

# Table of Contents

<i>Preface</i> .....		7
<b>Introduction</b> .....		8
<i>Welcome</i>		
<i>Materials</i>		
<i>How to Use This Book</i>		
<b>Lesson Plans and Teacher Pages</b> .....		17
<i>Week One</i>	<i>THE HARE AND THE TORTOISE</i> .....	18
<i>Week Two</i>	<i>ANDROCLES</i> .....	22
<i>Week Three</i>	<i>THE CROW AND THE PITCHER</i> .....	26
<i>Week Four</i>	<i>TOWN MOUSE AND COUNTRY MOUSE</i> .....	30
<i>Week Five</i>	<i>THE PRINCESS AND THE PEA</i> .....	34
<i>Week Six</i>	<i>THE TOP AND THE BALL</i> .....	38
<i>Week Seven</i>	<i>GOLDIE-LOCKS AND THE THREE BEARS</i> .....	42
<i>Week Eight</i>	<i>A LACONIC ANSWER</i> .....	46
<i>Week Nine</i>	<i>ALEXANDER AND BUCEPHALUS</i> .....	50
<i>Week Ten</i>	<i>DIOGENES</i> .....	54
<i>Week Eleven</i>	<i>CINCINNATUS</i> .....	58
<i>Week Twelve</i>	<i>JULIUS CAESAR</i> .....	62
<i>Week Thirteen</i>	<i>CORNELIA'S JEWELS</i> .....	66
<i>Week Fourteen</i>	<i>THE FOX AND THE CROW</i> .....	70
<i>Week Fifteen</i>	<i>THE LION AND THE MOUSE</i> .....	74
<i>Week Sixteen</i>	<i>MOSES ON THE MOUNTAIN</i> .....	78
<i>Week Seventeen</i>	<i>DAVID AND GOLIATH</i> .....	82
<i>Week Eighteen</i>	<i>DANIEL AND THE LION'S DEN</i> .....	88
<b>Appendices</b>		
<i>Appendix A</i>	<i>Author and Model Background Information</i> .....	93
<i>Appendix B</i>	<i>Grammar Flashcards</i> .....	97
<i>Appendix C</i>	<i>Helpful Forms</i> .....	107

I have long been an admirer of Lene and Tracy's work on the Classical Writing series. It fit the exact requirements I had for a writing/language arts program, and I enthusiastically began to implement the series as soon as I received *Aesop*, which was probably the day it was released! Being the sort of person who thrives on planning and organizing, I enjoyed the challenge of putting together a unique program for my student. Of course, I only had one in the program at that time!

As my younger children began to join our daily school routine, life around here began to get more hectic, and my time to plan began to evaporate. Suddenly, I was unable to keep up the "personalized" instruction. But I continued to believe that Classical Writing had all the components that I wanted in my writing instruction. As a result, I started to lay out workpages for my students, who were at that point in two different levels of Classical Writing. Hence, the student workbooks were born. I sent my workbook pages for *Poetry for Beginners* to Lene and Tracy, and they agreed with me that my work would benefit other teaching parents as well. This spring we began a collaboration to provide these types of workbooks for Classical Writing instructors for every core Classical Writing book. It is my prayer that our efforts will make Classical Writing usable and convenient for all home educating families.

Lene and Tracy write in their Introduction to *Aesop*:

"The ancients and early Christians understood that great writing, like any great art, was not something transient, but an approach to eternal ideals. Eternal virtues such as truth, beauty, and goodness exist, and it is the purpose of art to approach them. Great writing is great because it reaches for and approaches these ideals."

May this book help you and your students reach for and approach the eternal virtues, especially that of communicating Truth.

*Veritas vos liberabit.* ~ Truth shall set you free.

Soli Deo gloria,  
Kathy Weitz  
June 2005

## ***Introduction***

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### First Things

Please read pages 1-16 and 36 of *Aesop* before you go any further! It is the foundation for all that follows. Actually, it would be beneficial for you to read all of the book, as it will give you a much more complete understanding of what follows.

