud and discuss with your teacher.</li> <li><input type="checkbox"/> Narrate the story orally to your teacher.</li> </ul> <p><b>Day 2 ~ Words (Skill Level 1 Routine, p. 82)</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Dictation</li> </ul> <p><b>Day 3 ~ Sentences (Skill Level 1, Lessons 1 &amp; 2, pp. 180-183)</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Lesson with your teacher</li> <li><input type="checkbox"/> Sentence Exercises from model</li> </ul> <p><b>Day 4 ~ Paragraphs (Skill Level 1 Routine, p. 253)</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Copybook Assignment</li> </ul>	
<b>Writing Project</b>	<p><b>Writing Project 1 (pp. 281-285)</b></p> <p><i>You should begin the writing project on Day 1 after you have completed the Reading &amp; Understanding portion of the lesson. The writing project is not divided into Days, but Steps. It may take you only a few days, or it may take you an entire week to complete one writing project.</i></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Step I. Analyze</li> <li><input type="checkbox"/> Step II. Plan</li> <li><input type="checkbox"/> Step III. Draft</li> <li><input type="checkbox"/> Step IV. Edit</li> </ul>	
<b>For the Teacher</b>	<p><b>Teacher Preparation</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Read through this week's lesson in the student workbook.</li> <li><input type="checkbox"/> Read the model and the author information.</li> <li><input type="checkbox"/> Read all the sections from <i>Homer</i> noted above.</li> <li><input type="checkbox"/> Note which grammar exercises the student is to do.</li> <li><input type="checkbox"/> If you are using an alternate grammar text, note student assignments in the space provided above.</li> <li><input type="checkbox"/> Choose dictation and copywork selections.</li> </ul> <p><b>Notes</b></p> <p>Read all of the information on Writing Project 1. Your student will not use Theon's Six Components yet, but will simply retell the narrative as in <i>Aesop</i>.</p>	

**Hercules and the Wagoner**  
**Aesop's Fables By Joseph Jacobs**

A Wagoner was once driving a heavy load along a very muddy way. At last he came to a part of the road where the wheels sank half-way into the mire, and the more the horses pulled, the deeper sank the wheels. So the Wagoner threw down his whip, and knelt down and prayed to Hercules the Strong. "O Hercules, help me in this my hour of distress," quoth he. But Hercules appeared to him, and said: "Tut, man, don't sprawl there. Get up and put your shoulder to the wheel."

*The gods help them that help themselves.*

**Teacher Helps & Notes**

**Day 3, Sentences**

**Sentence 1**

subject: A Wagoner                      predicate: was once driving  
phrases: along a very muddy way

**Sentence 2**

clauses:  
    subject: The gods                      predicate: help  
    subject: that                              predicate: help

**Sentence 3**

Phrases:  
to a part  
of the road  
into the mire

Clauses:  
    subject: he                              predicate: came  
    subject: the wheels                      predicate: sank half-way  
    subject: the horses                      predicate: pulled  
    subject: the wheels                      predicate: sank deeper