In addition, you will find Appendix C in *Aesop* to be very helpful in knowing what to expect from your own student's writing.

### Welcome to *Aesop*

*Aesop Student Workbook A* was designed with the needs and abilities of a beginning writer, generally around 3rd to 4th 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 *Homer* by doubling or tripling the pace. A younger student could be included with an older sibling by doing his work orally.

We have divided the lessons and writing projects from *Aesop* book into two eighteen-week student workbook packages. It is designed so that the beginning writer will take two school years to work through *Aesop*. We believe this is just the right number of formal writing projects for one school year for a younger student, and this will leave plenty of time for developing important related language arts skills. In particular, reading aloud to your student, and having him orally narrate back to you, as well as having your student orally narrate things he is reading on his own. Another activity we highly recommend is regular poetry reading with your student. Letter-writing and story illustration are two other activities we feel are very beneficial for your student.

In Appendix C, you will find a section called "Take your art with you", which gives instructions for using the skills your student has learned from *Aesop* for writing projects in other subject areas like history and science.

### Scheduling Ideas for Student Workbook A

Option 1: Take two weeks for each lesson. This is especially helpful if you are pressed for time (and who isn't?). During the first week, do all of the Analysis and Imitation work for the lesson. In the second week, do the writing project. Based on feedback from moms using this program, this may be the most popular option. And this may free up time for reading great books and poetry anthologies together.

Option 2: Use the workbook for three weeks, completing a lesson each week, then take one week off. Use that week for letter-writing, extra language or grammar study, field trips, cookie baking, or just some much-needed "catch-up time."

Option 3: Alternate the 18 weeks of lessons with 18 weeks of other writing projects.

## ***Introduction***

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- Week A      *Aesop Student Workbook A*  
complete lesson with analysis, imitation and writing project
- Week B      Writing project from another subject area using skills learned in *Aesop Student Workbook A*. Continue regular review and drill of flashcards covering skills learned so far, and informal discussion of concepts as you read together. For example, have your student point out every indirect quote on a page of the book he is reading, or have him explain why each capital letter on the page is used.

The next few pages will give you the information you need to get started with *Aesop*. I know that reading introductions can be tedious, but please take a few minutes to look this over, and I think most of your questions will be answered.

## ***Introduction***

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### Materials

To complete *Aesop Student Workbook A*, you will need the following books, available from Classical Writing:

***Aesop***: the original book containing all the theory, lessons, and information needed to teach this course.

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

***Aesop Instructor's Guide A***: (this book) contains detailed weekly lesson plans, including teacher preparation, teacher pages for your own analysis, and selected answers to student lessons (called "helps").

We have extensively and (we hope) exhaustively cross-referenced these books, so that you will be completely confident where to find each lesson and activity, as well as any other information you need to successfully teach writing to your students.

**Note:** You will NOT need to purchase *Traditional Tales* (a book of models which accompanies *Aesop*) for this course. Although the models we will be using for this course are drawn from that book, they are all included in the student workbook as well as the instructor's guide.

### **Additional Suggested Materials:**

**Dictionaries:** see suggestions in *Aesop* on page 21.

***The Alpha List, A Dictionary Focusing on the Logic of English Spelling***, by Wanda Sanseri (see notes in Spelling Section of this introduction)

***The ABC's and All Their Tricks*** by Margaret Bishop is very helpful for looking up related words for spelling analysis.

**A bound and lined composition notebook** for each student's copybook. The particulars of this will be discussed in the following section.

### Copywork

Copywork is discussed on pages 33-35 of *Aesop*. In the weekly routine, copywork is assigned on Day 4. However, feel free to adapt this to your particular situation. You may choose to spread out the copywork assignment over the week.

A copybook is simply a place for your student to copy worthy selections from literature, poetry, history, science, or any other subject your student is studying. If you have already set up a copybook for your student which you use for all copywork, you may choose to include copywork from *Aesop* there. How much to assign your student is up to you. For the most "pencil-allergic" students, a sentence may be adequate. Other students will want to copy entire fables into their copybooks.

### Special Encouragement to the Teacher

I want to add a note of encouragement to the teacher to begin your own copybook. It is always beneficial for students to see their teacher setting an example of lifelong learning. I am sure you will find great delight in seeing your body of work grow and in enjoying the sheer beauty of language and words as used by some of the most gifted minds in history.

### How to Use This Book

To simplify things, I will use some abbreviations and symbols in this guide 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

About those gray boxes in the SW that look like this:  
This box tells you to refer to *Aesop*,  
the Analysis section, on page 21

**Day 3 Analysis**  
p. 21

In the instructor's guide, they look like this:  
This tells you that you to refer to Skill Level 1  
on pages 24-26 of *Aesop*.

**SL1**  
pp. 24-26

If you see "Routine" in the box, it means you will be practicing things you have already learned, and you will be following the Routine on the page referenced.

## ***Introduction***

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### Instructor's Guide: Weekly Lesson Plans

Each week's work is contained on 4 pages of the instructor's guide.

#### First Page

**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 *Aesop* which will be covered that week. These sections are listed in the gray boxes on the second page. All the information you will need to teach the week's lesson will be found in the given pages of *Aesop*.

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>)

**New Flashcards:** Grammar flashcards for the concepts taught in student workbook A are found in Appendix B of this book. Use these flashcards for teaching and review to promote mastery learning of these concepts. On the second page of each week's work, you will find the instruction "Flashcard Review" at the beginning of each day's work. It is very important to repeat new concepts daily in order to memorize them completely. Once the grammar concepts have been learned, regular review will cement them in long-term memory. You may choose to divide up the review of previously learned concepts through the week, but I do suggest that you review each definition at least weekly, even after it has been mastered.

**Helps:** This section contains suggested spelling words, with possible phonics rules and related words to use. These words may be way too simple, or they may be way too advanced for your student. PLEASE feel free to adapt this to suit your student's own needs. Spelling instruction is always most beneficial when it is geared to the needs of the individual student. I hesitated to even provide these, fearing they would be seen as "must-do's", but some may find it helpful to have examples of how it could be done.

This section also includes a mini-answer key. Selected answers to the SW exercises will be found here. ***Remember that "answers" for many of the exercises are simply suggestions, and your student may have different answers that are just as correct!***

### Second page

This page has the daily lesson checklist. You will be referred to the pages in *Aesop* where the instructions for the concepts to be taught or reviewed are found. The items prefaced by "SW:" refer to work to be done by the student in the student workbook.

The writing project section is separate, and is divided into steps, not days. The steps can be done at a pace to suit your student, whether spread out over the entire four days, or completed in one or two days.

### Third page

A copy of the model narrative is provided here for you to do your own analysis.

### Fourth page

This is a blank page (unless the narrative is long) for you to make your own teaching notes.

## Instructor's Guide: Appendices

**Appendix A** has background information on each author and model type used in *Aesop*.

**Appendix B** is the Grammar Flashcards section, with pages that can be printed or copied to make your own flashcards on cardstock.

**Appendix C** has some forms for your use.

- 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.
- An Editing Checklist which you can copy and staple to your student's writing project to help your student become an independent editor. There is room for your notes and suggestions.
- A chart of grammar skills learned in student workbook A and when they are introduced. You might find it helpful to use this as a checklist of when skills are reviewed.
- A blank copy of the Skills Learned chart for use as a checklist with future projects outside of this course.



## **Introduction**

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### Student Workbook

The weekly work is broken down in the student workbook as follows:

#### Model (Day 1)

Each week in the student workbook begins with the model narrative for you and your student to read together. This page could be illustrated if desired. Space to make an outline on Day 1 is provided in the writing project section at the end of each week's work.

#### Model for Analysis

Next, you will find the Model for Analysis. Often, this is the entire text, with wide spacing, so that your student can mark it up on Days 2 and 3 for his analysis work. For longer narratives, I have chosen a shorter portion for analysis work.