**Week 10 Assignment Checklist**  
**Model: *The Tale of Jemima Puddle-Duck***

<b>Theory</b>	<p><b>Harvey's Elementary Grammar</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Section 21 (<i>The Article</i>)</li> <li><input type="checkbox"/> Notebook: <i>article, definite a., indefinite a.</i></li> <li><input type="checkbox"/> Exercises &amp; Questions</li> <li><input type="checkbox"/> Notebook Review &amp; Quiz</li> </ul>	<p><b>Alternate Grammar Text</b> _____</p> <p>_____</p> <p>_____</p> <p>_____</p>
<b>Analysis &amp; Imitation</b>	<p><b>Day 1 ~ Reading &amp; Understanding (Skill Level 3 Lesson 2, pp. 37-39)</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Careful reading routine and oral narration</li> <li><input type="checkbox"/> Essentials/Accidentals lesson with your teacher</li> <li><input type="checkbox"/> Divide the narrative into scenes.</li> </ul> <p><b>Day 2 ~ Words (Skill Level 3, Lesson 4, pp. 96-98)</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Dictation</li> <li><input type="checkbox"/> Noun Imitation Lesson with your teacher</li> <li><input type="checkbox"/> Noun Imitations</li> <li><input type="checkbox"/> Parsing Review</li> <li><input type="checkbox"/> Vocabulary Analysis</li> </ul> <p><b>Day 3 ~ Sentences (Skill Level 3, Lesson 2, pp. 204-205)</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> New Shuffle Step Lesson with your teacher</li> <li><input type="checkbox"/> Do Shuffle Steps 1. 2. 3</li> </ul> <p><b>Day 4 ~ Paragraphs (Skill Level 3 Routine, p. 255)</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Copybook Assignment</li> <li><input type="checkbox"/> Paraphrase by Grammatical Change</li> </ul>	
<b>Writing Project</b>	<p><b>Writing Project 3 (pp. 295-304)</b></p> <p><i>Begin your writing project on Day 1 after you have completed the Reading &amp; Understanding portion of the lesson.</i></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Step I. Analyze</li> <li><input type="checkbox"/> Step II. Plan</li> <li><input type="checkbox"/> Step III. Draft</li> <li><input type="checkbox"/> Step IV. Edit</li> </ul>	
<b>Teacher Notes</b>	<p><b>Teacher Preparation</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Read the week's lesson and indicated sections from <i>Homer</i>.</li> <li><input type="checkbox"/> Read the model and the author information.</li> <li><input type="checkbox"/> Note which grammar exercises the student is to do.</li> <li><input type="checkbox"/> Choose vocabulary words, dictation, and copywork selections.</li> </ul> <p><b>Notes</b></p>	

## The Tale of Jemima Puddle-Duck by Beatrix Potter

What a funny sight it is to see a brood of ducklings with a hen! -- Listen to the story of Jemima Puddle-duck, who was annoyed because the farmer's wife would not let her hatch her own eggs. HER SISTER-IN-LAW, MRS. REBECCA PUDDLE-DUCK, WAS PERFECTLY WILLING TO LEAVE THE HATCHING TO SOME ONE ELSE -- "I HAVE NOT THE PATIENCE TO SIT ON A NEST FOR TWENTY-EIGHT DAYS; AND NO MORE HAVE YOU, JEMIMA. YOU WOULD LET THEM GO COLD; YOU KNOW YOU WOULD!"

"I WISH TO HATCH MY OWN EGGS; I WILL HATCH THEM ALL BY MYSELF," QUACKED JEMIMA PUDDLE-DUCK.

She tried to hide her eggs; but they were always found and carried off. Jemima Puddle-duck became quite desperate. She determined to make a nest right away from the farm. SHE SET OFF ON A FINE SPRING AFTERNOON ALONG THE CART- ROAD THAT LEADS OVER THE HILL. SHE WAS WEARING A SHAWL AND A POKE BONNET.

WHEN SHE REACHED THE TOP OF THE HILL, SHE SAW A WOOD IN THE DISTANCE. SHE THOUGHT THAT IT LOOKED A SAFE QUIET SPOT. JEMIMA-PUDDLE DUCK WAS NOT MUCH IN THE HABIT OF FLYING. SHE RAN DOWNHILL A FEW YARDS FLAPPING HER SHAWL, AND THEN SHE JUMPED OFF INTO THE AIR. SHE FLEW BEAUTIFULLY WHEN SHE HAD GOT A GOOD START. SHE SKIMMED ALONG OVER THE TREE-TOPS UNTIL SHE SAW AN OPEN PLACE IN THE MIDDLE OF THE WOOD, WHERE THE TREES AND BRUSHWOOD HAD BEEN CLEARED. JEMIMA ALIGHTED RATHER HEAVILY, AND BEGAN TO WADDLE ABOUT IN SEARCH OF A CONVENIENT DRY NESTING-PLACE. SHE RATHER FANCIED A TREE-STUMP AMONGST SOME TALL FOX-GLOVES.

But--seated upon the stump, she was startled to find an elegantly dressed gentleman reading a newspaper. He had black prick ears and sandy coloured whiskers. "Quack?" said Jemima Puddle-duck, with her head and her bonnet on one side -- "Quack?" The gentleman raised his eyes above his newspaper and looked curiously at Jemima -- "Madam, have you lost your way?" said he. He had a long bushy tail which he was sitting upon, as the stump was somewhat damp. Jemima thought him mighty civil and handsome. She explained that she had not lost her way, but that she was trying to find a convenient dry nesting-place.