#### Word Analysis (Day 2)

This is for Day 2 spelling work. The method for doing this is discussed in detail on pages 18-22 of *Aesop*. I want to add my strong recommendation for *The Writing Road to Reading (WRTR)* approach to phonics and spelling. In our homeschool, we have used *Spell to Write and Read* and *The W.I.S.E Guide to Spelling* by Wanda Sanseri with great success. The *Spell to Write and Read* program is based on *WRTR* and gives a step-by-step instructions for implementation. If you do not wish to use the entire program, I would strongly recommend getting *The Alpha List, A Dictionary Focusing on the Logic of English Spelling*, by Wanda Sanseri, which has a nutshell presentation of the spelling rules, phonograms, and marking system used in *Spell to Write and Read*, in addition to 2300 high frequency words syllabicated and marked for you.

The spelling suggestions I have given in the Teacher's Helps are based on what I have learned from *Spell to Write and Read*.

#### Grammar (Day 3)

These pages will assist you in teaching, reinforcing, and practicing new grammar concepts, as well as providing review for previously learned concepts. The student will be referred back to the Model for Analysis to mark up as he analyzes the model for the grammar concepts he is learning. Many of these exercises are oral, and all are designed to integrate grammar with your literature and composition studies. As you progress through the course, I suggest you begin to divide up the review work found on these pages, doing some of the review on Days 2 and 4. This will keep your Day 3 Analysis sessions shorter, and provide more comprehensive review for your student.

### Copywork or Dictation

This page is provided for your convenience.

### Writing Project

These pages give the steps for the writing projects, with questions for the student's self-editing, and a place provided to record the outline from Day 1 if you choose to do that.

Please note that the steps are not intended to be one per day. They are merely an order for doing things. Some steps will be combined as you progress through the course and your student has learned the techniques thoroughly.

## Make the Student Workbook Work for You!

You should feel free to use as many or as few of the exercises as will benefit your student. You may choose to begin some of the exercises together, then let your student complete it independently. After a skill level has been learned, you may choose to have your student complete similar exercises independently in subsequent lessons. Quite often, I will assign my older student to work together with his younger sister on certain exercises.

## 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 (IG) and student workbook (SW):

1. The week you are currently studying (SW & IG)
2. Utterance Chart (SW & IG)

## Final Notes

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

*<http://www.classicalwriting.com/messageboard/>*

We would also love to hear your comments and suggestions!-

## Week 1

## *The Hare and the Tortoise*

### Teacher Preparation

1. Read the sections in *Aesop* to be covered this week. (These are listed in the gray boxes on the following page.)
2. Read the background information on Aesop in Appendix A.
3. Read the model, noting any potentially unfamiliar vocabulary.
4. Choose spelling words to dictate on Day 2. (See helps below.)
5. Choose two books for Day 3 Introduction to a Book. (p. 24, *Aesop*) One should be a text book, and the other should be a book you would read aloud to your children. (If you have a copy of *Aesop's Fables*, that would be ideal!)
6. Choose section for student dictation or copywork. If your student begins with copying only a sentence or two from the model, be sure to choose meaningful sentences from the fable. For example, choosing the moral of the fable, or choosing the last sentence or two, would make for a more interesting copybook to go back and enjoy reading later.

**New Flashcards:** sentence

### Teacher Helps

#### Suggested Vocabulary words

boasting, challenge, course, darted, contempt, plodded, steady

#### Suggested Spelling words

boasting (boast ing)  
challenge (chal lenge)  
tortoise (tor toise)  
never (nev er)  
any (a ny)  
accept (ac cept)

#### Three Ways to Identify a Sentence:

1. It begins with a capital letter and ends with end punctuation (period . , question mark ? , exclamation point ! ).
2. It expresses a complete thought
3. It has both a subject (who or what the sentence is about) and a verb (what the subject is or does. )

## Week 1

## The Hare and the Tortoise

### Day 1

#### Analysis & Imitation: Introduce the Model

- Introduce Aesop to your student. (See Appendix A.)
- Read the model aloud carefully to your student, with animation and variety in tone and volume.
- Discuss any unfamiliar vocabulary or concepts.
- Read the model aloud again.
- Have student read the model aloud.
- Have the student retell the story to you.

**Routine**  
pp. 16-18

### Day 2

#### Analysis & Imitation: Word Analysis for Phonics & Spelling

- SW: Underline words on the Model for Analysis.
- SW: Write spelling words on Word Analysis chart.
- SW: Analyze spelling according to your spelling program, or use the instructions in Appendix C.
- Optional: Add words to student's weekly list in your spelling program.

**SL1 -2**  
pp. 19-21

### Day 3

#### Analysis & Imitation: Sentences

- Teach Introduction to a Book (p. 24, Aesop), using two books. (See Teacher Preparation.) If you have a copy of Aesop's Fables, show your student where the story is found in the book.
- Have your student practice finding things in the books, such as "Chapter 2" or "page 25".
- Introduce **sentence** flashcard from Appendix B of this book.
- Teach Three Ways to Tell a Sentence. (pp. 24-25, Aesop)
- SW: Complete "Three Ways to Identify a Sentence".
- SW: Complete the Sentence Identification on the Model for Analysis as instructed.

**SL1**  
pp. 24-26

### Day 4

#### Analysis & Imitation: Copywork & Dictation

- Flashcard review
- SW: Copywork and/or Dictation (see instructions in Aesop for choosing the appropriate method for your student)

**Routine**  
pp. 33-35

### Writing Project

#### Rewriting a Short Narrative

- A. Analyze & Outline (Aesop, Step I, p. 37)
- B. Write the First Draft (Aesop, Step II, pp. 37-38)
- C. Edit the First Draft (Aesop, Step III, pp. 38-40)
- D. Write the Final Draft (Aesop, Step IV, p. 40)

**Writing Project 1**  
pp. 36-40

The Hare and the Tortoise  
by Aesop

The Hare was once boasting of his speed before the other animals. "I have never yet been beaten," said he, "when I put forth my full speed. I challenge any one here to race with me." The Tortoise said quietly, "I accept your challenge." "That is a good joke," said the Hare; "I could dance round you all the way." "Keep your boasting till you've beaten," answered the Tortoise. "Shall we race?" So a course was fixed and a start was made. The Hare darted almost out of sight at once, but soon stopped and, to show his contempt for the Tortoise, lay down to have a nap. The Tortoise plodded on and plodded on, and when the Hare awoke from his nap, he saw the Tortoise just near the winning post and could not run up in time to save the race. Then said the Tortoise:

"Plodding wins the race."

**Week 1**

***The Hare and the Tortoise***

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Teaching Notes

Spelling Words:

**Teacher Preparation**

1. Read or review the sections in *Aesop* to be covered this week. (These are listed in the gray boxes on the following page.)
2. Read the model, noting any potentially unfamiliar vocabulary.
3. Choose spelling words to dictate on Day 2. (See helps below.)
4. Choose section for student dictation or copywork.
5. Continue to encourage your student should to incorporate Step IV of the writing project (Adding Dialogue) as writes the first draft. If additional dialogue is needed, it will now become part of the editing process.

**New Flashcard: Noun**

**Teacher Helps**

Suggested Spelling Words

- Corinth
- Diogenes
- hear (homophone: *here*)
- ought (ough phonogram: *bought, sought, brought, fought*)
- lantern (er phonogram: *every, eastern, herd*)
- search (ear phonogram: *learn, early, pearl, earth*)
- foremost (compound word: *hindmost, foreground, background*)
- enjoy (root word: *joy*; derivatives: *enjoyment, enjoying, enjoyed*)

**Noun**  
 A noun is a name for a person,  
place, thing, or idea.

Nouns

Person

Alexander  
 men  
 Diogenes  
 man  
 king  
 people

Place

Corinth  
 city  
 place  
 ground  
 side

Thing

tub  
 heat  
 light  
 sun  
 sunshine

Idea

opinions  
 wisdom  
 deal

Review Exercises (possible answers)

1. Foremost men of the city, come out to praise see and to praise him.
2. "Yes, you can stand a little on one side," suggested Diogenes.  
 Diogenes answered, "Yes, you could stand a little on one side."