"Ah! Is that so? Indeed!" said the gentleman with sandy whiskers, looking curiously at Jemima. He folded up the newspaper, and put it in his coat-tail pocket. Jemima complained of the superfluous hen. "Indeed! how interesting! I wish I could meet with that fowl. I would teach it to mind its own business!" "But as to a nest--there is no difficulty: I have a sackful of feathers in my wood- shed. No, my dear madam, you will be in nobody's way. You may sit there as long as you like," said the bushy long- tailed gentleman.

HE LED THE WAY TO A VERY RETIRED, DISMAL-LOOKING HOUSE AMONGST THE FOX-GLOVES. IT WAS BUILT OF FAGGOTS AND TURF, AND THERE WERE TWO BROKEN PAILS, ONE ON TOP OF ANOTHER, BY WAY OF A CHIMNEY. "THIS IS MY SUMMER RESIDENCE; YOU WOULD NOT FIND MY EARTH--MY WINTER HOUSE--SO CONVENIENT," SAID THE HOSPITABLE GENTLEMAN. THERE WAS

A TUMBLE-DOWN SHED AT THE BACK OF THE HOUSE, MADE OF OLD SOAP-BOXES. THE GENTLEMAN OPENED THE DOOR, AND SHOWED JEMIMA IN. THE SHED WAS ALMOST QUITE FULL OF FEATHERS--IT WAS ALMOST SUFFOCATING; BUT IT WAS COMFORTABLE AND VERY SOFT. JEMIMA PUDDLE-DUCK WAS RATHER SURPRISED TO FIND SUCH A VAST QUANTITY OF FEATHERS. BUT IT WAS VERY COMFORTABLE; AND SHE MADE A NEST WITHOUT ANY TROUBLE AT ALL. When she came out, the sandy whiskered gentleman was sitting on a log reading the newspaper--at least he had it spread out, but he was looking over the top of it. He was so polite, that he seemed almost sorry to let Jemima go home for the night. He promised to take great care of her nest until she came back again next day. He said he loved eggs and ducklings; he should be proud to see a fine nestful in his wood-shed.

JEMIMA PUDDLE-DUCK CAME EVERY AFTERNOON; SHE LAID NINE EGGS IN THE NEST. THEY WERE GREENY WHITE AND VERY LARGE. THE FOXY GENTLEMAN ADMIRED THEM IMMENSELY. HE USED TO TURN THEM OVER AND COUNT THEM WHEN JEMIMA WAS NOT THERE. AT LAST JEMIMA TOLD HIM THAT SHE INTENDED TO BEGIN TO SIT NEXT DAY--"AND I WILL BRING A BAG OF CORN WITH ME, SO THAT I NEED NEVER LEAVE MY NEST UNTIL THE EGGS ARE HATCHED. THEY MIGHT CATCH COLD," SAID THE CONSCIENTIOUS JEMIMA. "MADAM, I BEG YOU NOT TO TROUBLE YOURSELF WITH A BAG; I WILL PROVIDE OATS. BUT BEFORE YOU COMMENCE YOUR TEDIOUS SITTING, I INTEND TO GIVE YOU A TREAT. LET US HAVE A DINNER-PARTY ALL TO OURSELVES! "MAY I ASK YOU TO BRING UP SOME HERBS FROM THE FARM- GARDEN TO MAKE A SAVOURY OMELETTE? SAGE AND THYME, AND MINT AND TWO ONIONS, AND SOME PARSLEY. I WILL PROVIDE LARD FOR THE STUFF-LARD FOR THE OMELETTE," SAID THE HOSPITABLE GENTLEMAN WITH SANDY WHISKERS. JEMIMA PUDDLE-DUCK WAS A SIMPLETON: NOT EVEN THE MENTION OF SAGE AND ONIONS MADE HER SUSPICIOUS.

She went round the farm- garden, nibbling off snippets of all the different sorts of herbs that are used for stuffing roast duck. And she waddled into the kitchen, and got two onions out of a basket. THE COLLIE-DOG KEP MET HER COMING OUT, "WHAT ARE YOU DOING WITH THOSE ONIONS? WHERE DO YOU GO EVERY AFTERNOON BY YOURSELF, JEMIMA PUDDLE-DUCK?" JEMIMA WAS RATHER IN AWE OF THE COLLIE; SHE TOLD HIM THE WHOLE STORY. THE COLLIE LISTENED, WITH HIS WISE HEAD ON ONE SIDE; HE GRINNED WHEN SHE DESCRIBED THE POLITE GENTLEMAN WITH SANDY WHISKERS. HE ASKED SEVERAL QUESTIONS ABOUT THE WOOD, AND ABOUT THE EXACT POSITION OF THE HOUSE AND SHED. THEN HE WENT OUT, AND TROTTED DOWN THE VILLAGE. HE WENT TO LOOK FOR TWO FOX-HOUND PUPPIES WHO WERE OUT AT WALK WITH THE BUTCHER.

Jemima Puddle-Duck went up the cart-road for the last time, on a sunny afternoon. She was rather burdened with bunches of herbs and two onions in a bag. She flew over the wood, and alighted opposite the house of the bushy long-tailed gentleman. HE WAS SITTING ON A LOG; HE SNIFFED THE AIR, AND KEPT GLANCING UNEASILY ROUND THE WOOD. WHEN JEMIMA ALIGHTED HE QUITE JUMPED. "COME INTO THE HOUSE AS SOON AS YOU HAVE LOOKED AT YOUR EGGS. GIVE ME THE HERBS FOR THE OMELETTE. BE SHARP!" HE WAS RATHER ABRUPT. JEMIMA PUDDLE-DUCK HAD NEVER HEARD HIM SPEAK LIKE THAT. SHE FELT SURPRISED, AND UNCOMFORTABLE. WHILE SHE WAS INSIDE SHE HEARD PATTTERING FEET ROUND THE BACK OF THE SHED. SOME ONE WITH A BLACK NOSE SNIFFED AT THE BOTTOM OF THE DOOR, AND THEN LOCKED IT. JEMIMA BECAME MUCH ALARMED.

A moment afterwards there were most awful noises--barking, baying, growls and howls, squealing and groans. And nothing more was ever seen of that foxy-

whiskered gentleman. Presently Kep opened the door of the shed, and let out Jemima Puddle-duck. Unfortunately the puppies rushed in and gobbled up all the eggs before he could stop them. He had a bite on his ear and both the puppies were limping. JEMIMA PUDDLE-DUCK WAS ESCORTED HOME IN TEARS ON ACCOUNT OF THOSE EGGS. SHE LAID SOME MORE IN JUNE, AND SHE WAS PERMITTED TO KEEP THEM HERSELF; BUT ONLY FOUR OF THEM HATCHED. JEMIMA PUDDLE-DUCK SAID THAT IT WAS BECAUSE OF HER NERVES; BUT SHE HAD ALWAYS BEEN A BAD SITTER.



## Teacher Helps & Notes

### Day 1, Reading and Understanding

This week's model is fiction.

### Day 2, Parsing Review

When Jemima reached the top of the hill, she saw a wood in the distance.

<b>Noun</b>	<b>Definition</b>	<b>Classification</b>	<b>Properties</b>	<b>Role</b>
Jemima	person	proper	singular	subject
top	place	common	singular	direct object
hill	place	common	singular	obj. prep.
wood	place	common	singular	direct object
distance	idea	common	singular	obj. prep

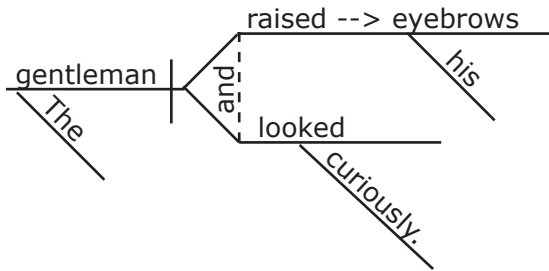
The collie asked several questions about the wood.

<b>Noun</b>	<b>Definition</b>	<b>Classification</b>	<b>Properties</b>	<b>Role</b>
collie	thing	common	singular	subject
questions	thing	common	plural	direct object
wood	place	common	singular	obj. prep.

### Teacher Helps & Notes

#### Day 3, Six Sentence Shuffle, Step 1

adj TV adj DO IV adv  
 The gentleman raised his eyebrows and looked curiously.



adj LV adv adj / SC TV adj DO  
 The shed was very comfortable and she made a nest.