**Day 1****Analysis & Imitation: Introduce the Model**

- Flashcard review
- Review background information on James Baldwin and Legends.
- Read the model aloud carefully, demonstrating proper elocution.
- Discuss unfamiliar vocabulary and concepts.
- Read the model aloud again.
- Have student read the model aloud. Work on pronunciation, pauses for punctuation, and reading with expression.
- Have the student retell the story to you.

**Routine**  
pp. 16-18**Day 2****Analysis & Imitation: Word Analysis for Phonics & Spelling**

- Flashcard review
- SW: Locate words on the Model.
- Teach use of the dictionary. Have your student look up a few of his spelling words, and read the definitions to you.
- SW: Add spelling words to chart in alphabetical order.
- SW: Do spelling analysis and compare related words.
- Optional: Add words to student's weekly list in your spelling program.

**SL 3**  
pp. 21-22**Day 3****Analysis & Imitation: Sentences**

- Flashcard review
- Teach Nouns. (p. 31)
- SW: Definition of Noun
- SW: Noun Exercise. Give your student as much assistance as he needs on this. After classifying all the nouns you find in the Model for Analysis, help him brainstorm some more nouns for each category.
- SW: Complete review exercises. Note that there are several oral exercises.

**SL4**  
pp. 31**Day 4****Analysis & Imitation: Copywork & Dictation**

- Flashcard review
- SW: Copywork and/or Dictation:  
Note: During Dictation, consider allowing your student to use the dictionary for spelling assistance.

**Routine**  
pp. 33-35**Writing Project****Rewriting a Short Narrative**

- A. Analyze & Outline (Aesop, Step I, p. 41)
- B. Write the First Draft (Aesop, Step II, p. 41)
- C. Edit the First Draft (Aesop, Step III, pp. 41-42 and incorporate Step IV, pp. 42-43)
- D. Write the Final Draft (Aesop, Step V, p. 44)

**Writing Project 2**  
pp. 41-44



## Diogenes

James Baldwin

At Corinth, in Greece, there lived a very wise man whose name was Diogenes. Men came from all parts of the land to see him and hear him talk. But wise as he was, he had some very queer ways. He did not believe that any man ought to have more things than he really needed; and he said that no man needed much. And so he did not live in a house, but slept in a tub or barrel, which he rolled about from place to place. He spent his days sitting in the sun, and saying wise things to those who were around him.

At noon one day, Diogenes was seen walking through the streets with a lighted lantern, and looking all around as if in search of something.

"Why do you carry a lantern when the sun is shining?" some one said.

"I am looking for an honest man," answered Diogenes.

When Alexander the Great went to Corinth, all the foremost men in the city came out to see him and to praise him. But Diogenes did not come; and he was the only man for whose opinions Alexander cared. And so, since the wise man would not come to see the king, the king went to see the wise man. He found Diogenes in an out-of-the-way place, lying on the ground by his tub. He was enjoying the heat and the light of the sun.

When he saw the king and a great many people coming, Diogenes sat up and looked at Alexander. Alexander greeted him and said,

"Diogenes, I have heard a great deal about your wisdom. Is there anything that I can do for you?"

"Yes," said Diogenes. "You can stand a little on one side, so as not to keep the sunshine from me."

This answer was so different from what he expected that the king was much surprised. But it did not make him angry; it only made him admire the strange man all the more. When he turned to ride back, he said to his officers, "Say what you will. If I were not Alexander, I would like to be Diogenes."

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Teaching Notes

Spelling Words: