



A dramatic landscape painting featuring a vast, dark sky filled with turbulent clouds. In the foreground, a large, craggy rock formation rises from a body of water. The base of the rocks is covered in lush green vegetation and colorful flowers. A small boat, decorated with flowers, is being rowed by a figure with golden wings, carrying a child. Another winged figure stands on the rocks, holding a torch. The overall atmosphere is one of wonder and mystery.

THE CHILDREN'S TRADITION

An Embodied Education in Wonder

The Children's Tradition

An Embodied Education in Wonder

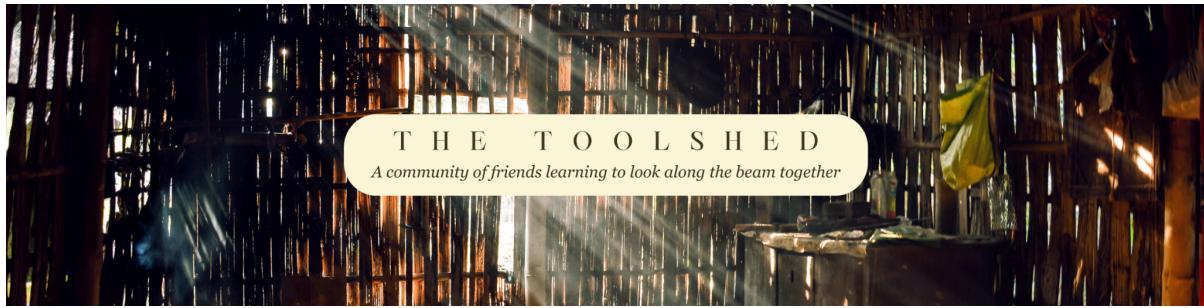
By Amanda Faus

The Children's Tradition by Amanda Faus

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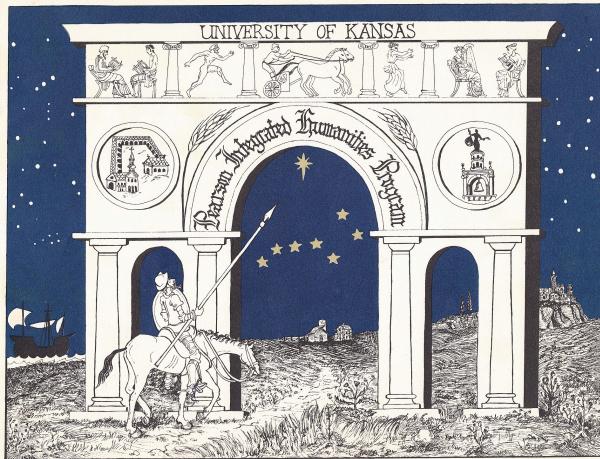
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Preface



An Integrated Humanities Program Booklet Cover

The Integrated Humanities Program

In 1943, C. S. Lewis penned this troubling description about the nature of modern people in *Abolition of Man*:

“And all the time—such is the tragi-comedy of our situation—we continue to clamour for those very qualities we are rendering impossible. You can hardly open a periodical without coming across the statement that what our civilization needs is more ‘drive’, or dynamism, or self-sacrifice, or ‘creativity’. In a sort of ghastly simplicity we remove the organ and demand the function. We make men without Chests and expect of them virtue and enterprise. We laugh at honour and are shocked to find traitors in our midst. We castrate and bid the geldings be fruitful.”¹

C. S. Lewis' main concern in this educational treatise was that the rejection of objective truth in the social imaginary of western culture would lead to the propagandizing and destruction of humanity through nihilism. The disordering of man's loves and a failure to not only think rightly about Reality, but to feel rightly about it, would make spineless human beings incapable of the hearty courage necessary to sacrifice, to suffer, and to experience incarnational joy.

Thirty years after the publication of *Abolition of Man*, University of Kansas Professors Dr. John Senior, Dr. Frank Nelick, and Dr. Dennis Quinn found themselves teaching students that were the spiritual fruit of the world Lewis had warned about; they were college students whose souls had been starved nearly to death by modernity.

“Fed on materialism, impregnated by Relativism and blasé, the average student escaped into cheap enjoyments. Not recognizing the deep hunger for truth within themselves, like starving people who are not given healthy food, they gulped down spiritual junk food that

¹ C. S. Lewis, *The Abolition of Man* (New York: Harper Collins, 2009), 12. Kindle.

made them fall into the illusion that their hunger had been satisfied. Students suffered from a sickness that we might call ‘spiritual obesity’ which prevented them from growing wings, and ascending to the stars.”²

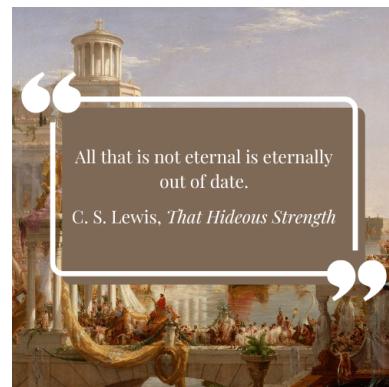
In the face of such a bleak situation, many would lose hope. But not Professors Senior, Nelick, and Quinn. These seemingly ordinary men were courageously driven by the grace of God to craft the Integrated Humanities Program on their secular campus. With the Latin motto, *Nascantur in Admiratione*, which translates to mean, “Let Them Be Born in Wonder,” they crafted a two-year program made up of Great Books from the Western canon, the memorization of poetry, folk dancing, the practice of beautiful writing, and stargazing.

“Everything in the IHP was, in one way or another, the result of the awareness of the poetic mode of knowledge. This was the awareness of wonder, in the books and in the teaching, and the awareness that these texts and much of the teaching needed to point the senses and emotions towards objects of delight and wonder.”³

“The senses and emotions were being called upon to experience the transcendentals of beauty, goodness, and truth, rather than offering mere definitions to be learned for an examination. Letting the stars, the poems, the songs come in directly through their senses... was already accomplishing the end of poetic education.”⁴

Built upon what Senior referred to as the perennial philosophy of objective truth, the IHP taught that there were proper and improper responses to Reality. They were in lockstep with C. S. Lewis who had argued that what humanity desperately needed was a return to “the doctrine of objective value, the belief that certain attitudes are really true, and others really false, to the kind of thing the universe is and the kind of things we are.”⁵ What they were after was a Real School that embodied, taught, and modeled a way of life centered around permanent things.

This program was *integrated* because they understood that all the various types of knowledge we encounter are parts of a whole (a whole that, we can add, is only *fully* known by God). For us as human beings, we encounter the various parts, and are left to be in awe of the mystery contained in every object, be it a person, place, thing, or idea. An integrated view of knowledge keeps one from emphasizing rigid categories of knowledge (commonly called subjects) and instead approaches knowledge in a synthetic, holistic manner. One good book may be a work of literature that contains history, geography, poetry, natural science, and



² Father Francis Bethel, *John Senior and the Restoration of Realism* (Merrimack: Thomas More College Press, 2016), xv.

³ James Taylor, *Poetic Knowledge: The Recovery of Education* (New York: State University of New York, 1998), 149.

⁴ James Taylor, *Poetic Knowledge: The Recovery of Education* (New York: State University of New York, 1998), 150.

⁵ C. S. Lewis, *The Abolition of Man* (New York: Harper Collins, 2009), 12. Kindle.

more. Beyond books, all of life comes to us as an integration where knowledge, experience, and things weave and intermingle to form one great tapestry.

In addition, the program was centered around the *humanities* because it was concerned with the essential knowledge that affects human beings as such. In this sense, you could say that the goal of the IHP was to *humanize*, that is, to help their students become more fully human. The cultivation of human beings is rooted in culture, the ground in which our beliefs, manners, and traditions shape our understanding of who we are and why we are here. “A civilization, an authentic culture, lives by a certain number of presuppositions, a consensus about certain fundamental truths and ways of behaving.”⁶ The professors of the IHP understood that the presupposition we needed to return to was no less than the presupposition of objective truth that formed the foundation for historic Christianity. As C. S. Lewis also said, it is within objectivity that, “We find the concrete reality in which to participate is to be truly human: the real common will and common reason of humanity, alive, and growing like a tree, and branching out, as the situation varies, into ever new beauties and dignities of application.”⁷ A return to the perennial philosophy of common sense, a sense of the objective truths that are common to all, was essential to the IHP’s vision of education.

Another unique hallmark of the IHP was a three-way conversation the professors would engage in while sitting together on a stage for the students to watch and listen. Students were not allowed to take notes but were instead encouraged to listen with their full attention as they heard their professors form organic relationships between ideas, across subjects and disciplines, through discussions of numerous Great Books of the Western canon. With all of the artificial barriers of modern educational practices removed, students began to find their spiritual appetites being awakened and reoriented as they enjoyed this ancient human practice of listening to good conversations between men wiser than themselves. The cumulative effect of the entire program was men and women who were hungry to know truth, perceive goodness, and be moved by beauty. Ultimately, this led to the conversion of countless students who, through the restoration of their faith in objective truth, were led into fullness of faith in Christ who is *the way, the truth, and the life*. It was this spiritual awakening side effect that ultimately led to the IHP being shut down. Nonetheless, students of the IHP, and now a generation of their students’ students, have had an impact that is beyond quantifying this side of Heaven. Everywhere they have gone they have offered deep engagements with physical reality and presented living ideas that have led those they serve towards deeper love and communion with God, man, and the universe.

The Elementary Level

While the IHP was a booming success, the professors collectively became convinced that what they had been doing with their college students was, in fact, the proper education suited to childhood. Because the students hadn’t experienced these necessary fundamentals, it was essential that they went back. As Senior would write, “To cope somewhat with this, I tried to get college students at the age of twenty to fill in children’s books they should have read at

⁶ Father Francis Bethel, *John Senior and the Restoration of Realism* (Merrimack: Thomas More College Press, 2016), 206.

⁷ C. S. Lewis, *The Abolition of Man* (New York: Harper Collins,) 34.

four, eight, ten and twelve—and discovered deeper still that the problem isn't only books; it isn't only language; it is things: It is experience itself that has been missed.”⁸

Based upon the classical Ages of Man, Senior taught that students should receive this embodied education in wonder from the time they were born in the Nursery (0-7 years old), and including the formal lessons of the School Years (8-13 years old) and Adolescence (14-27 years old), with each developmental age corresponding to their proper mode of knowledge: “gymnastics to the gymnasium (elementary school), music to high school, the liberal arts to college.”⁹ As parents and educators, we can be greatly blessed by the perspective the IHP professors offered, an opportunity for us to begin with the end in mind so that we can give our children the life-giving education they need now and resist the soul-abolishing vices of modernity later. One of the IHP’s students, James S. Taylor, details the method of this educational philosophy in his essential book *Poetic Knowledge: The Recovery of Education*. When I say method I do not mean a mechanistic, formulaic system that guarantees certain ends. This is what we moderns tend to think of when we hear the word, but historically, method possessed the multi-faceted meaning of “a way of teaching” or “to treat a disease.” I love this formulation of teaching as both a road we walk with our students and a process of helping them heal from naivete and vice, and that is exactly what the philosophy of poetic knowledge is helping us to do. You will find Taylor’s work quoted frequently throughout this curriculum guide. While the philosophy of this education in wonder remains largely the same across age groups, the practical trappings would naturally have some distinctions. Most notably, children would not immediately begin with the Great Books of the Western canon. They needed what John Senior called the soil of the Good Books as preparation for the Great Books. I will quote Senior extensively here, because it is this idea that forms the basis for this entire curriculum. He said,

“The Great Books movement of the last generation didn’t so much fail as fizzle, and not because of any defect in the books; they are the ‘best that has been thought and said,’ in Matthew Arnold’s famous phrase; but like champagne in cracked bottles, the books went flat in minds which lacked the habit of reading. To change the figure, the seeds grew but the cultural soil had been depleted; the seminal ideas of Plato, Aristotle, St. Augustine, St. Thomas, only properly grow in an imaginative ground saturated with fables, fairy tales, stories, rhymes, romances, adventures—the thousand Good Books of Grimm, Andersen, Stevenson, Dickens, Scott, Dumas and the rest. Western tradition, taking all that was the best of the Greco-Roman world into itself, has given us a culture in which the Faith properly grows; and since the conversion of Constantine that culture has become Christian. It is the seedbed of intelligence and will, the ground for all studies in the arts and sciences, including theology, without which they are inhumane and destructive. The brutal athlete and the aesthetic fop suffer vices opposed to the virtues of what Newman called the ‘gentleman.’ Anyone working in any art or science, whether ‘pure’ or ‘practical,’ will discover he has made a quantum leap when he gets even a small amount of cultural ground under him; he will grow like an undernourished plant suddenly fertilized and watered.

⁸ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 111.

⁹ John Senior, “The Idea of a School” (unpublished manuscript), 20.

And the right point of view is that of the amateur, the ordinary person who enjoys what he reads, not expert in critical, historical or textual techniques which destroy what they analyze and are as inimical to culture as sex clinics to marriage or scientific agriculture to farming. Whatever you do, don't poison the wells and salt the fields with dictionaries, encyclopedias, atlases, study-guides, critical editions, notes, biographical and historical appendices—all of that is the science of literature; it is a misapplication of scientific method to a subject matter outside its competence. We want what Robert Louis Stevenson called 'a child's garden,' something simple, direct, enjoyable, unreflective, uncritical, spontaneous, free, romantic, if you will, with the full understanding that such experience is not sufficient for salvation, as the Romantic School thought, nor sufficient for science and philosophy, but indispensable as the cultural soil of moral, intellectual and spiritual growth. And so instead of an argument, I propose a reading of the thousand Good Books.

Because sight is the first of the senses and especially powerful in the earliest years, it is important to secure editions illustrated by artists working in the cultural tradition we are restoring, both as introduction to art and as part of the imaginative experience of the book. This is not to disparage all contemporary artists any more than tradition itself denies experiment; quite the contrary, one of the fruits of such reading should be the encouragement of good writing and drawing by the reader. A standard is not a straight jacket but a teacher of norms and a model for imitation.”¹⁰

John Senior spent his life leading students to drink deeply from the well of western literature. He was deeply concerned with what it means to be a human and how we help students live well. But as he describes in *Restoration of Christian Culture*, he found that many Great Books programs fell flat when given to students who did not have the proper preparation. This deeply resonated with me. As a homeschool student of the early 2000s, I had seen firsthand the joylessness of high schoolers enrolled in Great Books programs. At the time, I thanked God that my parents weren't subjecting me to similar torture! Through the intuitive wisdom of my mother (who had a deep love of Charlotte Mason), I graduated with my love for knowledge still intact. Later, when I encountered the beauties and delights of classical educational philosophy, I knew I wanted to give my children the riches of the Western tradition. At the same time, it weighed heavily on me to do so in a manner that captured their hearts. I wanted my children to know the joy of learning that I had experienced, which led me to spend the early years of our homeschool asking how I could join the possibilities of engaging with the Great Books and sustain their love of knowledge into one integrated Reality. With this background my imagination was immediately captured by the philosophy of poetic knowledge and the idea of the 1,000 Good Books as preparation for the Great Books. I knew by experience that Senior was right, and I found his proposed solution of the Good Books, clothed in the educational philosophy I had read described by James S. Taylor, to be brilliant. Just as the right books are an essential piece of a classical Christian education, so is a proper atmosphere. The embodiment of the principles through experiences and a culture of love is even more important than getting through a certain number of books in the canon. Nevertheless, the books are not irrelevant. Children born into our culture need to receive the

¹⁰ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 25-26.

intellectual inheritance proper to it, and that means prioritizing classic literature over easier-to-read, modern alternatives.

“These are the classic books; there are no others. English literature has been done and can’t be done again, the best since Greece and Rome, full of beauty, good, and truth... Attempts to make rival lists are like marketing California grape juice as wine. Culture is a fact, not a new invention or a product.”¹¹

The 1,000 Good Books do not simply represent a nice booklist but the specific literature that has formed the Western imagination. It is a part of a shared culture we need to pass on to our children so that they can participate in the Great Conversation, past and present. These books have fallen like seeds into the ground of our world, nourishing the soil with the power of living ideas, and they are now essential parts of our landscape. These books not only impacted people in their own time, but were put in dialogue with the books that came after, leaving a mark that puts them above other literature, even some written at the same time. It is not that we cannot enjoy and learn many wonderful things from newer books or other old books that are pleasant, but when it comes to our school curriculum and the natural time constraints of childhood education, these books ought to be the priority.

To better understand the 1,000 Good Books, I’d like to point out that they fall into one of two categories. The first category would be the stories the Great Books writers would have heard or read. It makes sense that to understand the Great Books, our minds need to be full of the stories their writers grew up on. This is the place of fables, fairy tales, myths, and legends. While we read them in hardbacks, these contain a wealth of oral traditions that would’ve been heard by the likes of men from Plato to Shakespeare. Canadian literary critic Northrop Fry explained, “If we don’t know the Bible and the central stories of Greek and Roman literature, we can still read books and see plays, but our knowledge of literature can’t grow, just as our knowledge of mathematics can’t grow if we don’t learn the multiplication table.”¹² There are certain stories that form the building blocks of all other stories, and those make up the essential books of this category.

The second category of Good Books are the ones that may have been written more recently, say within the past couple hundreds of years, but what makes them so good is that they have been shaped by the Great Books. Writers like Hans Christian Anderson or Carlo Collodi fall into this category. These authors use old literary motifs and images to clothe timeless themes for new generations. Again, Fry emphasizes the value of these kinds of stories when he says, “All themes and characters and stories that you encounter in literature belong to one big interlocking family... the more you read, the more you learn about literature as a whole.”¹³ Because these books are written closer to our own time, we naturally find their language easier to understand, making them a solid preparation to engage with the more challenging Great Books later. They are more gentle entrances to the world of literature that help us to find our feet.

¹¹ John Senior, “The Idea of a School” (unpublished manuscript), 51.

¹² Northrop Fry, *The Educated Imagination* (Bloomington: Indiana University Press, 1964), 70.

¹³ Northrop Fry, *The Educated Imagination* (Bloomington: Indiana University Press, 1964), 49.

The beauty of all these books is that, because they are only the highest quality, they are meant to be read, not just by children, but by people of all ages for the rest of their lives. In this philosophy, gone are the days of parents having to grin and bear twaddly books from the children's literature department. As C. S. Lewis said, "A children's story which is enjoyed only by children is a bad children's story."¹⁴ This way of educating is life-giving for the whole family, and as such, is truly centered around building a family culture. As Senior said,

"There is nothing more disintegrating of love than artificial attempts to foster it in encounter groups and the like: Love only grows; it cannot be manufactured or forced; and it grows on the sweet sounds of music... We must put our greatest effort into restoring reading in the home, first and foremost reading aloud around the fireplace of a winter's evening or on the porch of a summer's afternoon; and for the older children and adults, silent reading, each by himself as they all sit together in the living room, reading, not the hundred great books which are for analytic study and mostly for experts, but reading what I shall call the thousand Good Books, not everyman's but every child's library, the ordinary stories and poems we all should know from Mother Goose to Willie Shakespeare, as she affectionately calls her best friend, *the thousand good books* for children in the nursery to the youth at college, which we read and reread all the rest of our lives."¹⁵

Senior's vision of families drinking deeply together from what he calls the "ordinary pot of Christian imagination"¹⁶ is simple, beautiful, and compelling. It also does not fit into any of the modern educational categories. Through a return to poetic knowledge (a concept you will learn more about in the pages ahead), we bypass the educational mistakes of the past few hundred years and return to an organic, integrated way of life that will enrich the whole family in language, stories, and a direct encounter with the natural world. Centered on experience, this kind of education is an invitation to abandon the rushed, box-checking methods of modernity and instead to have, "an experiment in merriment."¹⁷ That is why what you will find in the pages ahead may vary drastically from standardized curriculums you may have used in the past. What I am seeking to do is not give you lesson boxes to be checked so much as ways of life to participate in as a family. This kind of education is "grounded in piety and governed by theology,"¹⁸ so nothing less than your whole life will do. Most of all, my prayer is that through *The Children's Tradition* you will be emboldened to cast off the soul-crushing shackles of modern educational curricula and pedagogies to return to an education characterized by wonder, wisdom, worship, and fruitful work.¹⁹

¹⁴ C. S. Lewis, "On Three Ways of Writing for Children" in *On Stories: And Other Essays on Literature* (New York: HarperCollins, 2017), 49. Kindle.

¹⁵ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 27.

¹⁶ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 35.

¹⁷ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 50.

¹⁸ Kevin Clarke and Ravi Jain, *The Liberal Arts Tradition* (Camp Hill: Classical Academic Press, 2021), 4.

¹⁹ Dr. Christopher Perrin, "Lesson 1: A Clear Introduction to Classical Education" (*ClassicalU*, 2015). Accessed September 1, 2018. <https://classicalu.com/courses/intro-to-classical-ed/>

Charlotte Mason

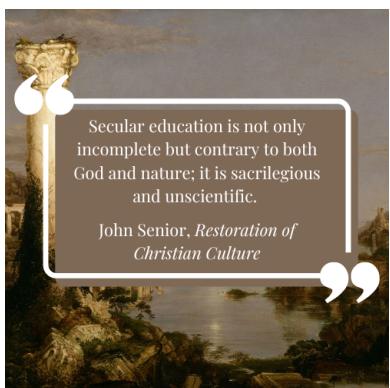
I would be remiss to not acknowledge one more influence upon this curriculum, 19th century educational philosopher, Charlotte Mason. While the IHP reflects the historic classical Christian education tradition at large, she stands out as a tremendous influence on modern homeschooling mothers like myself. There are also many cottage schools built upon her philosophy of education. Her work looms large in my educative imagination, and I am convinced that her teaching on the priority of narration is foundational to implementing the IHP's philosophy in the School Years. Mason's volume *Home Education* is essential reading for any mother wondering how to embody classical ideas with children from babyhood up into early childhood lessons. Her final volume *Philosophy of Education* does a wonderful job exploring the wide breadth of a robust educational philosophy. Like the IHP professors, she understood that education was, as she said, "an atmosphere, a discipline, and a life"²⁰ that went far beyond mere academics. The heart of her ideas, though at times articulated in peculiarly Victorian ways, share a common thread with them that is ultimately the tapestry of the Great Tradition.

With this background you are sufficiently prepared to dive into the educational philosophy of *The Children's Tradition* in the following chapter. More than anything I hope you come away with the understanding that these ideas are in no way a product of my own creation, and I am truly trying to be as unoriginal as possible. Without any impressive credentials, I come to you as a true *amateur*, a lover of ideas, good books, and philosophy. This curriculum has been born of love for my children and for my friends who I know desire to give their children a truly human education. It has even been born of a love for all children, for all mankind, whom I long to see flourishing through a return to the ways of life in which the Presence of Christ is known and felt. Whatever corners of the world God chooses to take this curriculum, I pray it blesses, borne on the wings of Love. As Christians work together to bring about the restoration of Christian culture in the face of its death, we are reminded by the epitaph on John Senior's gravestone, a quotation of Song of Songs 8:6, *Fortis est ut Mors Dilectio*, "Love is strong as death." And we know because of Christ, the Victor, even stronger. In imitation of Christ, may our love take us through these grave times towards a cultural resurrection that celebrates Christ as King.

²⁰ Charlotte Mason, *Philosophy of Education* (Australia: Living Books Press, 2017), 95.

Part 1: Credenda and Praxis

Every education presupposes a philosophy, a reasoned basis for the methods chosen, and that basis is a set of particular beliefs about the nature of Reality, the world, and human beings. What is nefarious about modern education is that it *claims* to be objective and unbiased while being based upon philosophical naturalism, which is both atheistic and humanistic in nature. To leave God out of the equation of education is to have made a subjective choice, and truly the most destructive educational choice imaginable. As Charlotte Mason so eloquently describes,



"We do not merely give a religious education, because that would seem to imply the possibility of some other education, a secular education, for example. But we hold that all education is divine, that every good gift of knowledge and insight comes from above, that the Lord the Holy Spirit is the supreme educator of mankind, and that the culmination of all education (which may, at the same time, be reached by a little child) is that personal knowledge of and intimacy with God in which our being finds its fullest perfection."²¹

True education, because it is based upon Reality as it really is, is inherently religious, and even more specifically, inherently Christian. The nature of God, and the incarnation of Christ is essential to answering questions like What is truth? What is a human being? What is the purpose of our lives? And then, by extension, What is the nature of education as preparation for that life? We must begin with a *credenda*, the dogmatic teachings that govern us, and that will give us our *praxis*, a clear set of things to do. John Senior laid out four theological anchors that ground classical Christian education.

- 1) **God exists**, therefore there is a necessary order in nature and in all sciences and arts that study and imitate nature.
- 2) **God reveals**, therefore there is a necessary content to knowledge
- 3) **God saves**, therefore his incarnation is the means by which we participate in His life. That participation is the end of all human existence.
- 4) Supposing God exists, reveals, and saves, **the curriculum becomes a definite course of work that leads to worship**.

First, we hold that "God exists and there will be a necessary order in nature and in all the sciences and arts that study and imitate nature."²² We live in a world that is divinely ordered. This concept, which can be called cosmic piety, is one that even ancient pagan civilizations like Greece and Rome believed. In fact, the idea that the world was divinely ruled and ordered was fairly uncontroversial up until the Enlightenment. For most of human history, people have recognized a created order and presupposed its existence as the basis of their

²¹ Charlotte Mason, *School Education* (Australia: Living Books Press, 2017), 95.

²² John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 119.

philosophical inquiries. The Greek philosophers had gotten a decent start on understanding the nature of knowledge, human beings, and education even as they remained, like the men in Plato's Cave, blindly reading shadows in the dark. But when Christ, our Light, came there was a massive shift in the world as many blind men received their sight. Guided by the hand of Christ Himself and then by His apostles, more and more people came up out of the cave out into the sunshine of divine revelation. The cosmic piety of the pagans was re-ordered towards the Creator of the cosmos as Christianity prevailed in much of the Greco-Roman empire and beyond. This change is excellently articulated by Stephen R. Turley in his book, *Awakening Wonder*.

"With the emergence of Christian civilization, Christians tapped into this cosmic piety, but they also radically altered it. Christians certainly affirm that all people are born into a world of divine obligation; however, they introduce something wholly new by transferring this cosmic piety away from the planets and celestials spheres and imputing it onto Christ, who is the Logos, the new creation, in whom all things hold together and through whom God is revealed as the infinite fountain of Trinitarian love and delight. And it is the church, the *ekklesia*, that fulfills this divine obligation by reconstituting time and space around Christ through Word and sacrament, thus enabling us to fulfill our divine purpose and thereby become truly human."²³

This momentous shift in orienting cosmic piety from the general cosmos to the specific cosmic Creator came through the revelation of God in the Incarnation, which moves us on to Senior's following points.

Second, we hold that **God reveals**, therefore there is a necessary content to knowledge. Incredibly, this necessary content is nothing short of the mind of God as it is revealed to us in creation. As Senior wrote, "The ultimate formality of whatever subject studied is the mind of God as it is revealed in created things, physical, mathematical and ethical, and as it is imitated in things productive, so that God Himself is always our only subject, which is not to deny the real distinction of the parts."²⁴ Rather than viewing school subjects as isolated buckets of knowledge, we ought to see all the various parts of knowledge available to us as different means by which we come to know the mind of God. As such, we do not have the authority to cut or neglect any branch of knowledge but rather must do as Charlotte Mason described, laying the feast of a wide and generous curriculum. The universe is knowable, and that knowledge is declaring to us the glory of God. Even more interestingly, as we experience God's world, we are invited to participate in the enjoyment of that glory as Senior articulates in his third point.

Third, we hold that **God saves**, that is "He became a man, dwelt among us and gave us through His sacrifice the means of participating in His own life, which we call Eternal Life, as He is in Himself as the final, never-ending end of our existence."²⁵ It is no overstatement to

²³ Stephen R. Turley, *Awakening Wonder: A Classical Guide to Truth, Goodness & Beauty* (Camp Hill: Classical Academic Press, 2018), 18. Kindle.

²⁴ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 121.

²⁵ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 119.

say that the Christian life hinges on the Incarnation. God became a man. With gnostic religions overemphasizing the spirit, or materialistic beliefs overemphasizing matter, the Incarnation honored the immaterial and the material together in the One who was fully God and fully man. This harmonious synthesis of the spiritual and material creates an interesting juxtaposition where we see that humanity is, as Senior's biographer Father Francis Bethel describes, "Made for the stars but rooted in the soil."²⁶ We are a glorious intermingling of dust and magic, of the natural and supernatural. It is when we have union with Christ, and by that union are oriented towards Him as our North Star, that the restoration of His image in us begins. Christ is our Life and as the Ideal Type of humanity, He is the One by which we know what it is to be fully human. All of this is significant because it clarifies the nature of our students.

Our students are embodied souls, made in God's image, relational beings suited to communion with God, other people, and the universe. Our students were made to *know*, by which I do not mean to memorize facts but, much more mysteriously, to experience, to participate, and to form relationships with the realities of God's world. What we teach our children, the habits of our homes, and the life of the Church are all means by which our children can be drawn into deeper participation with Christ, who is our Savior. There is no material/spiritual divide in the mind of historic Christianity. To participate in the life of Christ is the end for which we were made and the goal of all that we think, say, and do. The Incarnation is the theological underpinning for embodied learning and worship, which is why ultimately we come to view all education as a practice of work and prayer.

Fourth, we hold that **because God exists, reveals, and saves, the curriculum becomes a definite course of work that leads to worship.** "You have not only got an order and a content but a *praxis*, a set of things to do, not just to think, an agenda which is no longer a matter of temperament or choice or life-style but a definite course of things which must be done in which learning and all other kinds of activity become prayer."²⁷ What we have here is a strong confrontation with modern relativism that has seeped into even the world of Christian home educators that would have us think that the curriculums we choose are merely a matter of temperament, personal choice, or life-styles. This was not the way Christians historically thought about education, and if we are to be a part of a faithful recovery of Christian discipleship, we must begin by rejecting this modernistic presupposition. Christian education is not a Bible class tacked onto a batch of secular subjects; it is not to be reduced to saying a prayer at the beginning of class. Christian education, or as we were exhorted by Charlotte Mason earlier, *any* education properly understood, is always done in an atmosphere of worship. The necessary content is made up of the wide breadth of knowledge available to man, and all knowledge acts as an axis, able to turn us towards worship of the Living God.

John Senior was deeply influenced by the life and rule of St. Benedict who is famously known for his maxim *ora et labora*, "work and pray." Senior used this phrase as the living idea upon which our educational endeavors can hang. He wrote, "Work, from erg, en-erg-y, the force

²⁶ Father Francis Bethel, *John Senior and the Restoration of Realism* (Merrimack: Thomas More College Press), 1.

²⁷ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 119.

which moves the universe, finds its highest physical point in man who in labor transforms matter into praise as God through grace transforms both matter and spirit to glory. According to the Gospel, *Deus agricola est*, God is a farmer. The Benedictine is a spirituality of work, man's by labor, God's by prayer.²⁸ We are reminded of the power of prayer to turn every part of the human experience into a fragrant offering of worship. Particularly, prayer directs the attention of our mind to form a relationship between us, the object of study, and God.

Senior would also write, “Insofar as God works in us, He lives in us. The saints all say that every human act, performed in grace, is a participation in the intimate, infinite life and love of the Blessed Trinity; it is sacramental, mysterious. And in this life, that life can only be understood, like the pattern from the underside of an Oriental rug, not as joy but suffering, as Christ’s action on the Cross, as sacrifice. Every work and every prayer on earth is a participation in the joys of Heaven by means of suffering. It is a paradox that every Christian act is a passion. *In hoc signo vinces*—the sign of the Cross.”²⁹ So we must not forget that as beautiful as the reality of our participation in the life of Christ is, an experience of the love of God will first and foremost come through picking up our crosses as we follow our Savior down a personal *via dolorosa*, a road of suffering. While it may not sound like it up front, this is good news for the homeschool parent or educator.

Any homeschool mom already knows that she is called to lay down her life, to offer up her time and energy as an offering to God. Christian parents must, by necessity, live lives of sacrifice. This is also true for teachers in the classical education movement who often make the discipleship and teaching of the next generation their life’s work at great cost to themselves. Bringing children into the life of God in education as they learn spiritual disciplines, apply themselves to learn challenging new skills, and practice the habit of full attention requires herculean patience as children stumble through learning to pick up their crosses, too. But Beauty draws us onward, to go further up and further in. The abundance of beauty in this kind of education is there to lift up our souls to God and provide the necessary strength in order that we may, “run with endurance the race that is set before us, looking unto Jesus, the author and finisher of our faith” (Hebrews 12:1b-2a).

To summarize, our curriculum is to be ordered according to the mind of God as it has been revealed in creation and the Incarnation. In this way, all the activities of life, including the education of children, becomes an act of prayer by which the material and immaterial are made friends.

The Ages of Man

The Incarnation lies at the heart of understanding the nature of man, and equally pertinent to knowing how to educate mankind is being attuned to the natural progression humanity takes from infancy into adulthood. You may have heard the term “ages and stages” used to refer to the trivium-based method of classical education popularized by the classical renewal of the 1980s. If you are not familiar, this is the idea that there are three stages of learning that

²⁸ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 98.

²⁹ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 57.

correspond to the first three liberal arts known as the trivium: grammar, logic, and rhetoric. This theory says that elementary schoolers are “poll-parrots” who thrive on the rote memorization of things like facts, timelines, poems, and songs. Logic is meant to correspond to the middle school years when students are thought to be in a “pert stage” and naturally geared towards argumentation. Finally, the rhetoric stage, otherwise referred to as the poetic (though not in the sense that we generally use the word in this curriculum), is when students are supposed to be interested in integrating their knowledge to formulate unique ideas and express them beautifully. It is commendable that classical educators at that time were thinking about how education can and should correspond to the natural development of children. There is a progression to the way human beings grow and learn! Unfortunately, however, the trivium-based approach was derived from unorthodox ideas in Dorothy Sayers’s essay *The Lost Tools of Learning* that, it turns out, weren’t rooted in any kind of meaningful historic pedagogy at all.

Before I go there, let me begin by saying I admire so much about Dorothy Sayers. She was a logical woman of high intelligence and deep thought. Her mystery novels are impeccable, and her experiences and reflections as a woman, particularly a woman in academia, are full of insight. I completely understand why *The Lost Tools of Learning* resonated with so many. In it she expressed concern for students who were being taught in ways that would leave them stunted and unable to keep growing and learning into adulthood. She lamented the disintegration of knowledge into airtight subjects. She venerated Latin studies and said that students who learned Latin need not be subject to scientific grammar lessons in English. These are sentiments that all faithful classical educators would heartily affirm. Unfortunately, these are not necessarily the ideas of hers that have received the most air time in the modern classical renewal. Rather, three aspects have: a historically unprecedented application of the trivium to stages of learning, the notion that rote-facts memorized by children are pegs upon which ideas will come to hang later, and her conviction that the sole end of education is to teach men how to learn for themselves.³⁰

From this last sentiment came the popularization of the idea that classical education’s goal was to teach children how to think, not what to think. Forty years into the classical renewal, this principle has been tested and found wanting. After working as a teacher at classical schools for twenty years, Joshua Gibbs gave this sobering reflection:

“The headmasters that I’ve spoken to about ‘how to think, not what to think’ are not merely skeptical of the claim, they’re nearly cynical or a bit embittered that they were sold this idea and they banked on it, and they ran with it for many years and it hasn’t worked. And upon a fresh investigation into what’s even implied by ‘how to think, not what to think’ they’re a bit astounded that so many people went along for so many years with this idea. It’s not classical, it’s not staked in anything that’s all that old. It’s not older, really, than the enlightenment. It’s

³⁰ Dorothy Sayers, “The Lost Tools of Learning” in *The Great Tradition*, 2nd ed., ed Richard Gamble (Wilmington: ISI Books, 2009), 615.

not older than the 18th century, and yet it was billed as this kind of Christian way of bringing children up.”³¹

Not only was this idea of “how to think, not what to think” ahistorical, it didn’t even work. Similarly, classical school teacher and eventual home educator Rachel Woodham shared her first-hand experience of spending years implementing Sayers’s poll-parrot theory of “the grammar years” with her fourth grade classes, only to find out when she moved on to teach eleventh grade that it did not produce the fruit she had been promised.

“When was Charlemagne crowned the first Holy Roman Emperor?” I asked with great anticipation. I strategically turned to a student who had been at the school most of her academic career and had memorized these very timelines. She also happened to have the best memory of any student I have yet to teach. She could speed read copious amounts of *Le Morte D’Arthur*, remembering every detail, at times almost word for word. Eagerly I waited for her response. She shrugged. 800. It is a good, round number, somewhat in the middle of the Middle Ages. In truth, it is the only date from the timeline that I am still able to recall years later. She could not remember the fact; however, she could remember the story. The 4th-grade history book included a short narrative account of the coronation. She began to recite, in great detail, Charlemagne’s surprise coronation on that cold, Christmas Day. The elusive fact peg did not after all exist. What she had in her memory was a story.”³²

While Sayers was right to observe that young children are gifted at memorization, she over-applied her theory when she assumed that it meant the form and content being memorized was inconsequential. “What that material is, is only of secondary importance; but it is as well that anything and everything which can be usefully committed to memory should be memorized at this period, whether it is immediately intelligible or not.”³³ Even worse, the dual issues of believing education’s goal is merely teaching students how to think as well as the flawed premise of the fact-pegs theory compound over a deeper issue.

In her essay, Sayers makes an almost off-handed comment that in the principles she is drawing out from the medieval model of education, “It does not matter, for the moment, whether it was devised for small children or for older students, or how long people were supposed to take over it.”³⁴ Convinced that her end-goal of education is correct, Sayers assumed she could downwardly structure the liberal arts, college-level studies, and push them down into primary and secondary education despite this being unprecedented in education historically. This, as I will seek to show, is unintentionally destructive to the minds and hearts

³¹ Joshua Gibbs, “What if There is No Rhetoric Stage?” *Into the Trenches*. Podcast audio. January 8, 2025, <https://podcasts.apple.com/us/podcast/what-if-there-is-no-rhetoric-stage/id1769220146?i=1000683228207>.

³² Rachel Woodham, “Charlamagne and the Case Against History Timelines,” The Circe Institute, October 18, 2022. <https://circeinstitute.org/blog/charlemagne-and-case-against-history-timelines/>.

³³ Dorothy Sayers, “The Lost Tools of Learning” in *The Great Tradition*, 2nd ed., ed Richard Gamble (Wilmington: ISI Books, 2009), 610.

³⁴ Dorothy Sayers, “The Lost Tools of Learning” in *The Great Tradition*, 2nd ed., ed Richard Gamble (Wilmington: ISI Books, 2009), 605.

of children as they are called upon to exercise skills that they have not been sufficiently equipped for. The end result for the students are coping techniques that inflate pride.

Sayers described the way her theory worked upon certain tendencies of youth that directly related to the care of their souls, though she did not frame the issues as such. Embedded in her “never too early” approach to the liberal arts is Sayers’s overconcern for the child as an intellectual mind rather than their whole person as a spiritual being. In her essay, she admits that the memorization of facts in the poll-parrot stage has the tendency to give students, “a pleasant sensation of superiority.”³⁵ In response to parents of middle school logic students who might object to their children learning to argue and debate lest they become intolerable, she retorts, “Children of that age are intolerable anyhow; and that their natural argumentativeness may just as well be canalized to good purpose as allowed to run away into the sands.”³⁶ In both cases her observations about some of the natural dispositions of children at these ages might have been correct, but it is concerning that she argued pragmatically that we wield a child’s disposition towards certain vices as a useful means to our educational ends. I can sympathize with someone who may be reading this and thinking that I am making a mountain out of a molehill, but John Senior and Charlotte Mason would convince us that this mentality is in fact the Achilles heel of the classical education movement that has been bringing so many of our students spiritually down.

There are significant differences between Charlotte Mason and Dorothy Sayers worth noting at this point. Sayers was a mother to one child, Arthur Fleming, but she did not raise him due to his being born out of wedlock. I can only imagine how painful that experience was for her as a mother. Sayers lived a busy life as an academic, a writer, and a marketer, all spheres that are far removed from the life of children. While I am sure she was well-intended, her theories about children lack the substance of experience or the carefulness of those who understand the raising of children to be soul-care. Conversely, Charlotte Mason, who never had any children of her own, nevertheless was very attuned to the needs of children because caring for them was the work of her life. Where Sayers saw childish flaws as means to her ends, Mason warned teachers and parents against using a child’s flaw against them to manipulatively, “play in unlawful way upon motives.”³⁷

John Senior similarly saw the care for children’s souls as the paramount issue of education. He strongly warned against moving liberal studies down into childhood education precisely because of the ill effect it would have on students’ souls.

“Intellect is formed in schools only in a preliminary way and indirectly. Rational animals abstract universals from particulars at all ages, but boys³⁸ can’t handle strings of them

³⁵ Dorothy Sayers, “The Lost Tools of Learning” in *The Great Tradition*, 2nd ed., ed Richard Gamble (Wilmington: ISI Books, 2009), 609.

³⁶ Dorothy Sayers, “The Lost Tools of Learning” in *The Great Tradition*, 2nd ed., ed Richard Gamble (Wilmington: ISI Books, 2009), 612.

³⁷ Charlotte Mason, *Philosophy of Education* (Australia: Living Books Press, 2017), 81.

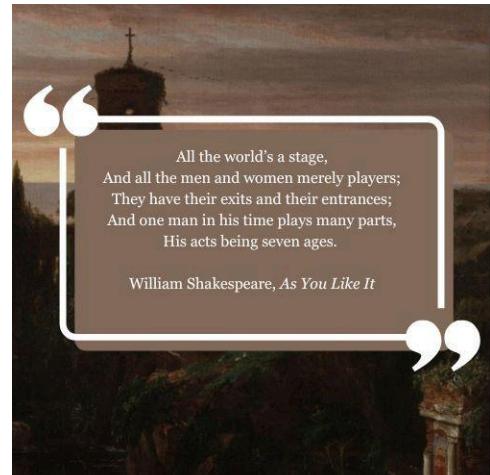
³⁸ Senior’s main work on education *The Idea of a School* was written specifically about boys-only schools, so you will note he often comments on boys rather than children specifically. Though I leave his original language in the quotes, I have only chosen to include the substance that equally applies to both genders in this curriculum.

without the concrete things in hands. Argument for them is common sense: what goes up must come down. What lives dies. The liberal arts and sciences overload their brains, short-circuit knowledge of particulars and turn out smart brats who argue about everything in a vacuum. If you say let x be a horse, the budding sophist thinks x is a horse. The ‘Great Book’ teachers of the last generation admitted children to college at twelve who became ‘quiz kids’ on radio and television shows, ending up not only fools but misfits and suicides. Childhood has rights and needs. Forcing college courses down to schools is presumptive arrogance, an enemy of children and of science itself.”³⁹

While Sayers did not think it was important to note the age at which the liberal arts were traditionally taught, it was John Senior’s observation that this mistake was precisely the cause of so many of the modern classical education’s ills. They mistakenly were not giving children the proper education suited to their age, in books or experiences, while simultaneously pushing subjects and content down into lower grades that were properly suited to college. This was the source of the pride and ego that was far too often characteristic of classical graduates. The IHP’s professors’ passion about the poetic mode sprung from both a concern for the proper academic preparation necessary to learn the liberal arts in adulthood as well as their wise insight into how improper preparation is, worst of all, harmful to the souls of the students. This is not to say that the liberal arts have no relevance at all to childhood education, but rather we must keep in mind the natural progression of certain modes of learning to particular Ages of Man, and allow that to shape our curriculum.

“Though, as modes, all are present in each and each in all, there is a natural progression of dominance from sense, emotion, instrument and intellect to practice; and in the art of teaching, itching is coupled with one of the five kinds of school: gymnastic to the gymnasium (elementary school), music to high school, the liberal arts to college, science to graduate school, practical science to residency in the workplace.”⁴⁰

It is only when we understand the modes in which students are suited to learn that we will be able to teach them in a way that effectively cultivates their intellect and nourishes their souls, and so we will further discuss the centrality of Gymnastic and Musical education for the school years later. Juxtaposed to the ahistorical trivium-based ages and stages, we have John Senior’s emphasis on the historically precedented Ages of Man. He wrote, “Art is the habit of doing something well—for schools, the art of teaching and learning subjects, modulated according to the age of the learner.”⁴¹



³⁹ John Senior, “The Idea of a School” (unpublished manuscript), 42.

⁴⁰ John Senior, “The Idea of a School” (unpublished manuscript), 20.

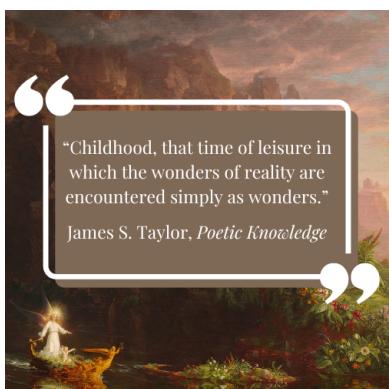
⁴¹ John Senior, “The Idea of a School” (unpublished manuscript), 5.

For thousands of years, from Socrates to Shakespeare and beyond, there existed the idea that you could divide a man's life into seven stages. In fact, the cover art of *The Children's Tradition* is from the painter Thomas Cole's series *Voyage of Life*, in which he shows the four main stages - *Childhood, Youth, Manhood, and Old Age*. While philosophers have made the divisions differently here and there, the general principle of seven Ages of Man has stayed the same. Senior listed them as infancy (0-7 year olds), childhood (7-13 year olds), adolescence (14-27 year olds), youth (28-59 year olds), adulthood (60-69), old age (70 to an indefinite time). For the sake of brevity, we will only define and explain infancy and childhood, since those are the ages we are concerned about in this curriculum. I will also make some connections about how we prepare for Adolescence, since knowing where we are headed can be helpful as we envision this way of educating.

The Nursery

Infancy, or the first seven years of life, were dubbed "The Nursery School" by Senior. He wrote,

"The nursery school is home. Day care centers, kindergartens, and the first two grades of modern elementary school are products of the oligarchic, materialist mind that, denying the spiritual nature of children, think in terms of social engineering. But before age 7, reason and emotion are dormant and learning solitary... Infants are dreamy creatures, apt for Mother Goose and fairy tales. It is only after seven that, changing into boys, they become practical, social and ready for the gymnasium, a little one-room neighborhood schoolhouse where they learn to get along with words, numbers, and each other and take delight in games, defined as play with rules."⁴²



"Childhood, that time of leisure in which the wonders of reality are encountered simply as wonders."

James S. Taylor, *Poetic Knowledge*

Before the industrial revolution, when mothers were compelled to leave the home in order to make ends meet and thereby creating a need for early childcare, children never attended school before around 7 or 8 years old. In terms of the modern grading system, students usually began their formal education in what we would call third grade. As H. I. Marrou points out in *A History of Education in Antiquity*,

"The old way of life went on unmoved, and throughout antiquity children were left to develop in the most delightfully spontaneous manner; their instincts were given free range; they grew in an atmosphere of freedom."⁴³

The Nursery Years are a precious season meant to be guarded and cherished. Rather than diving headlong into a mountain of formal lessons, these years ought to be characterized by hours upon hours of time out-of-doors, the reading of poetry and picture books, and loads of

⁴² John Senior, "The Idea of a School" (unpublished manuscript), 7.

⁴³ H. I. Marrou, *A History of Education in Antiquity*. Translated by George Lamb, (Wisconsin: The University of Wisconsin Press, 1956), 143.

imaginative play. Young children are learning to control their bodies, develop language, and live with others. We help them by setting up routines that teach them to care for their bodies and things. Formal lessons in manners are not necessary, but in this stage a large part of their life is learning proper time and place for behavior. While most of us do begin some degree of formal lessons in first grade, the more we can frame these lessons as “things we do because we love them” rather than school “work”, the better! John Senior had a portion of his 1,000 Good Books list dedicated to this age group, and you will find those recommendations listed throughout the curriculum. In whatever we aim to teach them, we aim to do so in a way that preserves the dreamy magic of infancy. To think that they will only ever be this little once. So by all means, let’s let them.

School Years

Around 8 years old or the third grade, a child is ready to embark on a more formal level of study. This particular season goes from third through seventh grade, giving a full and proper time to prepare students for Adolescent education. The focus of this time is on sensory-rich experiences and learning the ABC’s of language and things.⁴⁴

“The elementary school is the gymnasium (from *gymnos*, “naked”) where stripped or lightly clad boys exercise, sharpening their five external senses in immediate contact with nature in the raw.”⁴⁵

We will dive more deeply into the nature of Gymnastic education later, but the main issue to understand with this age group is that they need everything mediated to them through their senses because they are forming the mental pictures, experiences, language, and paradigms by which they will develop complex thoughts later. School Children do not think in the abstract or theoretical. They need ideas to be presented in concrete, enfleshed ways. Before you think this only means something like “hands-on learning,” let me hasten to emphasize that stories are an essential part of this sensory formation as they see and hear the words and form mental images of what is being read. This is one of the most powerful ways that we go through the outer senses to form the inner senses, something I elaborate on in the poetic knowledge section. In all of this we find that School Children are made to imitate, mirror, and participate in experiences that will help them absorb knowledge wherever they find it.

Adolescence: Where Are We Headed?

While this is not an Adolescent curriculum, it has been common for parents to ask me about those years, to gain a better vision of where we are going after the School Years. The big shift between the School Years and Adolescence will be the depth of the materials and an increase in time dedicated to studies, but the form of the education will remain largely the same. The books will progress in difficulty, but they also develop in emotional maturity. The needs of a School Child, with his desire for adventure and real-world experiences, grow into the Adolescent’s desire for romance and a sense of meaning. But what the School Years and

⁴⁴ John Senior, “The Idea of a School” (unpublished manuscript), 6.

⁴⁵ John Senior, “The Idea of a School” (unpublished manuscript), 6.

Adolescent Years share in common is that both are primarily concerned with giving children true, good, and beautiful ideas and experiences to nourish their minds and souls.

To connect back to our discussion of Sayers's essay, we are in fact spending this time focused on a particular class of "what to think" even as we prepare them with the prerequisites for "how to think" through the poetic mode of learning. Reality is the *what*. Bible stories are the *what*. The poetry of Robert Louis Stevenson is the *what*. Fairy tales are the *what*. Two buttons plus two buttons equals four buttons is the *what*. We do not do this through drilling information or sermonizing, but rather through filling their lives with a feast of every kind of idea and experience that we want stored up in their bodies, minds, and hearts. The poetry and books of the Western canon are particularly intended to build up the landscape of students' minds, giving them the material and aptitude to develop the art of thinking deeply later. Through filling our students' minds with *thought-full* ideas, they are learning by imitation how to think on a pre-rational level.

Joshua Gibbs shared his observation that 5th graders and 11th graders don't actually learn that differently. Commenting on his Adolescent students he said, "My students were not capable of original thought, they were capable of soaking up everything I said. And that is the way that late high school brains work. Late high school brains are still indifferently soaking up everything in the world."⁴⁶ This is equally true of the School Years. School Children and Adolescents alike are little sponges made to soak up whatever ideas and experiences they are presented with, and they thrive when called upon to reflect and summarize what they have been learning. They are not good at analysis because it is not what their minds are suited to do. This is not a bug but rather is a feature of childhood and adolescence. School Children and Adolescents will differ in the quantity and complexity of the knowledge that they can assimilate, but the process by which they will do so is generally the same. This is why the atmosphere and content of our children's education matters profoundly, as we will get to in the pages ahead.

What is Education

With our theological foundations outlined, and a better understanding of the real Ages of Man, we may now move on to talk about the nature of education. What we know about God and what we have learned about man through the Incarnation gives shape to our educational philosophy. The word education comes from the Latin word *educare*, which means to bring up children, to train them, or even to bring out and lead forth. One of Paul's commands to parents includes the instruction, "And, ye fathers, provoke not your children to wrath: but *educate* (them) in the nurture and admonition of the Lord" (Ephesians 6:4, *Latin italicized*). The Greek counterpart to the Latin *educate* is the word *paideia*. *Paideia* was a concept developed by the Greeks to refer to the passing on of a culture's values and stories to the next generation. Education is the responsibility of parents first and foremost, but it involves many adults in a Christian community. Even if parents send their children to classical programs or schools, this is an extension of their responsibility rather than an abdication, and teachers are

⁴⁶ Joshua Gibbs, "What if There is No Rhetoric Stage?" *Into the Trenches*. Podcast audio. January 8, 2025, <https://podcasts.apple.com/us/podcast/what-if-there-is-no-rhetoric-stage/id1769220146?i=1000683228207>.

generally only as effective as the harmony between the culture of the school environment and of their students' homes. For this reason, schools must continue to encourage the cultivation of sound family cultures with those who participate in their programs rather than reinforcing a drop-off mentality that puts the onus of discipleship on the school alone.

We can also look at the etymological roots of the common word we use to refer to education, school. Derived from the Greek *skolé* and the Latin *scola*, school used to mean leisure or restful contemplation.⁴⁷ “The original conception of leisure, as it arose in the civilized world of Greece, has, however, become unrecognizable in the world of planned diligence and ‘total labor.’ Here is precisely another way of stating the distinction between the poetic mode—requiring a condition of leisure—and the scientific, that is, the world of effort, work, the labor of proof, and in the ‘drill and kill’ methods.”⁴⁸

As embodied souls, we were made for contemplation of all that is true, good, and beautiful. In fact, it is these three transcendentals that uniquely lead the soul to rest when we encounter them, literally or figuratively, face-to-face. Have you ever read a book that, after coming to the end, you are left contemplating the story for days? You can't even imagine picking another book up because your soul feels “full” on the last one. You find yourself thinking about it as you watch your kids, while you're doing dishes, as you lie in bed at night. This is the leisurely contemplation that happens when we encounter, “something like perfection.”⁴⁹ When we follow the pedagogical principles that have been handed down to us through history, we inherit a vision of education that is not pure work but rather an environment of contemplation. In describing the relationship between school and leisure in his vision for a boy's school, John Senior wrote, “Though every agent acts for an end, schools aren't agents and therefore don't act; their work is not to do but be, not to make the boys into special kinds of men, but realize the rich potential of their age, which is to know and love the Maker and the things He made with all their mind, heart, strength and soul *as boys*.”⁵⁰ Equally true of girls *as girls*, this knowing and loving requires the time and conditions for a True Encounter with the Good. More than once I have heard Dr. Christopher Perrin say that we need, “undistracted time to study the things that are most worthwhile, often in a beautiful place, with good friends, and often with good food and drink.”⁵¹ This is *skolé*, and *skolé* was not just for the years students did formal lessons. As Josef Pieper states it, leisure forms the basis of a culture. It is an essential part of ordering one's life.

Against this backdrop, we can say that education is the presentation of truth, goodness, and beauty through experiences, books, and things. It takes place when we block out the distractions of life and set aside time for the restful contemplation that naturally follows an encounter with something like perfection. The goal of education can be said to be the

⁴⁷ Josef Pieper, *Leisure: The Basis of Culture* (San Francisco: Ignatius Press, 2009), 19-20.

⁴⁸ James Taylor, *Poetic Knowledge: The Recovery of Education* (New York: State University of New York, 1998), 14.

⁴⁹ "Good Readings for Children 3" IHP Recordings. 2024. Video,

<https://www.youtube.com/watch?v=tlskmNH0jTs&list=PLa0Tg71BIRg8kX9qZvdXOPfKMBV4amC8h&index=3>.

⁵⁰ John Senior, “The Idea of a School” (unpublished manuscript), 2.

⁵¹ Dr. Christopher Perrin, “Lesson 1: A Clear Introduction to Classical Education” (*ClassicalU*, 2015). Accessed September 1, 2018. <https://classicalu.com/courses/intro-to-classical-ed/>

enculturation of our students and the expansion of their souls in the prayerful hope that they will cultivate, through imitation and self-education, rightly ordered loves. This enculturation, soul-expansion, and practice of love is ultimately preparation and nurture in a life of communion with God.

Education is Enculturation

Our English word culture comes from the Latin *cultura* which means, "the tilling of land, the act of preparing the earth for crops." Culture is the soil in which human beings grow. Significantly, John Senior noted, "Culture as in 'agriculture,' the cultivation of fields, derives from the Latin *cultus* which means essentially anything subjugated, from the root *jugum*, meaning 'yoke' as in 'ox-yoke,' the hitch connecting beasts of burden with plows; so culture is anything subjugated, put under a rule, like a yoke, and made tame. A cultivated field is subjugated to the rule of the farmer to facilitate the growth of crops; it is no longer wild."⁵² Culture is ordered, cultivated, and nurtured by people towards a particular Rule, and for Christians we begin with the recognition that our ruler is Christ, our King and our God. This atmosphere of authority is called piety, which "signifies the duty, love, and respect owed to God, parents, and communal authorities past and present."⁵³ This connection between culture and piety is precisely why Kevin Clarke and Ravi Jain tell us in *The Liberal Arts Tradition* that classical education is *grounded* in piety. We want to cultivate a culture of rightly ordered love and honor towards God and man through arranging our manners, art, and morals to facilitate the spiritual, emotional, and physical growth of our children.

Central to our understanding of culture must be the recovery of the western tradition. Honoring our forefathers requires us to listen to their voice, and in some sense to recreate their wisdom through embodied experiences that echo down to the next generation. Civilization continues through *civilizing*, parents handing down the inheritance of being human, dressed in the particulars of their time and place, to their children. It ought not to be lost on us that there is, in fact, "a thing called 'Western experience' that (is) really a part of a larger experience of the world to which (students) rightfully belong."⁵⁴ This is why the education of our children not only includes the Western canon of great books, but also includes the teaching of manners, the enjoyment of folk songs, the sharing of tall tales, and so much more. We aren't merely giving our children the books of the Western tradition, we are embodying the Western experience in our everyday lives. We look for that which is worthy of praise in the lives of our forefathers, and we celebrate it with turkey dinners or apple pie or fireworks. Education is enculturation, and enculturation is a way of life.

An Experiment in Merriment

Culture as a way of life, ordered towards a higher Authority, is precisely why the hearth of the home is central to our understanding of education. Education is most fruitful when there is a proper balance of authority and friendship between the teachers and students, and the pinnacle of that kind of camaraderie and authority is seen in parent-child relationships. Apart from the detachment conditioning of infant daycare and preschools, children are naturally

⁵² John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 126.

⁵³ Kevin Clark and Ravi Jain, *The Liberal Arts Tradition* (Camp Hill: Classical Academic Press, 2021)

⁵⁴ James Taylor, *Poetic Knowledge: The Recovery of Education* (New York: State University of New York, 1998), 153.

disposed by God to be most heavily influenced by their parents. For this reason, John Senior beckoned Christian families to have an “experiment in merriment,”⁵⁵ a restoration of joyful fellowship, rich conversation, and good food. He wrote,

“As the first significant act in the change of heart, really—not just symbolically—smash the television set, then sit down by the fire with the family and perhaps some friends and just converse; talk alone, even one night a week, will cut your use of energy, and love will grow. Don’t force its growth. The hearth, like good soil, does its work invisibly, in secret, and slowly.”⁵⁶

In a world of educational data, grade point averages, and state testing (which tracks all of the least important things), the ancient path calls to us with a richer, organic way of life where generations can live together in harmony, for grandparents and parents to transmit their stories, foods, and skills, but most of all, their faith, to their children. The home is at the heart of life, and any hope for impacting the culture of our communities must begin there as we embrace a lifestyle of simplicity and frugality, of common meals and ordinary conversation, of working and praying, together.

Education Expands Souls

When a child is born, he inhabits a tiny world, filled primarily with his mother. This is a beautiful season where the nourishment she provides sustains him, her smiles delight him, and he is happier in her arms above any other place in the world. He knows of no need beyond her. But of course, we know a healthy child does not remain this way. Part of growing older and maturing is that a child’s world slowly expands, and mysteriously, as his world expands, so does he. In a conversational lecture given by John Senior and Dennis Quinn, Senior said, “What is the end of education? It is the preparation of the matter so that it has that exigence. It’s an awakening of that inert thing, the child or the youth.”⁵⁷ The tiny world of the child, at first surrounded by darkness of understanding on every side, is touched by the illuminating power of knowledge and its rays extend the borders of his soul. The concept of education as preparation for future knowledge and life is akin to what C. S. Lewis articulated as each person’s need for an “expansion of being” in his book *Experiment in Criticism*. This phrase fully captures the aim we are describing, and he saw it as the primary reason to read anything at all. To quote,

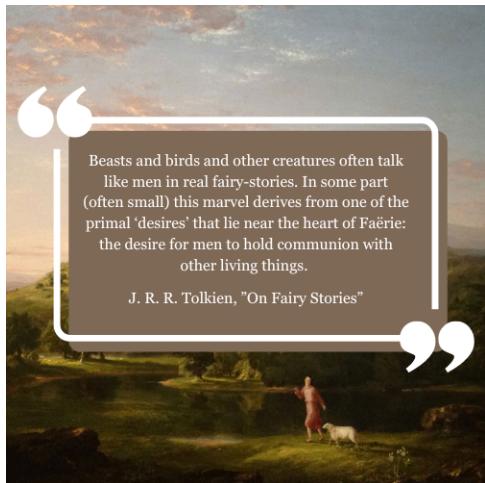
“Those of us who have been true readers all our life seldom fully realise the enormous extension of our being which we owe to authors. We realise it best when we talk with an unliterary friend. He may be full of goodness and good sense but he inhabits a tiny world. In it, we should be suffocated. The man who is contented to be only himself, and therefore less a self, is in prison. My own eyes are not enough for me, I will see through those of others. Reality, even seen through the eyes of many, is not enough. I will see what others have invented. Even the eyes of all humanity are not enough. I regret that the brutes cannot write books. Very gladly would I learn what face things present to a mouse or a bee; more gladly still

⁵⁵ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 50.

⁵⁶ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 51.

⁵⁷ “The Odyssey I.” 3 Wisdoms. January 1, 2021. Video, <https://www.youtube.com/watch?v=D1kl3PNzvOA>.

would I perceive the olfactory world charged with all the information and emotion it carries for a dog... But in reading great literature I become a thousand men and yet remain myself.



Beasts and birds and other creatures often talk like men in real fairy-stories. In some part (often small) this marvel derives from one of the primal 'desires' that lie near the heart of Faërie: the desire for men to hold communion with other living things.

J. R. R. Tolkien, "On Fairy Stories"

Like the night sky in the Greek poem, I see with a myriad eyes, but it is still I who see. Here, as in worship, in love, in moral action, and in knowing, I transcend myself; and am never more myself than when I do.⁵⁸

When we synthesize Lewis's words with what Senior articulated on behalf of the classical tradition about humans being created for communion, we can see how classical education can give a child magnanimity, a word from the Latin *magnanimus*, meaning "great souled." This kind of education fills our children's bodies, hearts, and minds with a golden inheritance that makes deep relationships to

God, man, creation, and ideas possible. Communion begins when a person attentively receives an object into their soul, opening themselves up in a non-critical, receptive manner that allows the thing to become a part of their soul's interior: the imagination, memory, and intuition. This forms the basis of all future scientific and philosophical inquiry. One simply cannot properly analyze or develop philosophical ideas without years of experiencing Reality and taking it all in. And education isn't just about developing the capacity to relate to knowledge but to people. On a human level, the more knowledge we have on a wide range of topics, the more capacity we have to form a wide range of relationships with people who are often not like ourselves. In this sense, education is the means by which we become at home in the world, in the realm of ideas, and with people.

Because this is an elementary-grade curriculum, I also want to add that this gets to the heart of a grammar education, the art of learning how to be at home in language.⁵⁹ It is in this historical sense that a grammar education was not considered a stage of learning or merely the systemized study of language rules, but rather, "consisted of everything necessary for interpreting a text- geography, history, even what we may call hermeneutics."⁶⁰ Students would spend all of the School Years with the Grammatist and then the Grammarian before moving on to the tutelage of the Rhetor in Adolescence.⁶¹ To be at home in language, one must have a wide exposure to sophisticated language, but one also needs a memory chalked full of knowledge about people, places, and the multi-level nature of Reality in this world. Books like *Aesop's Fables* and the *Gesta Romanorum* awaken children to the fact that we live in a world that requires interpretation, whether of words and texts, of human action, or even art and things. A proper grammar education necessitates the cultivation of students' power of pattern perception. This is the role of intelligence, where a person *inter + legere*, or "reads between"

⁵⁸ C. S. Lewis, *Experiment in Criticism* (n.p.: ValdeBooks, 2023), 69–70.

⁵⁹ Kevin Clarke and Ravi Jain, *The Liberal Arts Tradition* (Camp Hill: Classical Academic Press, 2021), 53.

⁶⁰ Kevin Clarke and Ravi Jain, *The Liberal Arts Tradition* (Camp Hill: Classical Academic Press, 2021), 49.

⁶¹ H. I. Marrou, *A History of Education in Antiquity* trans George Lamb (Wisconsin: The University of Wisconsin Press, 1956), 160.

the lines, to understand the world on a deeper level. “Aristotle says intelligence is seen in one’s ability to make metaphors—not fancying, not making up imaginary things, but seeing real similitudes.”⁶² In all this, students are not left to read the world alone, but are guided by natural experiences and story-formation. A soul full of language, experiences, images, and metaphors will find the roads of forming relationships to people, the world, and ideas well-traveled and easily cultivated by further studies.

With this view of education, we will take seriously our role in showing students the world through a variety of perspectives beyond their own. They will be guarded through many experiences, in life and through language, as internalized truths will make them less susceptible to deception. Classical educators of the past couple decades have hotly debated the definition of a classical education and what promises we can properly make to parents about what will be the result of reading these books or being exposed to the natural world, the arts, and more. But here I think we can make a realistic promise. A student who deeply engages with Reality, who reads widely, and enjoys good conversations with people of various ages in his community will be a student whose soul has been filled with a rich inheritance. If culture is akin to soil, an education of good books and things are akin to the living, organic matter that makes soil fertile ground. But of course, life-giving soil is just the beginning, and our students are not automatically magnanimous because their heart, mind, and body has been furnished with a wide range of stories and experiences. It is only when our children have had the opportunity to grow up in that spiritually nourishing environment and they develop properly ordered loves that this way of education truly begins to bear fruit.

Education Orders Loves

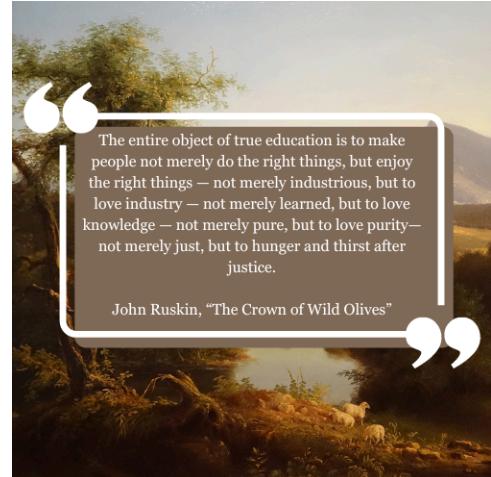
Central to education is what St. Augustine summarized as *ordo amoris*, to have ordered loves. He saw virtue as loving the right things, in the right order, and this definition of virtue remains one of the most commonly used in historic Christian traditions to this day. Unfortunately, because of our fallen natures, we often do not love the right things, in the right order. Passions, associated in the tradition with the Belly, disorder us, and must be ruled. Lewis’s exhortation was that we needed to make “men with Chests,” the kind that rules the Belly through the Chest, which he said was, “the seat, as Alanus tells us, of Magnanimity, of emotions organized by trained habit of stable sentiment.” He even argued that it was by this “middle element that man is man: for by his intellect he is mere spirit and by his appetite mere animal.” Pertaining to children he said,

“The little human animal will not at first have the right responses. It must be trained to feel pleasure, liking, disgust, and hatred at those things which really are pleasant, likeable, disgusting and hateful. In the Republic, the well-nurtured youth is one ‘who would see most clearly whatever was amiss in ill-made works of man or ill-grown works of nature, and with a just distaste would blame and hate the ugly even from his earliest years and would give delighted praise to beauty, receiving it into his soul and being nourished by it, so that he becomes a man of gentle heart. All this before he is of an age to reason; so that when Reason

⁶² John Senior, “The Idea of a School” (unpublished manuscript), 36.

at length comes to him, then, bred as he has been, he will hold out his hands in welcome and recognize her because of the affinity he bears to her.”

Through sensible and imaginative experiences of beauty, order, goodness, and stories we are leaving impressions upon our children. Our prayer is that our children will respond by aspiring to possess virtuous character, to be men and women with Chests. In the following section on Gymnastics we will talk about how to inspire that desire to be people of virtuous action. Character is from the Greek *kharaktēr* which meant (and still means) “an engraved mark,” but also, “a symbol or imprint on the soul.” In so much as our children humbly receive what we are teaching them into their souls, there is a corresponding potential of being formed to love the good and hate the bad. Now of course, the difficulty of this educational aim is the fact that no education can guarantee that a student will have ordered loves and virtuous character when they graduate. I do not think this means that we cease to state it as a goal, however.



The entire object of true education is to make people not merely do the right things, but enjoy the right things – not merely industrious, but to love industry – not merely learned, but to love knowledge – not merely pure, but to love purity – not merely just, but to hunger and thirst after justice.

John Ruskin, “The Crown of Wild Olives”

First, knowing that we desire them to love what is worthy of love, we will take seriously our role in showing the beauty of the experiences and ideas we are giving them. I do not mean we preach at them, but rather that we show them with our own love, delight, and encouragement. We have a big job in front of us to create an atmosphere that abounds in the love of Christ. As one example, we do not want our children to associate reading aloud with a grumpy mom who keeps snapping at everyone. Especially when littles are underfoot, it can be difficult to keep your cool as you try to talk over the clamor of legos or toddler babble or big kids that are distractedly elbowing each other. Nevertheless, what you teach your child by your reaction to the stressors of that moment is a hundred times more important than whatever you are trying to read. This atmosphere of love (or the lack thereof) is hugely formative to the child and the beginning of their journey towards *ordo amoris*. And of course, we all fail in various ways, and repentance is equally as essential to showing our children how to restore our loves when they fall into disorder. That said, it does not all fall on us as parents.

In addition to taking responsibility for what we can, we need a robust understanding of the nature of the human will. As Charlotte Mason said, children are born “with possibilities for good and evil.”⁶³ Ultimately, in this sense, all education is self-education because we cannot manipulate our students into righteous action but rather lead them to the waters and help them understand that it is their work to drink. Every day is an opportunity, for them and for us, to “Choose this day whom ye will serve” (Joshua 24:15). Knowing this, we will make the most of the natural opportunities that present themselves in a school day to help our children strengthen their deliberative will and to grow in perseverance. And as we orient this training

⁶³ Charlotte Mason, *Home Education* (Australia: Living Books Press, 2017), 5.

of the will back to rightly ordered loves, we will help our children develop the mental, physical, and spiritual muscles to love even hard things and to do what is right even when it costs much of them. We aim to forge trails through the brier patches of finicky human hearts that we pray will become well-worn paths of virtue that can be traveled for the rest of their lives. This is the precious fruit we pray for.

As we continue to contemplate Senior's use of soil imagery we can consider that any gardener will tell you the health of the soil is essential to growing a good crop. Crumbly, dead soil cannot sustain life. Good soil is living, filled with all sorts of organic organisms living in symbiotic relationship to one another. So how do we properly cultivate homeschooled abounding in this rich cultural soil? This is the work of a *Gymnastic* and *Musical* education. Gymnastics and Music nourish human beings through attuning their senses to what the medievals called the music of the spheres, the grand symphony of worship happening all around us.

Gymnastic Education

From the Latin *gymnasticus* and the Greek *gymnastikos*, Gymnastic education referred to the exercise and training of the body or more literally, a “naked wrestling” with things and is the primary mode of learning for Infants and School Children. It was Socrates who said, “Gymnastic as well as music should begin in the early years; the training in it should be careful and should continue through life.”⁶⁴ In the ancient world this tended to look like wrestling or archery, but it was also applied in a wider sense.

“When Socrates thinks of physical training (gymnastic) as a crucial discipline, it is not just complementary to literary and musical knowledge, but is in its own way integrated with its powers upon the senses and emotions into a larger view of musical (poetic) education. ‘And so we can venture to assert that anyone who can produce this perfect blend of the physical and intellectual sides of education and apply them to the training of character, is producing music and harmony of more importance than any mere musicians tuning strings.’”⁶⁵

The ancients understood that the training of the body was central to forming courage and discipline. If a man was a slave to his appetites, he could never be considered a truly free man. We will never be men and women with Chests if we don’t know how to teach the Belly to say no to what is bad. We inculcate this through practices like fasting where we learn to say no at times to even good things, like foods we enjoy, for the sake of discipline. By the end of the first century it was widespread Christian practice to fast on Wednesdays and Fridays (in contrast to the Jews who fasted on Mondays and Thursdays). By saying no to animal products for a day, a person was being prepared to say no to fraud or fornication later. Additionally, we aim to strengthen their inner muscles by saying yes to physically, intellectually, and spiritually challenging things. This was the role of physical exercises, embodied practices for worship such as kneeling or prostrations during prayer, and even stimulating games. We ought not underestimate the return on helping children embrace something hard even just once a day. Slowly but surely, their body becomes a tool by which the Chest is trained. Dr. Matthew

⁶⁴ Plato, *The Republic* (n.p.), 57. Kindle.

⁶⁵ James Taylor, *Poetic Knowledge: The Recovery of Education* (New York: State University of New York, 1998), 17.

Bianco of the Circe Institute made the profound connection that Gymnastic education is particularly powerful because it can awaken the dead parts of our soul by creating desire.⁶⁶ When a person willingly abstains from something he desires, the desire for it will increase. This creates what we might think of as a vacuum of desire that, when properly joined to a Musical education, can be filled by the transcendentals.

Christians in antiquity took this idea and continued to develop it. For example, St. John Chrysostom (4th century) encouraged parents to raise up athletes for Christ. He wrote,

“Suppose that the outer walls and four gates, the senses, are built. The whole body shall be the wall, as it were, the gates are the eyes, the tongue, the hearing, the sense of smell, and, if you will, the sense of touch. It is through these gates that the citizens of the city go in and out; that is to say, it is through these gates that thoughts are corrupted or rightly guided.”⁶⁷

So you see that the purpose of Gymnastic education was not only physical exercise but to put a child’s whole body in sympathetic relationship with Truth, Goodness, and Beauty through the training of the senses to cultivate courage, discipline, and embodied love. Gymnastics not only creates a hole for the transcendentals to fill, but it is in the domain of gymnastics that we cultivate our senses and experience the world since we are doing so with our bodies. It is in that sense that all children’s play is a kind of gymnastic wrestling with Reality. Their bodies and minds were designed to learn through, “repeated activity, with feedback, through success and failure, in a low-stakes environment.”⁶⁸ This is the domain of Gymnastic education, which would lay an irreplaceable foundation for Musical education. Senior would say that a Musical education was incomplete without the prerequisite of, “a vigorous training of the body in gymnastics, the purpose of which was not simply recreation and health but the acuity of sensing, as sight is sharpened and coordinated by archery; gymnastics is the first ground of all learning according to the dictum *nihil in intellectu nisi prius in sensu* (Latin: Nothing in the intellect unless first in the senses).”⁶⁹

This dictum lays a foundation for the whole of Musical education. We do not present abstract, disembodied ideas to young minds. We root their whole body in Reality, giving them years and years of experiences of the natural world, guiding them to really look, listen, smell, taste, and touch.

“That light is indeed spiritual and caused from above, but in order to bear fruit it needs something to shine upon. It works through our sensible knowledge to disengage meaning, to abstract essences, to draw out ideas. The practical conclusion of knowing ‘in things’ is that a rich and healthy experience of the sensible world is needed for one to know God well.”⁷⁰

⁶⁶ Dr. Matthew Bianco, “The Gym Teacher Is the Most Important Teacher in the Classical School but Don’t Forget Music.” (*The Circe Institute*, 2023). Accessed June 27, 2024. <https://circeinstitute.org/conferences/2023-fall-regional/>.

⁶⁷ St. John Chrysostom, “Address on Vainglory and the Right Way for Parents to Bring Up Their Children” in *The Great Tradition* (Washington, D. C.: Regnery Gateway, 2007). 194. Kindle.

⁶⁸ Jonathan Haidt, *The Anxious Generation* (New York: Penguin Press, 2024), 52.

⁶⁹ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 83.

⁷⁰ Father Francis Bethel, *John Senior and the Restoration of Realism* (Merrimack: Thomas More College Press, 2016), 139.

We want to set up “naked” contact with the world God has made, not just in school, as study, but habitually in our whole way of life. The more you minimize screens and the use of technology in your family culture, the more time children have to spend outside, running in the grass, climbing trees, playing in creeks, and watching the clouds drift by. In this organic reception to Reality their souls are being nourished with minds stored full of images and hearts oriented towards goodness in a way that nothing else can replicate. It was Charlotte Mason who so eloquently noted that nature,

“Gives us certain dispositions of mind which we can get from no other source, and it is through these right dispositions that we get life into focus, as it were; learn to distinguish between small matters and great, to see that we ourselves are not of very great importance, that the world is wide, that things are sweet, that people are sweet, too; that, indeed, we are compassed about by an atmosphere of sweetness, airs of heaven coming from our God. Of all this we become aware in, ‘the silence and the calm of mute, insensate things.’ Our hearts are inclined to love and worship; and we become prepared by the quiet schooling of Nature to walk softly and do our duty towards man and towards God.”⁷¹

There is no amount of reading or study that can replace the elemental experiences of the earth. We return to our educational principle: “nothing in the intellect unless first in the senses.” When we do this, our students will be prepared for good books and equipped for true worship, able to sing from experience,

“O Lord, how manifold are Your works!
In wisdom You have made them all.
The earth is full of Your possessions—
 This great and wide sea,
In which are innumerable teeming things,
Living things both small and great.” (Psalm 104:24-25)

Here we see how intimately Gymnastics, an embodied education, is connected to a Musical education, where wonder leads to worship, and so we now turn to that.

Musical Education

Professor Dennis Quinn explained what this term Music meant when he wrote,

“What do I mean by education by the Muses? Or to use a more convenient term, Musical (capital M) education? We all know the deities that the Greeks called Muses – the nine daughters of Zeus, begotten upon Mnemosyne, goddess of memory. They are the inspirers of various kinds of poetry (tragic, comic, lyric, religious and epic) and of dance, history, and astronomy. Education begins with the Muses because children begin their learning with

⁷¹ Charlotte Mason, *Ourselves* (Living Book Press, 2017), 98.

things Musical. We first teach children stories and songs, to which, along with dancing, children are naturally drawn.”⁷²

Musical education is a humanizing education in wonder. Symbols of inspiration, the Muses were the daughters of Memory, which reminds us that they are the fruit of an ancient memory being handed down from one generation to the next. The substance of what they are passing on is the really human things, like stories and songs and art and worship. But just as relevant as what is being passed down is the how. John Senior articulated it this way, “Music, from the root meaning silence, as in ‘mute,’ ‘myth,’ ‘mystery’ is knowledge by emotion, feeling like the object (in sympathy with it) as if it were ourself. In Latin, musical and scientific understanding are distinguished as *scire*, simply ‘to know,’ and *cognoscere*, ‘to know together with,’ – the difference between knowing fire is hot and knowing fire: The first is grasped by the external senses, the second felt internally, because, as living creatures, we are fire; there is combustion in our blood.”⁷³

Musical education cultivates sympathetic union with the True, the Good, and the Beautiful. We awaken and refine this kind of sympathetic knowledge by placing the child inside the experience of those transcendentals as they are contained in the arts and sensory experiences of the natural world. Essential to our understanding of a Musical education is understanding the poetic mode of knowledge. If Musical education is a humanizing education in wonder, the poetic mode of knowledge is the way children experience this wonder and learn.

Poetic Knowledge

John Senior pointed out that the ancients believed in four degrees of knowledge. He wrote,

“The ancients distinguished four degrees of knowledge: the poetic, where truths are grasped intuitively as when you trust another’s love; the rhetorical, where we are persuaded by evidence, but without conclusive proof, admitting that we might be wrong, as when we vote for a political candidate; next the dialectical mode in which we conclude to one of two opposing arguments beyond a reasonable doubt, with the kind of evidence sufficient for conviction in a law court or in a laboratory testing to certify a drug for human use; and finally, in the scientific mode—science in the ancient and not the modern sense which is dialectical and rhetorical, but science as *epistamai*—we reach to absolute certitude as when we know the whole is greater than the part, that motion presupposes agency or know obvious facts such as Cuba is an island because we sailed around it.”⁷⁴

John Senior gives us a brief definition of poetic knowledge here, when truth is grasped intuitively, but it is in this topic that his student, James Taylor, really shines. It is in his book *Poetic Knowledge* that we learn that poetic knowledge is, “not necessarily a knowledge of

⁷² Dennis Quinn, “Education by the Muses”, The Angelicum Academy, June 20, 2024, <https://www.angelicum.net/classical-homeschooling-magazine/second-issue/education-by-the-muses-by-dennis-quinn>.

⁷³ John Senior, “The Idea of a School” (unpublished manuscript), 19.

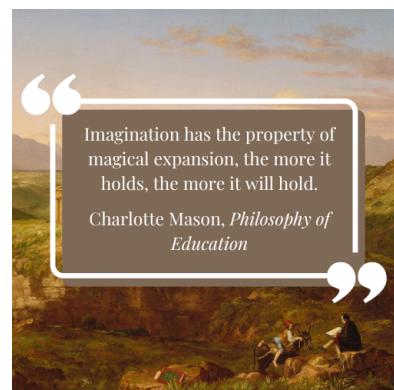
⁷⁴ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 114.

poetry, but rather a poetic (sensory-emotional) experience of reality.”⁷⁵ To better understand this concept, let’s think about what poetry does. Poetry appeals to our senses and emotions to give us an experience of something universal.

*Twinkle, twinkle little star.
How I wonder what you are.*

These precious few words, sung by children everywhere, capture the beauty of a twinkle and the power of wonder. Similarly, when you step outside your door and look up into the sky, if you really do look, you can experience the very sensation that song describes. You are delighted by the beauty of the stars that dance above you.

Twinkle, twinkle little star. You feel small, and suddenly aware that you live in a vast, mysterious world of unknowns. *How I wonder what you are.* A spiritual hunger is awakened inside of you. You want to sing or say a verse of poetry or... something. G. K. Chesterton describes for us why this experience is so profound.



“Imagination has the property of magical expansion, the more it holds, the more it will hold.”

Charlotte Mason, *Philosophy of Education*

“Poetry is sane because it floats easily in an infinite sea; reason seeks to cross the infinite sea, and so make it finite. The result is mental exhaustion, like the physical exhaustion of Mr. Holbein. To accept everything is an exercise, to understand everything a strain. The poet only desires exaltation and expansion, a world to stretch himself in. The poet only asks to get his head into the heavens. It is the logician who seeks to get the heavens into his head. And it is his head that splits.”⁷⁶

Rather than head-splitting analysis, poetry and the poetic mode of life are receptive, contemplative, and worshipful and the potential of a poetic encounter is possible any time we engage with Reality.

Poetic knowledge is a pre-rational, non-analytical mode of learning that begins when a person experiences wonder. Wonder, best understood as a species of fear, is the experience of the mind when it recognizes something it doesn’t know. It is that perception of the unknown, and the sensation it produces in us, that we rightly call wonder. The poetic mode is immersive, participational, and sympathetic engagement with Reality. Modern people are used to an analytical view of knowledge that, like Ockham’s razor, reduces knowledge of a thing to its simplest form.⁷⁷ How does a modern man know what a tree is? He tries to find the simplest set of characteristics that trees share in common to identify a stripped-down definition of a tree. This is not how people used to think about knowledge. If a medieval person wanted to know what a tree is, he would observe the tree, listen to the sound of the wind blowing through its leaves, make a sketch of the tree, contemplate it, write a poem about it, examine the layers of symbolism contained in tree-ness, and continue the process with

⁷⁵ James Taylor, *Poetic Knowledge: The Recovery of Education* (New York: State University of New York, 1998), 5.

⁷⁶ G. K. Chesterton, *Orthodoxy* (Chicago: Moody Publishers, 2009). Kindle.

⁷⁷ Ockham’s razor is a philosophical concept that proposes that the simplest explanation is the most true.

other trees. His knowledge of a tree was fundamentally experiential and expansive, and this way of learning what a tree was could go on and on.

A helpful analogy for the poetic mode of learning is given to us in C. S. Lewis's essay "Meditation in a Toolshed." He wrote,

"I was standing today in the dark toolshed. The sun was shining outside and through the crack at the top of the door there came a sunbeam. From where I stood, that beam of light, with the specks of dust floating in it, was the most striking thing in the place. Everything else was almost pitchblack. I was seeing the beam, not seeing things by it. Then I moved, so that the beam fell on my eyes. Instantly the whole previous picture vanished. I saw no toolshed, and (above all) no beam. Instead I saw, framed in the irregular cranny at the top of the door, green leaves moving on the branches of a tree outside and beyond that, 90 odd million miles away, the sun. Looking along the beam, and looking at the beam are very different experiences."⁷⁸

The poetic mode is when we step into the sun beam and look along it. This is why the senses are at the heart of the poetic mode of learning. Rather than landing on fast-fact type definitions, to stand on the outside and say, "That's a sunbeam," we want our students to step into the light, to experience the unique glory of a thing with their outer senses, that is their sight, taste, touch, smell, and hearing. Those sense experiences are mediated to our intellect by our inner senses, which are called the common sense, imaginative sense, memorative sense, and estimative sense. To put it more simply, the way our body and mind communicate is through the imagination, memory, and gut-level perception. You smell bread baking, and it reminds you of walking into the kitchen when you were seven. You are able to imagine something you've never seen, let's say a unicorn, by utilizing images you have seen, in that case, horses and horns. When your stomach gets knotted up at the sight of a shifty-looking man, it is because your body has been trained to perceive certain markers as threats. And it can work the other direction, too. You might imagine a scene that makes you feel butterflies in your stomach. A memory might cause you to start sweating with anxiety. Our inner and outer senses are always influencing each other. Now, the way Taylor and his contemporaries used these terms may be unfamiliar to you, so let me give them brief definitions based off of his work.

Commons Sense: the integration and synthesis of what we physically sense into recognizable patterns (e.g. the image we see is a tree, the sound we hear is a child's laugh, etc.) and the *perception* of our senses that we share in common with other people

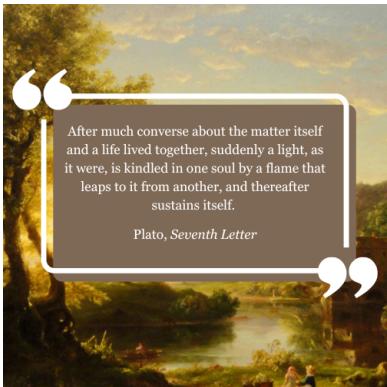
Imaginative Sense: sensory experiences we have had retained in our mind as images, sounds, etc. that can be called upon to synthesize and form ideas of things never before experienced

Memorative Sense: the seat of memory where we can recall past images or experiences

⁷⁸ C. S. Lewis "Meditations in a Toolshed" in *God in the Dock* (Grand Rapids: William B. Eerdmans Publishing Company, 1970). Kindle.

Estimative Sense: intuitively judges the inward good or evil of an object or to perceive what is good or bad for oneself

Understanding these inner senses gives a greater context to the work before us as we seek to educate and expand our children's souls. One of the primary works of childhood education is to give our children's outer senses a wide range of experiences, and to fill and cultivate the powers of their inner senses that mediate that outer world to their intellect. We cultivate their common sense by giving them lengthy, diverse experiences of the natural world that will give



After much converse about the matter itself and a life lived together, suddenly a light, as it were, is kindled in one soul by a flame that leaps to it from another, and thereafter sustains itself.

Plato, *Seventh Letter*

them a rich storehouse of sensations. We prioritize the cultivation of attention, knowing they will not store up sensory experiences without engaging their whole selves to behold whatever is in front of them. We build up the powers of their imagination with time out-of-doors, nature study, the arts, and good books. The power of stories to extend their being is a point Lewis already made for us. We exercise the power of their memory by having them learn many songs, poems, and Scriptures by heart, by practicing narration after each reading, and the use of repetition and review of important knowledge. Their estimative sense is formed organically to have a strong intuition regarding the goodness

or badness of a thing through a rightly ordered atmosphere in the home and stories that aid in the formation of their moral imagination. The development of our children's outer and inner experiences is fundamental to the work of education. In all of these things, we return to the recognition that none of this can happen properly apart from the moving power of love.

"To place the motive of education, and the humanities in particular, in the realm of love, is to recall the *essential energy* of poetic knowledge as it calls to the senses and the emotions. We are reminded of St. Augustine's statement that to know a thing we must in some way come to love it."⁷⁹ St. Augustine taught an important paradox, that you cannot love what you do not know, but you also cannot know what you do not love. So our first job is introducing our children to that which they do not know. The moments they perceive their lack of knowledge will produce the sensation of wonder we have been describing. Human beings do not usually like the feeling of not knowing, and they desire to gain the knowledge that they have been confronted with as yet-unknown. But St. Augustine would have us remember that the only effectual energy to go from not knowing to knowing is *love*. We must be moved by love for God, love for the world, love for the object, love for the community of friends we are encountering this unknown with.

"Richard of St. Victor, a spiritual master of the Middle Ages, says in a cryptic Latin phrase, *Ubi amor ibi oculus*—'wherever love is, there the eye is also,' which means that the lover is the only one who really sees the truth about the person or the thing he loves."⁸⁰ Only the lover sees. This is a fitting motto for a Musical education. With the firm conviction that St. Augustine

⁷⁹ James Taylor, *Poetic Knowledge: The Recovery of Education* (New York: State University of New York, 1998), 155.

⁸⁰ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 19.

was right, that to know something truly we must come to love it, we land on a definition of knowing that is utterly foreign to a modern world that thinks a mind full of factual information is real knowledge. Blinded by materialism and utilitarianism, they weigh down students' souls with Facts, Facts, and more Facts, like tar that clings to the wings of a bird and keeps it from ever ascending in flight. For classical educators, our orientation is fundamentally different from the world. Rather than Masters of Content, we are to be amateurs in the old sense of the word, that is, *lovers*.

As I say all this, I must insert the caveat that School Children will experience this love and wonder in a more surface-level manner suited to their careless natures. They are genuinely *without cares* and as such tend to relate to the world in a more gymnastic-heavy, unreflective way. On the one hand, this is why the poetic mode is so natural to children: they are non-analytical beings. But understanding the limitations of their emotional development should guard us from the expectation that deep, profound moments of spiritual wonder will be occurring every day in our homes or schools. Rather, we sow Musical education as seeds in the soil of their hearts while we, the teachers, embody deeper relationships for them to observe and imitate. Later, amidst the growing pains of Adolescence, we will find that not only is God growing their bodies with hormonal and emotional changes, but it is through them that their capacity for love-shaped wonder will increase as well.

I have often thought that Charles Spurgeon's quote, "Evangelism is one beggar telling another beggar where to get bread," applies equally to the work of education. We teachers are enthusiastic messengers, inspired by love for the books, ideas, and things we are to give to our students. We take no credit, we aim for no originality. We are beggars, too. But we have tasted bread, and we cannot help but call our young friends to come and eat with us. This is where the power of sympathy comes into play. Poetic knowledge, by its nature, is a kind of "intellectual sympathy whereby a student is 'internalizing'... feeling with the knowable."⁸¹ But there is also a sympathetic relationship between the student and teacher that lifts the child up to new heights. Charlotte Mason considered sympathy a powerful tool, writing,

"Sympathy is an eye to discern, a lever to raise, an arm to sustain. The service to the world that has been done by the great thinkers—the poets and the artists—and by the great doers—the heroes—is that they have put out feelers, as it were, for our Sympathy. A picture or poem, or the story of a noble deed, 'finds' us, we say. We, too, think that thought or live in that action, and, immediately, we are elevated and sustained. This is the sympathy we owe to our fellows, near and far off. If we have anything good to give, let us give it, knowing with certainty that they will respond. If we fail to give this Sympathy, if we regard the people about us as thinking small, unworthy thoughts, doing mean, unworthy actions, and incapable of better things, we reap our reward. We are really, though we are not aware of it, giving Sympathy to all that is base in others, and thus strengthening and increasing their baseness: at the same time we are shutting ourselves into habits of hard and narrow thinking and living. Virtue goes out of us. This greater office of Sympathy, this power to see, to elevate and to sustain, must not be lost sight of when it is the sorrow, anxiety, or suffering of another which

⁸¹ James Taylor, *Poetic Knowledge: The Recovery of Education* (New York: State University of New York, 1998), 9.

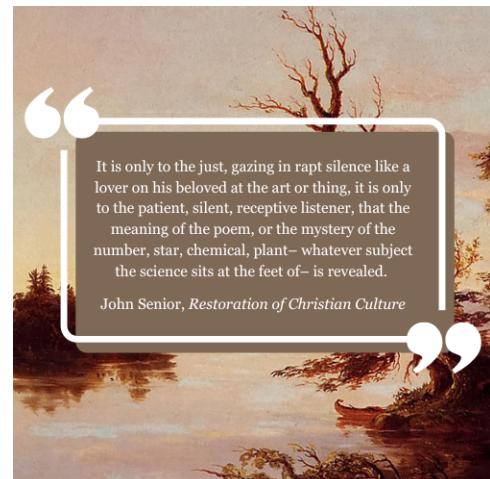
calls it forth. We must see the calamity as the sufferer sees it, feel it as he feels it, if in less degree; we must suffer, also, or we have nothing to give. It was said of our Lord that ‘virtue went out of Him’ when He healed; and it is only as virtue—that is, our manhood, our strength, our life—goes out of us, that we have power to help and heal.”⁸²

The way we provide poetic experiences for our children is through putting out feelers—that is, we ourselves are having eyes to see, to be delighted, and to love. We do not expect our students to be moved to attend and love that which we ourselves have not devoted time to look and love. Through our model, imitation will lead to participation. As we slow down enough to be attentive to the world around us and experience wonder, our actions serve as an invitation our students will be hard-pressed to refuse. In some sense, the more we can heal and sustain our own attention the more we act as a kind of spiritual cast, temporarily sustaining our children’s weak attention with our own.

Attention lies at the heart of poetic knowledge because it is through *attentio*, the “stretching forth” of the mind, that we experience union with an object as its form becomes a part of the interior of our imagination. It is here that we are reminded that to receive the riches of wisdom, we must begin by giving our whole attention. In this sense, to attend with love begins not with getting, but giving our gaze. Senior explains it this way:

“The student who opens his heart to Homer, Plato, St. Augustine, the author of the *Song of Roland*, Dante, Chaucer and Shakespeare, doesn’t get, he gives; he learns to love these authors whose Beauty, Truth, and Good shine through the dark divine and human matter of their world like swarms of stars in the honeycombed night of time; he gazes on them with the thrilled fear we call ‘awe’ or ‘wonder,’ the way a lover gazes upon his beloved, who would be shocked and ashamed at anyone who asked what he was *going to get out of her!*”⁸³

Like a lover, we gaze upon an object and are satisfied by the Truth, Goodness, and or Beauty it contains for its own sake. When education is centered on sympathetic relationships, you will find that loving these things will not leave you or your students the same, but that you cannot enter an authentic relationship with knowledge for the utilitarian purpose of changing. To seek to use nature or books would be ruinous to the whole project. In this approach, your attention isn’t on you at all but is the means by which you experience and receive Reality. This requires us to take on a much more humble frame.



It is only to the just, gazing in rapt silence like a lover on his beloved at the art or thing, it is only to the patient, silent, receptive listener, that the meaning of the poem, or the mystery of the number, star, chemical, plant—whatever subject the science sits at the feet of—is revealed.

John Senior, *Restoration of Christian Culture*

⁸² Charlotte Mason, *Ourselves* (Australia: Living Books Press, 2017), 96–97.

⁸³ James Taylor, *Poetic Knowledge: The Recovery of Education* (New York: State University of New York, 1998), 157.

Wonder and love will lift up the hearts of our students, but in order to do so we have to maintain what Senior called the receptive-mode of learning. The receptive-mode is when a student maintains a posture of humility and receives from those who are older and wiser than himself, be they his parents, teachers, or the voices of those long-dead through books. This is critical because, as St. John Chrysostom teaches, humility is the mother of all virtues.⁸⁴ You truly cannot begin to learn anything without this intellectual and spiritual virtue. One of the ways this manifested in the IHP was that students were not allowed to take notes during the professors' three-way conversational lecture. They simply had to sit, attend to what was being said with their whole mind, and listen. It is not that they were never allowed to disagree with the professors, or even debate. But that time was reserved for in-between classes or in the evenings over good meals. It was not a formal, scheduled part of the program. This was considered a radical approach at a time when seminar-style discussions in class were (and still are) quite popular. But the heart of the issue remains: classroom time is extremely limited, and as such it is a time for the student to focus on looking and listening rather than arguing. Practices like narration, which we will cover when we discuss oral and written composition, aid students in the skill of real listening, making sure they have really understood an idea before adding their own thoughts or rebuttals.

Particularly in the age group this curriculum is geared towards, elementary students, we take a great burden off of them when we refrain from unhelpful questions like, "What do you think about __?" or "How would that make you feel?" Our goal is to take the student's eyes off of themselves and put them onto Truth, Goodness, and Beauty. During their childhood, they have not had enough exposure to ideas or experiences to have a substantive opinion. Rather than letting them enjoy the quiet growing time required to take in this great big world, too often we rush to have them pass judgements, form diagnosis, or give an opinion. Senior strongly warned against this, cautioning his readers on the danger this approach to learning does to the souls of little ones.

"As the Old Law forbade the eating of all meat animals save ruminants, we should forbid all criticism—which thrives by tearing the flesh of texts into footnotes and appendices—in favor of an appreciative, ruminating savor of the most ordinary, obvious verse."⁸⁵

As the students draw near to middle school, more and more conversations will begin taking place, but it is a very different orientation of the soul to discuss, "Was __ just?" or "Did __ deserve to be condemned to die?" This sets the frame of reference on objective truth rather than personal feelings. And of course, this goes not only for the students, but for the parents and teachers themselves. Students will be encouraged to see adults modeling receptive humility as they receive from the Great Tradition and refrain from citing their own reason as a sufficient defense of a position. It cannot be underestimated the benefits of students having real-life models in this way of learning.

⁸⁴ St John Chrysostom, *The Homilies on the Gospel of St. Matthew*, Vol. 1 (Jazzybee Verlag, 2017).

⁸⁵ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 19.

We return to Senior's point, that the poetic mode of knowledge necessarily precedes all other knowledge. Students who are thrown into rhetorical, dialectical, or scientific modes of study without having spent extensive years of learning in the poetic mode will lack the necessary disciplines of perception, memory, and imagination necessary to properly sustain their studies. The result will be an aura of Unreality cast over all their learning as they live in the abstract with insufficient experiences of the Realities themselves. I once heard a math professor say his high school students struggled to grasp the concept of oscillatory motion because they hadn't spent enough time around birds, trees, or things like pendulum clocks. In addition, analytical instruction is fundamentally destructive to a child's intellect as it has them diagram, break apart, and dissect knowledge that they have not first formed a deep, holistic knowledge of. This deceives students about the nature of knowledge and puts them in gross danger of intellectual pride as they come to believe their "mastery" of concepts means they are educated. This is at the root of the number one critique levied against classical students: they can have a reputation for being know-it-alls. I believe this is because, in many cases, analytical and scientific modes of thinking were introduced far too early, without the necessary years of poetic experiences first. Senior warned, "Without direct experience of reality and the love of it, you put (students) into a Great Books course (and) you turn out smart, disputatious types with little real content to their agile arguments."⁸⁶ An education based on the memorization of facts rather than love grown through ordinary experiences is toxic to the soul. Conversely, an education in the poetic mode will give students a robust love, along with well-tuned senses, a rich imagination, a strong memory, and wise perceptive faculties able to sustain the analytical and scientific studies that naturally are suited to adulthood.

An Education in the Elementals

To summarize, we begin with the recognition that God exists, reveals, and saves, and therefore the curriculum becomes a definite course of work that leads to worship. A faithful classical curriculum is an education based upon a knowledge of the Ages of Man and will enculturate students, expand their soul through diverse experiences of the natural world and language, and set them on the path to cultivating rightly-ordered loves. We do this through what was historically known as Gymnastic and Musical education, through the poetic embodiment of experiences that appeal to the outer and inner senses. In the poetic mode of learning, wonder will beget further inquiry into the mysteries of the unknown. In the elementary years of education, we give students a common sense grasp of language and numbers and other patterns, a powerful imagination stocked with a wide range of experiences and stories, an adept memory able to recall, and a well-formed perceptive faculty that can discern between good and evil. We pursue all of this in a culture of love and humility, recognizing that an education that stops short of love or boosts the ego of our students is not worthy of the name *classical, Christian education* at all.

⁸⁶ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 112.

Part 2: The Curriculum

With our theological, anthropological, and pedagogical ducks in a row, we can now cover the practical ground of what this style of education will look like. This kind of education centers on poetic habits, utilizing practices to develop attention and sharpen the students' inner and outer senses. The word curriculum is from the Latin for *a course to run*, and it will give you a

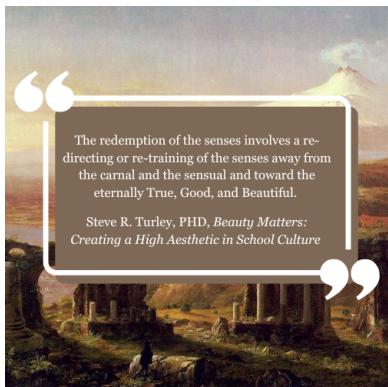
clear direction, but I want you to keep in mind that this way of educating preserves a great amount of freedom for you as the parent or teacher to synthesize the principles and wisely discern what is best for your children or class. In modernity, a curriculum is generally reduced to skills and content.

Learning is broken up by subject, and there are overly-specific core objectives of very particular knowledge that the teacher is required to cover. Covering content becomes the main goal, and teaching to the test the inevitable result. I want to encourage you to leave this way of thinking behind. We are helping our students develop habits of mind and body through a holistic atmosphere of love and humility.

While we do follow a meaningful scope and sequence in the lesson plans, we must always do so remembering that knowledge grows organically and in dynamic, human ways when we follow this approach.

A classical curriculum is made up of the Knowledge of God, Knowledge of Man, and Knowledge of the Universe. Our student's task is simple: read, write, narrate, observe. Using John Senior's 1,000 Good Books, we follow a path "of the best that has been thought and said" for children, but he would have me remind you that it is rightly relating to these books in an atmosphere of true leisure that is the goal over and above getting through every book. Habits of attention and skills like narration develop through consistency over time, and there is no single book or day of school that will make or break an education. This curriculum is meant to be devoid of hurry-up energy as we follow the latin dictum *festina lente*, "make haste slowly." The shape of daily learning is to have encounters where the student has time to attentively look and listen, followed by moments of rest to make room for contemplation.

Whether you follow the pre-written lesson plans or formulate your own family plan with the resources provided, think of this as a project where one gathers the pieces and is building a road out of the best materials. Piece by piece you are assembling the path your family or class will walk during this school year. Different parts of the journey will be easier for some and harder for others. But wherever you are at, the point is to take the next step and to embrace the beauty and the mystery of what awaits. In the words of one Bilbo Baggins, "It's a dangerous business, Frodo, going out your door. You step onto the road, and if you don't keep your feet, there's no knowing where you might be swept off to."



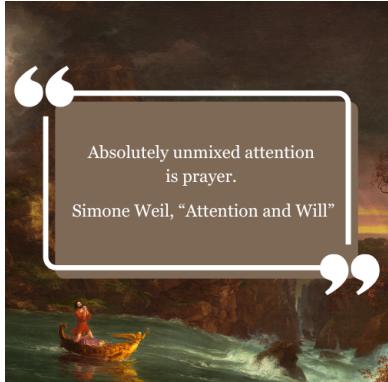
The redemption of the senses involves a redirecting or re-training of the senses away from the carnal and the sensual and toward the eternally True, Good, and Beautiful.

Steve R. Turley, PhD, *Beauty Matters: Creating a High Aesthetic in School Culture*

Knowledge of God

Prayer

Prayer and devotion is at the heart of the Christian life. Our days are to be marked by prayer as we take moments throughout to pause, reflect, and surrender to God. Historically, corporate prayer was much more central to family life than it is today, with households gathering



Absolutely unmixed attention
is prayer.
Simone Weil, "Attention and Will"

morning and evening, and sometimes even more frequently than that. Prayer marked the hours of monastic schools. Historic Christian traditions encourage making a Prayer Rule, a commitment to daily prayers and practices, ideally formed under the guidance of a spiritual father, both for individuals and as families. This is one of many rich potentials in Church-connected schools, to join education and the life of the Church in a harmonious synchrony. Having dedicated times, and maybe even a dedicated space, for prayer sets the tone and pace for a family and school life where God is at the center. By orienting our days to prayer we are nurturing our household and students in the habit of attention to God

whereby we participate in the highest form of friendship through lifting up our hearts and minds to Him.⁸⁷ It is for this reason that prayer is central to all of our efforts of attention because it directs the mind to form a relationship between ourselves, the object of study, and God. Everything we do is preparation for deeper communion with God. Prayer was central in John Senior's vision of restoring Christian culture, largely because he was profoundly inspired by the Rule of St. Benedict. It was St. Benedict who taught his followers to *ora et labora*, to work and pray.

"Prayer is the proximate end of every immediate work; it is the humble soil, the humus of our common humanity, irrigated by tears of contrition. Works without prayer are dead. Prayer and work are not the same thing—you cannot use the one as a substitute for the other, in the heresy of good works on the one hand or the Quietism on the other. Work needs prayer as dry cracked leather needs oil; prayer fills the pores of work and makes it flexible, useful to God."⁸⁸

As you plan for the upcoming school year, moments of prayer should be the first thing that goes on the agenda. St. Basil commended praying seven times a day to us, as did St. Benedict. The *Didache*, one of the earliest Christian writings from the 1st or 2nd century, specifies that Christians should pray the Lord's Prayer (found in Matthew 6:9-13) three times a day. While that might sound like a lot to the modern mind, and it is not an objective to become anxious about, it is a worthy goal that we could find ourselves slowly moving towards as a family by increments. Senior modeled in his own life giving a "tithe" of the day to prayer, about 2.5 hours. I do not share any of this to overwhelm or create a sense that a life of prayer is too challenging or out of reach. Even a simple practice like repeating the Jesus Prayer⁸⁹ to yourself

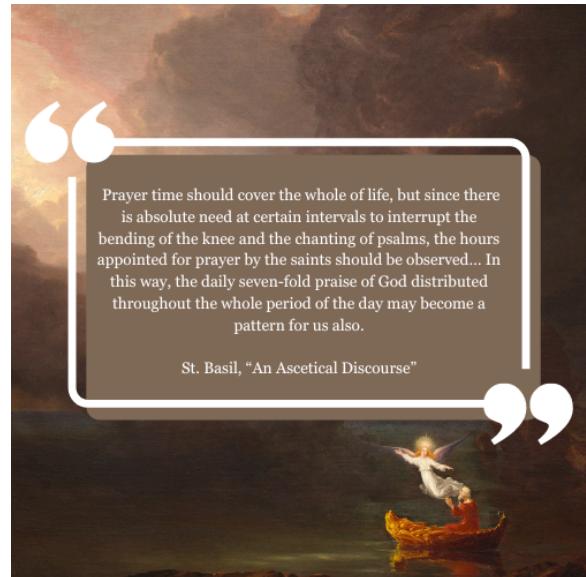
⁸⁷ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 99.

⁸⁸ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 65-66.

⁸⁹ "Lord Jesus Christ, Son of God, have mercy on me, a sinner."

or with your children as you go about your day can incorporate this prayerful disposition in an organic way. The point is to see our good God, the lover of mankind, calling us to slow down and experience life as communion with Him. Marking the transitions in our schedule with prayer is a practical way to do this. Beginning and ending classes with prayer gives clarity and structure to the transitions of the day. When we wake up, eat meals, begin and finish lessons, and of course, the natural moments of struggle, repentance, and thanksgiving that crop up on every normal day, are all opportunities to draw close to the God who is near.

Having a prayer book to guide you towards depth and intimacy with God is a valuable aid. Many of the church fathers left beautiful prayers that we can imitate and experience a blessed connectedness to the historical church while renewing our hearts with the theologically rich truth given to us in their words. In the words of the desert father, Evagrius Ponticus (346-399 A.D.), “A theologian is one who prays, and one who prays is a theologian.”



Prayer time should cover the whole of life, but since there is absolute need at certain intervals to interrupt the bending of the knee and the chanting of psalms, the hours appointed for prayer by the saints should be observed... In this way, the daily seven-fold praise of God distributed throughout the whole period of the day may become a pattern for us also.

St. Basil, “An Ascetical Discourse”

A Prayer of St. Benedict

Gracious and Holy Father, give us the wisdom to discover You, the intelligence to understand You, the diligence to seek after You, the patience to wait for You, eyes to behold You, a heart to meditate upon You, and a life to proclaim You, through the power of the Spirit of Jesus, our Lord. Amen.

Prayer Before Reading Holy Books by St. John Chrysostom

Master, Lover of mankind, make the pure light of Your divine knowledge shine in our hearts, and open the eyes of our mind to understand the message of Your Gospel. Implant in us the fear of Your blessed commandments, so that, having trampled down all carnal desires, we may change to a spiritual way of life, thinking and doing all things that are pleasing to You. For You are the illumination of our souls and bodies O Christ our God, and to You we give glory, together with Your Father Who is without beginning, and Your all-holy, good, and life-giving Spirit, now and forever, and to the ages of ages. Amen.

Ante Studium (“Before Study”) by St. Thomas Aquinas

Ineffable Creator,
Who, from the treasures of Your wisdom,
have established three hierarchies of angels,
have arrayed them in marvelous order
above the fiery heavens,
and have marshaled the regions
of the universe with such artful skill,

You are proclaimed
the true font of light and wisdom,
and the primal origin
raised high beyond all things.

Pour forth a ray of Your brightness
into the darkened places of my mind;
disperse from my soul
the twofold darkness
into which I was born:
sin and ignorance.

You make eloquent the tongues of infants.
refine my speech
and pour forth upon my lips
The goodness of Your blessing.

Grant to me
keenness of mind,
capacity to remember,
skill in learning,
subtlety to interpret,
and eloquence in speech.

May You
guide the beginning of my work,
direct its progress,
and bring it to completion.
You Who are true God and true Man,
who live and reign, world without end.
Amen.

Prayer Book

All Years

Use the prayer book of your Christian tradition. If you are not in a tradition that has one, I would recommend *Fount of Heaven: Prayers of the Early Church* edited by Robert Elber.

Cultivating a Culture of Prayer Within the Domestic Monastery

By Heidi Schoonbaert

Heidi is a TCT mom who became a friend after sharing her love for The Rule of St. Benedict with me. She has a busy life as a homeschool mom and wife like the rest of us, but nevertheless, she has chosen to be purposeful in cultivating a life of prayer that is worthy of imitation. I asked her to tell us about her experience, as well as some background information on the Rule of St. Benedict and the Monastic Diurnal, and she graciously agreed. May you be blessed by what she shares and be spurred on to cultivate a life of prayer in your domestic monastery.

Introduction

Early on in my vocation of motherhood, especially when I began homeschooling my children, the importance of cultivating stability, order, peace, and obedience to God's holy will was deeply impressed upon my heart. During this time, I was introduced to St. Benedict, his Rule, and the Monastic Diurnal, which were invaluable aids in our gradual journey of forming a habit of prayer throughout our day as a family. I was convicted by these words from St. Benedict's Rule that so eloquently described my desire to order our family's life and days according to the will of God and not my own:

"We are indeed forbidden to do our own will by scripture, which saith to us: 'Turn away from thy own will.' And so too we beg of God in prayer that His will may be done in us."⁹⁰

It became apparent to me that in order to do this, rather than crafting every detail of our home life from scratch, my family would be best served by looking to the ancient wisdom of Tradition as a guide. I saw that forming a home culture that was rooted in the traditions of the Church would be integral to establishing sacred habits and leading our family to the truth, beauty, and goodness of God.

In *The Restoration of Christian Culture*, John Senior points us towards a path:

*"Christian culture is the natural environment of truth, assisted by art, ordered intrinsically—that is, from within—to the praise, reverence, and service of God Our Lord. To restore it, we must learn its language."*⁹¹

⁹⁰ *Rule of St.Benedict*, translation and edits by D. Oswald Hunter Blair M.A. (Scotland: The Abbey Press, Fort Augustus, Scotland, 1907), 45.

⁹¹ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 14–15.

This language that John Senior points out is one rooted in ancient Tradition. St. Benedict, in his Rule, established simply and practically how to live out the Gospel, which bears fruit to an “environment of truth.”⁹² He said that the monastery was to be a “school for the Lord’s service.”⁹³ Today, still practicing the tradition of St. Benedict’s Rule are monks and nuns of the Benedictine order who make vows of stability, conversion of life, and obedience.

While the life of the family is not identical to that of monastics, we can still take great inspiration from the Benedictine way as a model for our “domestic monasteries” to imitate. They show us how, through our cooperation with God’s grace, we can truly live out a faith that will pass down an authentic, Christian culture. Implementing the framework of St. Benedict’s Rule into our domestic monastery by beginning with forming the sacred habit of praying the Monastic Diurnal (Latin for “day hours”), we can establish stability within our homes, grow in the virtue of obedience, and bring us to deeper conversion, “*to the praise, reverence, and service of God Our Lord.*”⁹⁴

When my Monastic Diurnal arrived in the mail, I found it daunting to learn all of the rubrics and what prayers I was to pray and when. After I became more familiar with praying the monastic hours myself, I began introducing it to my family here and there, on the way to church, or on special feast days. It hasn’t been a perfect journey, nor do I think it will ever be; we all have our struggles and downfalls, along with interruptions, distractions, and inconsistencies—fidgety children, being away from home, and disruptions to our family rhythm, just to name a few. But what we have found as a family is that once our prayer rule became a habit, we became more consistent, and it brought stability to our home. Pursuing the invitations of prayer to mark our days has trained our hearts to turn towards God more regularly, helping us to be more obedient to and cooperate with the many graces that our Lord showers upon us. Before I share about how we have begun using the Monastic Diurnal in our home, let me tell you a little bit about St. Benedict.

Who was St. Benedict?

“Let us open our eyes to the light that comes from God, and our ears to the voice from heaven that everyday calls out this charge: *If you hear His voice today, do not harden your hearts* (Ps 95:7b-8). And again: *You that have ears to hear, listen to what the Spirit says to the churches* (Rev 2:7).”⁹⁵

Inspired by the desert fathers, whose hearts and minds were well-saturated with the Holy Scriptures, St. Benedict (480–547 AD) turned away from a scholarly and wealthy life in search of heavenly wisdom. As he journeyed through the impressive landscape east of Rome he discovered a pious community. However, this community was lacking in many areas, and with no prayer structure or a spiritual father to be obedient to they were easily

⁹² John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 14.

⁹³ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 98.

⁹⁴ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 20.

⁹⁵ St. Benedict, *Rule of St.Benedict* trans D. Oswald Hunter Blair M.A. (Scotland: The Abbey Press, 1907), 5.

swayed by the whims of their desires and pleasures. Benedict's heart being drawn to an authentic monastic life, said goodbye to his village and fled into the wilderness alone in order to incline the ear of his heart to the precepts of God.⁹⁶ Our Lord led him through a rocky valley, dotted with overhanging cliffs, and tree-covered hills, to Subiaco where he discovered the monk who would become his spiritual father. Clothing Benedict in a monastic habit, this spiritual father presented him a cave for his shelter. The cave that Benedict inhabited was known as the "Sacred Cave."

For a time, he remained in the Sacred Cave alone until his reputation steadily grew. St. Gregory tells us that many who were wanting to forsake the world chose him to be their spiritual father and put themselves under his guidance. St. Benedict would go on to crown the breathtaking landscape of Subiaco with a dozen monasteries. He began leading the hermits by introducing order, giving them a "path of life by a rule." This Rule of St. Benedict would go on to become one of the greatest spiritual treasures he left, not only to monastics, but to the Christian world.

The Rule

As the spirituality of Benedict and the monks spread throughout the land, the wisdom of the Rule, like seeds, spread all over the world and germinated into the seedlings of numerous Benedictine communities who adopted the tradition of the Rule, establishing much of the Christian culture of Europe.

The wisdom of St. Benedict's Rule was the balance of prayer, study, and work within the community of the monastery as members grew alongside each other towards spiritual maturity, aiming to be transformed into the image of Christ. St. Benedict displays his humility and charity towards souls, stressing in his Rule,

"We have, therefore, to establish a school of the Lord's service, in the setting forth of which we hope to order nothing that is harsh or rigorous. But if anything be somewhat strictly laid down, according to the dictates of sound reason, for the amendment of vices or the preservation of charity, do not therefore fly in dismay from the way of salvation, whose beginning cannot but be strait and difficult."

With the similarity of the small monastic communities and that of the small community of the family, the Rule has many aspects that can serve our homes well. Adopting the sacred habit of a consistent family prayer life acts as an anchor throughout the day, in rhythm with our other duties, and helps us to grow in fraternal charity as the fruit of putting God first in our hearts above all. Praying the monastic hours is a simple way to be consistent in living the liturgical life and celebrating significant feast days throughout the year.

⁹⁶ St. Benedict, *Rule of St.Benedict* trans D. Oswald Hunter Blair M.A. (Scotland: The Abbey Press, 1907), 3.

John Senior captures perfectly the Rule of Benedict and how it pertains to us now. He wrote,

“The Benedictine is a spirituality of work, man’s by labour, God’s by prayer. The Office of the Church, the officium or duty by which man pays his debt of praise to God for existence and grace, is largely founded on the Rule. The recitation of the Psalter—sung to Gregorian chant—the hymns, readings from Scripture and the Fathers, the antiphons, are all mapped out in the timetables St. Benedict arranged to fit the changing of the physical seasons and the fixed and changing parts of the Christian year.”⁹⁷

The true meaning of leisure, education in the poetic mode, and the practice of the Rule of St. Benedict all work in harmony to nurture and guide our families to exercise our bodies, minds, and souls in a way that will lead us all to a “natural environment of truth,”⁹⁸ spurring us on to beauty and goodness through the arts and ordering our interior lives through prayer.

“Turn from evil and do good: seek peace and pursue it. And when you have done these things, My eyes will be upon you, and My ears will be open to your prayers; and before you call unto Me, I will say unto you, ‘Behold, I am here.’”⁹⁹

By pursuing the inspirations of the Holy Spirit to cultivate a life of prayer through the monastic hours, we are given the opportunity to truly “do good” as we alternate our prayer and labor. In spite of my flaws, sins, and failings, I can see the fruits of consistently praying the monastic hours. I see the warmth that it brings to my children’s hearts, even when they grumble. It helps to ground us as a family, giving us strength to carry our daily crosses.

There is a tangible peace within our family and a trust in God’s protection and guidance for us. It awakens within each of us a self-knowledge of our weaknesses, and opens our hearts to receive the graces of conversion everyday. My hope in sharing our experience is that you will be inspired to take simple steps to cultivate the sacred habits that will shape the atmosphere of your home into a domestic monastery. Our Lord has given us the Psalms as a beautiful way to engage in a conversation with Him, to relate to the world around us, and to nurture relationships within our communities. The monastic diurnal is a practical guide to how we can integrate the Psalms into our lives.

Beginning to Use the Monastic Diurnal

The Monastic Diurnal is rooted in the ancient Christian tradition of praying the Psalms daily, consecrating our day to God through the harmony of prayer, work, and study. In everything we do, our goal is to practice the presence of God. Composed by St. Benedict to be the center of the monk’s rule of life, he built a structure of prayers that consisted of

⁹⁷ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 98.

⁹⁸ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 14.

⁹⁹ St. Benedict, *Rule of St.Benedict* trans D. Oswald Hunter Blair M.A. (Scotland: The Abbey Press, 1907), 5.

biblical canticles,¹⁰⁰ scripture readings, intercessions, hymns, and antiphons¹⁰¹ with the heart being the Psalms of which all 150 are prayed in a week. When we pray even some of the monastic hours we are joining Benedictines, the angels, and the saints, in the “praise, reverence, and service of God Our Lord.”¹⁰² Now, in the Rule the monastics pray seven times a day, as follow:

The Hours

Lauds: daybreak

Prime: early morning, before start of work

Terce: mid-morning

Sext: noon

None: mid-afternoon

Vespers: evening (twilight)

Compline: before bed

With families of our own we typically don’t have the time to step away and pray seven times a day. However, one of the fruits of praying even just some of the daily monastic prayers is that overtime they leave deep impressions on your heart and mind that overflow into a habit of turning your heart towards God as you maintain fidelity to your duties. As Benedictine Mother Abbess Cecilia states,

“We have set hours of prayer, and these powers of prayer are meant to overflow into the work.”¹⁰³

This has been my experience. My prayers, though marked in time, have grown to feel like a continual prayer that doesn’t cease, an ongoing dialogue with our Lord throughout my day. This is true self-care. As the heart of our homes, we mothers will be tremendously blessed by cultivating a strong interior life of prayer and safe-guarding peace within our hearts, no matter the chaos and noise without. How we as mothers prioritize our personal and family prayer habits will determine the atmosphere of our homes, having a profound impact on our family.

Compline, before bedtime, is an ideal place for families to begin implementing a simple prayer rule in their homes, as typically all members of the family are together, and most of the prayers are the same everyday. Once you have formed that habit, consider adding in Lauds or Prime, before the start of your school day, then Sext around noon, and so on. The number of prayers and pace at which you incorporate them will vary from family to family, but with the Monastic Diurnal as your guide, your family culture is sure to be enriched as your day is progressively more ordered by prayer.

¹⁰⁰ Canticles: a song or hymn of prayer from scripture

¹⁰¹ Antiphon: a short chant of a refrain

¹⁰² John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), pg 20.

¹⁰³ Mary Elizabeth Cuff PhD, *Mother to Mother: Spiritual and Practical Wisdom from the Cloister to the Home* (Gastonia, NC: TAN Books, 2024), 160.

Compline Prayers (Condensed Version for Beginners)

>> May almighty God grant us a peaceful night and a perfect end. //R. Amen.

>> **Our Father...**

>> **Psalm 90:** He that dwelleth in the shelter of the Most High, and abideth in the shadow of the Almighty, Shall say to the Lord: Thou art my protector and my refuge! My God, in Whom I trust. For He will rescue thee from the snare of the fowler, and from the sharp word. With His pinions will He shelter thee; and under His wings thou shalt be secure; Like a shield His truth shall guard thee; thou shalt not fear the terrors of night, Nor the arrow that flies by day, nor the plague that prowleth in the dark, nor the noonday attack of the demon. A thousand shall fall at thy side and ten thousand at thy right hand, yet no evil shall come nigh to thee. But with thine eyes thou shalt see and behold the punishment of the wicked. Because thou hast made the Lord thy hope, and the Most High thy refuge, No evil shall befall thee, nor any plague come near thy dwelling. He hath given His angels charge over thee, to keep thee in all thy ways; They shall bear thee up in their hands, lest thou dash thy foot against a stone. Thou shalt tread upon the asp and the adder, the lion and the dragon shalt thou trample under foot. Because he hath put his trust in Me, I will deliver him; I will protect him because he hath known My Name. He will call upon Me, and I will hear him; I will be with him in need, I will rescue him and bring him to honor. With length of days I will satisfy him, and show him My salvation.

>> **Hymn:** To Thee, before the close of day, Creator of the world, we pray. That with Thy wonted favor, Thou Wouldst be our Guard and Keeper now. From evil dreams defend our eyes, From nightly fears and fantasies; Tread under foot our ghostly foe That no pollution we may know. O Father, that we ask be done Through Jesus Christ, Thine only Son, Who with the Holy Ghost and Thee, Shall live and reign eternally. Amen.

>> **Chapter Jer. 14. 9** Thou O Lord, art among us, and Thy holy Name is called upon by us; forsake us not, O Lord our God. //R. Thanks be to God.

>> **Antiphon://** V. Keep us, O Lord, as the apple of Thine eye. //R. Protect us under the shadow of Thy wings.

>> Lord, have mercy on us. Christ, have mercy on us. Lord, have mercy on us.

>> **Antiphon:** //V. Lord, hear my prayer. //R. And let my cry come unto Thee.

>> **Collect Prayer:** Let us pray. Visit, we beseech Thee, O Lord this dwelling and drive far from it all snares of the enemy; let Thy holy Angels dwell herein, who may keep us in peace, and let Thy blessing be always upon us. Through our Lord. //R. Amen.

>> **Antiphon:** //V. Let us bless the Lord. //R. Thanks be to God.

>> May the almighty and merciful Lord, Father, Son, and Holy Ghost, bless and keep us. //R. Amen.

>> **Antiphon:** //V. May the divine assistance remain always with us. //R. And with our absent brethren. Amen.

Further Resources

[The Monastic Diurnal](#) from Clear Creek Abbey

The Monastic Diurnal [free download PDF file](#) from Internet Archives
 For diving into the structure of the Monastic Diurnal and how to navigate it: [Saints Will Arise Blog](#)
["The Rhythms of Day and Night in the Rule of St.Benedict-Guest Article by a Monk"](#) published by New Liturgical Movement

Singing the Psalms

Intimately connected to prayer is the singing of Psalms. Benedictine schools, the kind St. Aquinas attended as a child, were known for an elementary education largely comprised of music, the singing of Psalms being the pinnacle of their lifestyle. It was not uncommon for students of these Benedictine schools to have the entire psalter memorized by heart through constantly singing them in their most formative years. Beyond monastic schools, the Psalms have always been a central part of Christian worship, and various traditions have taken them and set them to music or chants that reflect their unique rituals. As Stephen R. Turley tells us, “We need to teach our students that the whole purpose of music and the arts is to provide an aesthetic bridge that facilitates a communion between the human soul and the True, the Good, and the Beautiful.”¹⁰⁴ Few things do this better than singing the Psalms. If you are in a tradition that sings the Psalms, study the versions you are singing in church. If this tradition is new to you, I recommend Crown & Covenant which has a psalter (a book of psalms put to music) as well as accompanying music available on CD or your favorite streaming platform. I have selected the first two albums for students to learn in the elementary years at a pace of two psalms per term, but as you begin singing them as a family, you may find that a slower or faster pace suits you better. You can even keep things as simple as learning one song at a time, and once you’ve gotten a good grasp, move on to the next one. These are meant to be organic parts of our day, so make sure that any systematization, such as scheduling certain songs for certain lengths of time, is pointing your family toward this good end (communion with Christ) and not becoming a mere box to check.

Psalter: *Book of Psalms for Worship*

Music: Abundance: *Selections from The Book of Psalms*, Refuge: *Selections from the Book of Psalms*, and Messiah: *Selections from the Book of Psalms*

Early Years	Year 1	Year 2
<i>Practice familiar songs that your child is hearing each Sunday at church.</i>	37C, 14A, 42D, 42C, 72E, 41B	7A, 5C, 38B, 62A, 114A, 107B

¹⁰⁴ Stephen R. Turley, *Beauty Matters: Creating a High Aesthetic in School Culture* (Danvers: Turley Talks, 2017), Kindle.

Year 3	Year 4	
96D, 95D, 28A, 117C, 110A, 145D	3B, 27A, 30B, 34B, 42D, 48A	
Year 5	Year 6	Year 7
51C, 68A, 73B, 76B, 84C, 130B	123A, 107C, 134A, 140A, 149A, 18	89D, 61B, 89A, 132B, 8A, 2D

Scripture Reading

We are truly blessed beyond measure to live in a time and place where every Christian family in the West has multiple copies of sacred Scripture in their home. There is no greater book we can read for intimacy with God. It is in the history and stories and poetry and songs of Scripture that we learn about the One we worship and the depth of His providential love and care for mankind. In addition, there is no greater book we can read that will grant knowledge and insight into the canon of Western literature. Using the literary definition of myth—a story that shapes the mind of a people—Northrop Fry points out that, “The most complete form of myth is given in the Christian Bible, and so the Bible forms the lowest stratum in the teaching of literature. It should be taught so early and so thoroughly that it sinks straight to the bottom of the mind, where everything that comes along later can settle on it.”¹⁰⁵

There is no book we want to fill up the landscape of our children’s imagination more than the Bible. Knowledge of Scripture is absolutely central to classical education, and our children’s capacity to understand and engage with the Great Books will be directly affected by the foundation we give them through spending time in it. St. John Chrysostom instructed parents to tell their children the stories of Scripture, and to have the child narrate them until they knew them very well.

“Tell him this story one evening at supper. Let his mother repeat the same tale; then, when he has heard it often, ask him too, saying: ‘Tell me the story,’ so that he may be eager to imitate you. And when he has memorized it thou wilt also tell him how it profits him. The soul indeed, as it receives the story within itself before thou hast elaborated it, is aware that it will benefit.”¹⁰⁶

As it pertains to the Great Tradition, I would encourage families to include the reading of the deutero-canonical books (sometimes misnomered as “Apocrypha”) in their Scripture reading plans. Despite the Protestant rejection of these books as canonical scriptures, they nevertheless were a formative part of the Christian mind for all of Christian history, up to and including during the Reformation. Many modern Christians have come to believe that these books were completely rejected by the Church, but that is a flawed understanding of history. The debate Christians engaged with through the centuries was whether these books were

¹⁰⁵ Northrop Fry, *The Educated Imagination* (Bloomington: Indiana University Press, 1964), 110.

¹⁰⁶ St. John Chrysostom, “Address on Vainglory and the Right Way for Parents to Bring Up Their Children” in *The Great Tradition*, 2nd ed., ed Richard Gamble (Wilmington: ISI Books, 2009), 197.

canonical (a part of the Rule of our Faith) or ecclesiastical (a valuable part of our Church tradition, but not considered a part of the Rule of Faith). Traditionally, even some of the leaders in the Reformation cited these books as having varying degrees of ecclesiastical weight. When it comes down to it, if you are not familiar with the Wisdom of Solomon or stories like Judith or the Macabean revolt, you are missing a valuable piece of your Christian inheritance and will be hindered in your understanding of the church fathers or reformers. If we desire our children to later understand historic Christian writings, we will recognize the valuable role of these books in their education.

Additionally, there is the issue of translation. The *Douay Rheims Bible* (Catholic) and the *King James Bible* (Protestant) have tremendously influenced western thought and language for hundreds of years.

“If you look at the cultural life of the United States since its inception, the greatest normative control on language, music, art, morals, manners, on tone of voice and gesture, has been the ceremonious reading of the King James Bible, the Book of Common Prayer and Wesley’s Hymns and/or the splendid Catholic Latin liturgy.”¹⁰⁷

For this reason, despite the language being a greater challenge for those who did not grow up reading them, these are the translations I would commend to you. The richness and vibrancy they contain is incomparable, and we will grant a great gift to our children if we can normalize the words and cadences of old English in their ears from their earliest days. This will pave the way for so much later reading by familiarizing them with the language and images that are often altered for the worse in more modern translations. Modern children’s Bibles are simply unnecessary and are generally in danger of dumbing down theology and beauty in the effort to make something “child-friendly.” Nevertheless, I can sympathize with the fact that parents may still want the use of pictures to draw children’s attention to the stories being read aloud.

I have a few suggestions for ways you might incorporate religious art or make the Scriptures come alive for your children. World-renowned artist Gustave Dore has stunning, engraved plates illustrating the stories of Scripture. You can find a copy that has 241 of his pictures published by Dover Publications as *The Dore Bible Illustrations*. Another option is something like *The Old Testament Through 100 Masterpieces of Art* and *The New Testament Through 100 Masterpieces of Art* published by Merrell Publishers. These do contain some nudity as they represent a more broad range of religious art, so use at your discretion. You may also consider printing pictures of historic icons or purchasing wood icons¹⁰⁸ to display for particular biblical feast days and Scripture readings. This is another way to make the stories of the Bible come alive as we look at the images, discuss the symbolism, and even embody the story through a meal. I can share from experience that the icon of Christ ascending out of the tomb, with the skulls representing Death being trampled beneath His feet, has been one of the most

¹⁰⁷ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 113.

¹⁰⁸ If you have questions about the use of religious art, I would recommend *In Defense of Icons* by St. John of Damascus (675 – 749 A. D.) to understand how the Church has historically defended them based on the doctrine of the incarnation.

formative images in my children's spiritual imagination. "Christ is risen from the dead! Trampling upon Death by death, and to those in the tomb bestowing life."¹⁰⁹ So while we read the Scriptures aloud and want them to grow in the practice of imagining what they are hearing read in their mind's eye, we also do not hesitate to embody the Scriptures through beautiful art and customs.

When it comes to the scheduling, I am convinced that the Sticky Note Method is the best way to go. Though I will provide you with one in the appendix, I generally believe that prescribing a schedule will create unnecessary stress when you inevitably miss days. Instead, just stick your sticky note as a bookmark in Psalm 1, Genesis 1, Proverbs 1, and Matthew 1, and then each day and time you sit down to do a reading, read the next chapter. By reading a chapter of the Old and New Testaments daily, you could read through all the narrative books of the Old Testament every three years, and the Gospels and Acts of the New Testament once every school year. But covering ground is hardly the goal here. The pattern of sitting down and hearing the Word read aloud is invaluable in the life of the home and family as your hearts are lifted up and the receptive mode of humility is maintained as you encounter the pure and living Truth of Scripture. This time is not meant to be a deep-dive that requires preparation on your part as parents. Simply read the passage and have the children narrate. If they have questions, or something stands out to you, you can have a conversation. But realistically, most days, reading and narrating is all that is necessary. Schools might come alongside families by scheduling a portion of daily Scripture readings during classes. A school could cover the Old and New Testament Narratives on a four year loop, and begin lunch time with the reading of a Proverb. Whether at home or in a school, you are inviting the Holy Spirit to breathe life into the atmosphere through these practices, and the results are in His hands.

You may notice that I have left books of the law, prophecy, and the epistles out of the schedule. The reason for this is simple. Children's minds are not yet ready for the abstraction of prophecy or the analytical mode of the laws and epistles. If we want them to understand the apostolic letters or grasp the context of prophetic writings, we will give them years of the narratives, wisdom, and songs of Scripture first. I have heard Andrew Kern point out that God gave us 69 chapters of a story before giving us the law of the Ten Commandments. There is something worth thinking about in that. Being deeply situated in the story of Scripture will prepare our students for a proper encounter with the law, epistles, and prophetic writings that will play an invaluable role in their spiritual life and education later.

A Suggested Reading Schedule

Breakfast: Sing a Psalm

Morning: Old Testament Narrative

Lunch: Wisdom Books

Evening: New Testament Narrative

Bedtime: Read a Psalm

¹⁰⁹ Ancient Christian hymn

Memorization

Students will naturally learn the verses of the Lord's prayer and the psalms being sung by heart. In addition, I am including a psalm and a portion of the Sermon on the Mount for families to read, discuss, and meditate on for the school year in Years 1-5. For Years 6 and 7, we continue the memorization of psalms, but in the gospels we turn to memorize stunning poetic passages that highlight the key biblical figures of Jesus Christ, the Word who became flesh, Mary, the Mother of God, and St. John the Forerunner. The Scripture reading and Psalm singing are big-picture encounters with Scripture. These memory verses are devotional and meditative. In the first couple days, make sure your students understand each word of the verse. If they don't know what the words mean they will be hindered from meditating upon it or forming relationships between what it says and their lives. Review the words daily, and make sure to have times of practicing recitation without the option of looking at the words. Particularly for you as the parent or teacher it is tempting to want to keep the paper with the words in sight at all times to make sure you are getting it right. But this can lead to your students having the verses memorized while you miss out. I truly believe the best way to go about this is memorizing the verses together, and the children will be delighted to help you and catch any mistakes you make. There are many laughs to be had as the week goes on and you test one another! Have a goal that by Friday, you can recite the verses without any paper nearby and maybe even call the verses out for recitation at random times of the day, like lunch or on a drive.

Nursery School

Year 1	Year 2
Psalm 1 Matthew 5:1-22	Psalm 23 Matthew 5:23-48

School Years

Year 3	Year 4	Year 5	Year 6	Year 7
Psalm 16 Matthew 6:1-24	Psalm 19 Matthew 6:24-7:6	Psalm 142 Matthew 7:7-29	Psalm 139 John 1:1-18	Psalm 119:1-16 Luke 1:41-55 Luke 1:67-80

Lives of the Saints / Christian Biographies

One cannot separate the knowledge of God from the knowledge of His faithfulness in the lives of His people throughout history. We want the great cloud of witnesses to loom large in the imaginations of our children. We want the voices of the past to fill their spiritual ears, their stories to color their vision of life. It is a historic Christian practice to read about the life of a saint each day. In Benedictine monastic schools, a young monk would read aloud the history of a martyrdom every day at lunch.¹¹⁰ While pulling it off takes some finagling of the schedule on the mother's part, when this can be done, maybe even in combination with the Proverb of the day, it can take lunch from being mere physical refreshment to a spiritually nourishing time as well. And of course, one doesn't have to read it only at lunch. Fathers may enjoy keeping this as a part of the family's evening devotional routine so that he can be included. Schools may incorporate them into their Benediction Tables during assemblies. Celebrating the feast days of particular saints with a special meal or commemorative activity can put flesh on Christian history. However sophisticated or simple you decide to make it, reading Christian lives will stimulate your spiritual life and give you many great examples worthy of emulation. Personally, I reflect back on the Christian biographies my mom read aloud to us and had available for our personal reading as one of the most formative parts of my childhood. The humility, courage, and patient suffering of Christians in the past ignites the imagination as one can contemplate the potential of what God might do in and through you. In the Nursery Years, it is best to focus on picture books and celebratory meals and activities. As they move into the School Years you can incorporate daily readings and chapter biographies.

All Years

Protestant: *Foxe's Book of Martyrs*

Orthodox: *Synaxarion*

Catholic: *Lives of the Saints* by Father Alban Butler

Additionally, the *Christian Heroes: Then & Now* series published by YWAM are easy-reads and cover a variety of Christian figures from the past couple hundred years.

Spiritual Formation

A vital part of a student's spiritual life is stories and books that help our children become self-aware of the battle to be virtuous without becoming overly introspective. I have crafted this category to be a progression from the beloved Maria Edgeworth's fictional stories in the younger years, followed by the imaginative, non-fiction book of *Ourselves* by Charlotte Mason, reinforced by Louisa May Alcott's *Proverb Stories*, and crowned with the infamous allegory of *Pilgrim's Progress* by John Bunyan to be returned to every couple of years.¹¹¹ One of the reasons we begin with Maria Edgeworth's fictional stories, which work upon the students' hearts organically rather than jumping to the didacticism that is common in Christian children's

¹¹⁰ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 103.

¹¹¹ A fun "Good Books" easter egg of note is that *The Parent's Assistant* by Maria Edgeworth and *The Pilgrim's Progress* both share the honor of being the inspiration behind the chapter titles in Louisa May Alcott's *Little Women*!

literature today, is that didactic teaching leads to a kind of self-awareness that can be harmful to a child if introduced too early. Mason wrote,

"Humility is perhaps one with Simplicity, and does not allow us to think of ourselves at all, ill or well. That is why a child is humble. The thought of self does not come to him at all; when it does, he falls from his child estate and becomes what we call self-conscious. In that wonderful first lesson of the Garden of Eden, the Fall consisted in our first parents becoming aware of themselves; and that is how we all fall—when we become aware."¹¹²

So in the Nursery Years we primarily aim to nurture character in the gentler modes of narrative and habit formation. While we, of course, give explicit commands, "Do this, not that," the child's attention is still directed towards the action rather than any kind of confusing introspection. Discipline and training should be straight-forward and simple in the Nursery, where we set and maintain proper boundaries of behavior in a life-giving environment of love and stories. This is the training that C. S. Lewis was talking about in *Abolition of Man* that we covered in the *ordo amoris* section. The child receives these stories into his soul, is nourished by them, and as he reaches the age of reason he will welcome the Truth, Goodness, and Beauty that was working upon him from the inside-out all along. As a child draws nearer to that age of reason, it is also natural that he becomes increasingly self-aware and capable of reflecting on his actions. When he does, it is good and necessary that we introduce more explicit moral instruction like we find in *Ourselves*. *Pilgrim's Progress* is unique in its ability to impress powerful imagery on the mind of a younger child while keeping the more explicit aspects of its teaching behind a veil that is only discernible to older children as they grow in understanding, making it ideal reading for all ages.

In Charlotte Mason's reckoning, *Pilgrim's Progress* is a work of allegory worth encountering multiple times throughout childhood and beyond. It has undoubtedly shaped the Western imagination surrounding the Christian life and is based on a long history of conceptualizing that life as a pilgrimage towards the Celestial City. It is believed that the first work of literature to do this was *Pier's Plowman*, a medieval narrative poem written by William Langland. It is difficult to imagine that Bunyan hadn't been exposed to this beautiful allegory that likely gave a form for him to clothe his ideas in.

Now, *Pilgrim's Progress* is a historic work of Protestant literature, and as such analogizes the Protestant view of salvation. Families in Roman Catholic or Orthodox traditions may choose to not read it devotionally the way Mason recommended. Nevertheless, I would encourage you to read it together at least once for insight into this rich allegory that was so formative to our country's imagination. Even John Senior observed that much of the Western canon of good literature is Protestant, and nevertheless taught that they should be included in a Catholic curriculum.¹¹³ In the age of expressive individualism, it is popular for entire curriculums to be made on an assumption that you only include literature that affirms your pre-determined worldview. This is not the classical way. Whether we encounter full-blown pagans like the

¹¹² Charlotte Mason, *Ourselves* (Australia: Living Books Press, 2017), 129.

¹¹³ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 27.

Greeks or Nicene-Christian traditions with whom we have meaningful doctrinal differences, aiming to receive our cultural inheritance will involve a diverse exposure to authors we often do not perfectly agree with. But because we recognize Truth, Goodness, and Beauty wherever they exist, we are able to embrace a robust curriculum that has room for it all.

Another book in this genre that comes widely recommended for Catholic families is Mother Mary Loyola's book with a similar theme, *The King of the Golden City: An Allegory for Children*. This has not had the same cultural influence that *Pilgrim's Progress* has, but is certainly a lovely option. Whichever of these works you decide to include in your curriculum, I pray we all will take to heart the image of ourselves as pilgrims on a road paved by grace to lead us to Christ, our King, and the Eternal Country.

Nursery School

Year 1	Year 2
<i>The Parent's Assistant</i> by Maria Edgeworth (Pages 1-196)	<i>The Parent's Assistant</i> by Maria Edgeworth (Pages 197-411)

School Years

Year 3	Year 4	
<i>Moral Tales</i> By Maria Edgeworth*	<i>Proverb Stories</i> by Louisa May Alcott <i>Ourselves</i> by Charlotte Mason - Book 1: Ch 1-3, Parts 1-2 (Houses of Body and Mind)	
Year 5	Year 6	Year 7
<i>Ourselves</i> by Charlotte Mason - Book 1: Part 3 (Houses of Heart) and Vocation	<i>Ourselves</i> by Charlotte Mason - Book 2: Introductory, Part 1 (Conscience) Free Read <i>Pilgrim's Progress</i> by John Bunyan	<i>Ourselves</i> by Charlotte Mason - Book 2: Parts 2 and 3 (The Will and The Soul)

*There is not yet a quality reprint of this book, and the reprints that do exist are not uniform and do not match the Project Gutenberg version. Because of this, for the purpose of lesson planning it is not possible for me to list specific chapters or page numbers. For this book you will have to follow the timetable, reading for 20 minutes, 2x per week, rather than me listing specific sections.

Other Books Mentioned: *Piers Plowman* by William Langland (A-Text is shortest, B-Text is the most commonly recommended), *The King of the Golden City: An Allegory for Children* by Mother Mary Loyola

Knowledge of Man

Gymnastics

Gymnastic education is foundational to all of life, but it is particularly suited to the Nursery and School years. Senior boiled down childhood education as, “a gymnasium (from *gymnos*, ‘naked’) where stripped or lightly clad boys exercise, sharpening their five external senses in immediate contact with nature in the raw.”¹¹⁴ While we might not be prepared to let our 9 year olds run around quite as stripped as the youths of ancient Greece, we are reminded how important physical contact with Reality is. Additionally, Gymnastic training was an initiation into a knightly culture that extends back, not only to the medieval period, but to the Greeks whose aristocracy embraced what H. I. Marrou calls Homeric Chivalry.

“The ideal figure of Homer’s ‘perfect night’... did not become accomplished... by the light of nature. This culture, with its rich and complex content, presupposes the appropriate education.”¹¹⁵

“On the technical side, the child was prepared for, and gradually initiated into, a particular way of life. On the ethical side we find more than a set of rules: a certain ideal of existence is presented, an ideal type of Man— a warrior education aimed at producing either efficient barbarians or a refined type of ‘knight’”¹¹⁶

Gymnastic education transmits a culture of discipline and beauty where we initiate children into a particular way of life. There are two particular senses in which we teach gymnastics, and that is in the teaching of manners and the physical training of the body. This is followed by the general sense that will apply to all of Nursery and School Years education wherein we recognize the essential place of a naked wrestling with Reality, always in the senses before it is in the intellect (*nihil in intellectu nisi prius in sensu*).

Manners

Erudition, where we polish a person’s manners to suit a human life, is foundational to the Gymnastic education of children because it teaches how to exercise self-control over our bodies in a way that honors God, ourselves, and others. “The rude are not necessarily ill-willed; they just don’t know the time and place. Erudition is a kindly introduction, a pointing out of what and how things are done: ‘This is a knife and fork. We hold them thus to cut and eat efficiently.’ ‘This is a rattlesnake. Watch out.’ Manners are the right approach to things. Teachers too often jump to drilling information and instruction without this patient, indispensable antecedent and great good in itself.”¹¹⁷ Beginning when a child is very young in

¹¹⁴ John Senior, “The Idea of a School” (unpublished manuscript), 6.

¹¹⁵ H. I. Marrou, *A History of Education in Antiquity* trans George Lamb (Wisconsin: The University of Wisconsin Press, 1956), 6.

¹¹⁶ H. I. Marrou, *A History of Education in Antiquity* trans George Lamb (Wisconsin: The University of Wisconsin Press, 1956), 8-9.

¹¹⁷ “Good Readings for Children 3.” IHP Recordings. 2024. Video, <https://www.youtube.com/watch?v=tlskmNH0jTs&list=PLa0Tg71BIRg8kX9qZvdXQPfKMBV4amC8h&index=3>.

the Nursery we have the opportunity to teach them what and how things are done. A well-mannered child is not yet virtuous, but learning proper behavior is the right and proper preparation for a virtuous life to come later. Consider this dialogue between Professors Senior and Quinn:

Dennis Quinn: When you talk about a child behaving properly or appropriately, you are talking, not about morality, but about manners... the appropriate behavior in a child really doesn't have to do with morality, it has to do with manners, and manners are pre-moral. The first thing you teach little children is the proper thing to do. You try when they are little children, very, very little children, you try to teach them not to put their fingers in their food and mess around with it. You say, 'Eat your food! Don't play with your food!' Children are naturally disposed to play with everything, but we want to get them to the point where they can sit up to the table with other people and they won't dump their milk out on the table or mess around with their food. Now, it isn't immoral for them to dump out their milk. It's foolish to try to imagine that somehow the child is trying to do something deliberately wicked when they do that. But they do have to be taught, we say, table manners. And gradually you try to teach them to use their spoon and their fork and their knife, and not to talk at inappropriate moments while they are sitting at the table. When you have, if you have, succeeded in teaching a child good manners, there is a kind of perfection about the behavior of the child when he sits down at the table to eat.

John Senior: And you say that he acts like a Real Child, and insofar as he is a Real Child, he is a perfect child.

Dennis Quinn: Yes

JohnSenior: You don't use that word foolish, that's a very important word. In (fairy tale) stories it may be that the good are not always rewarded, nor are the wicked always punished. You may make that charge against these stories, that sometimes people will get away with stealing a pig or something. But by golly, the foolish are always punished. That is, these stories are very strong about foolish behavior. The fool always gets his comeuppance every time. And that has to do with manners rather than morality.¹¹⁸

While manners are amoral in themselves, they nevertheless can reflect and cultivate an externalized atmosphere of grace that is deeply spiritual. Senior wrote, "Manners are the foundations of morals as morals are of all exterior life. And on the principle that extremes mirror each other, manners also reflect the interior life of grace."¹¹⁹

Good manners boil down to social boundaries that equip us to faithfully love our neighbors and embody "the interior life of grace." We know that manners, to some degree, can vary from culture to culture. In one place, belching is a sign of satisfaction and gratitude for a good meal. In another place, this practice is deemed abhorrent and gross. This is why we do not call them moral. Nevertheless, it is our task to teach our children the manners of our place so that they will feel at home in the social world they live in. It is the particular manners of our place that

¹¹⁸ "Good Readings for Children 3." IHP Recordings. 2024. Video,
<https://www.youtube.com/watch?v=tlskmNH0jTs&list=PLa0Tg71BIRg8kX9qZvdXQPfKMBV4amC8h&index=3>.

¹¹⁹ John Senior, *Restoration of Christian Culture* (Norfolk: IHS Press, 2008), 102.

we embody universal, Christian morality. Now manners can be taught in two ways, informally and formally, but for the Nursery years, the atmosphere of home and organic instruction ought to be sufficient.

We teach manners informally by being well-mannered ourselves. We should never assume that our children's manners will rise above our own. It is an atmosphere of civility in our home that will pave the way for our children to maintain that civility outside of it. We can also think about this atmosphere of manners with a long-view, remembering that we are raising our children to be adults who, we hope, want to be around us. Many parents treat their children (or even each other) with a degree of rudeness they would never think to confer upon a stranger. The manners we exemplify towards our children communicate clearly what we value: human beings or our own reputation. A person who is rude to their family and kind to their friends clearly values the latter before the former. Manners are another area of life where we want to teach our children about Reality, and filial love and loyalty are central to how God made the world to flourish.

I think we ought to all take the words of C. S. Lewis to heart when he observed, "We hear a great deal about the rudeness of the rising generation. I am an oldster myself and might be expected to take the oldsters' side, but in fact I have been far more impressed by the bad manners of parents to children than by those of children to parents. Who has not been the embarrassed guest at family meals where the father or mother treated their grown-up offspring with an incivility which, offered to any other young people, would simply have terminated the acquaintance? Dogmatic assertions on matters which the children understand and their elders don't, ruthless interruptions, flat contradictions, ridicule of things the young take seriously sometimes of their religion, insulting references to their friends, all provide an easy answer to the question 'Why are they always out? Why do they like every house better than their home?' Who does not prefer civility to barbarism?"¹²⁰

While he is talking about parent-child adult relationships, his warning is necessary for any of us who desire to begin with the proper end in mind. One does not cultivate patterns of rude behavior for eighteen years and then suddenly have healthy family relationships. It all begins when our children are young through the opportunities that arise through the regular events of the day (sitting down to meals, visits with friends, etc.). Taking the time to talk to your child and prepare them for what to do or say in advance can go a long way. The family table is also central to establishing a culture of civility and love. You can talk to your children about the expectations for sitting at the table, and then you hold them to that standard. Of course, doing this work with a gaggle of 9 and unders is exhausting. Instructing children to sit in their chairs, not to talk with food in their mouth, how to wait their turn to speak until their sibling has finished, and so on keeps both parents busy. But holding the line and trying to practice good conversation skills as a family is one example of putting the work in now that will produce good fruit later. We are teaching our children how to be together. For the Nursery and School Years, these informal, homely opportunities will be sufficient to teach them the

¹²⁰ C. S. Lewis, *The Four Loves* (Nashville: Thomas Nelson Publishers, 2005), Audible audio ed.

norms of life, how to live peaceably with family and friends, with fellow students and teachers, and then as they grow older you can consider the place of more formal instruction.

As Professors Senior and Quinn reflected upon in their dialogue, a well-mannered child is a delight to adults. When little Johnny, dressed in his Christmas best, embraces Grandma with a big, “Thank you!” after he has received a gift, the adults in the room beam. Like Pinocchio on his tumultuous journey towards virtue and humanity, children will encounter many tests of their behavior along the way, and will fail often. But guided by love, the roughest child can be helped along this humanizing path. With that goal, there are two aspects of manners that we can consider: the right approach to things and the proper time and place.

The Right Approach to Things

In teaching our children the right approach to things, we are cultivating rightly ordered love and care for objects. We teach them how to treat objects, and what are the proper objects to use in a particular situation. This includes their personal things such as clothing, beds, and toys, household items like furniture, books, and kitchenware, public spaces like church, the dentist, or a friend’s home, and the natural world, like hiking trails, plants, and animals. Human beings are constantly relating to the things around them, and there are right and proper ways to do so.

Another aspect of this to consider is that if we fill our homes with low-quality materials and toys that easily break, there is an inherent message there that children are not worthy of beautiful things or are not expected to be capable of treating things with respect. Conversely, if we emphasize quality over quantity, and are able to use the natural opportunities that arise in a home environment to teach them how to correctly handle materials, they will be honored to be trusted with the role of co-keeper of the home and will learn to treat their things with more care. This principle will then extend as they go into public places like their church or the local nature reserve.

Proper Time and Place

The second aspect of manners that we want to pass on to our children is a proper sense of how time and place direct proper behavior, even what we wear. Whooping and hollering is welcome outdoors as they play at the park, but that would not be appropriate in the neighbor’s home. Composer study is a good time to close your eyes to focus on the music, but that would be the wrong thing to do during a history lesson. We stand at attention in Swedish drill, not at birthday parties. Jeans are great to wear in outdoor play, but they would be inappropriate attire for worship. Now, even as I write those words, I know most of us possess a modern impulse that wants to resist the idea that there is fitting dress and etiquette for different environments. As disciples of an egalitarian culture we are skeptical of formalism and are quick to attribute legalism to any religious setting with a rule for clothing or conduct. Ultimately, it is our obstinate commitment to being expressive individuals that leads us to resist any kind of community infringement upon what we perceive is our right to self-expression. But I would be remiss to not point out that this is the complete opposite of what we might call the “classical spirit.”

As we previously covered in the section on cosmic piety, humanity had a general sense of communal duty up until the modern era. One way we embody honor for God, man, and ourselves is to act and dress in a way that is suited to the moment. We are teaching our children to honor the created world when we get them outside in their overalls to lay on their bellies so they can see a ladybug crawling on a flower. When they don academic attire for class, they are learning to say with their body, “This matters.” To dress with modesty and cleanliness in outfits suited to our God-given natures as male and female for church is to reflect that our bodies are a sacrifice of worship to a God who deserves our best. In a world that wants to suck the meaning out of everything and reduce it all to personal choice, we have an opportunity to remember what our forefathers understood: our dress and behavior communicates something Real. As such, we want our dress and behavior to be fitting to our nature as humans, as boys and girls, as members of a church, as grandchildren, as students, as friends.

In the academic sphere, understanding proper time and place is essential for lessons to run smoothly. During the time you do read-alouds, you may determine that to be a fine time and place for things like drawing, building legos, or sculpting clay but it is not the right time for the battery-operated dinosaurs that roar. As your child gives a narration, you have the opportunity to teach them the importance of sitting/standing with good posture and looking you in the eyes. When we sit at a desk or table, feet should remain on the floor. At the same time, in imitation of our Heavenly Father who “knows our frame,” we order our students’ timetable with lessons that are appropriate lengths and alternate activities so that they do not become quickly fatigued. We give them plenty of time and space for imaginative play and frolicking outside.

Concluding Thoughts on Manners

Teaching manners today has added difficulties for us due to the near total-absence of cultural standards left for lower and middle class Americans to follow in the first place. We are often left to learn the principles of virtuous conduct, respectful behavior, and honoring God and man on our own. It is only then that we can seek to implement those principles in our lives the best way we know how. One way to resist this broader cultural issue is to build mini-cultures with shared commitments. In our local homeschool tutorial program, while we do not have a uniform, our students are expected to come in academic dress. We also have general rules of proper etiquette that include things like students calling teachers by their last names, not bringing toys to school, and lining up when they hear the cow bell. All students understand that the expectation is that they will sing songs, give recitations, participate in lessons, and give narrations. So while we may not have the broader culture to look to for rightly ordered conduct, we are creating an environment with an agreed upon code that makes for delightful children who are capable of excellent interactions in an academic setting. Additionally, these same children are the boys that will be wrestling on the trampoline and girls that will be giggling up in the treehouse after classes end, so they get to experience the joys of both formal and informal fellowship.

In all of this, we are setting boundary lines in pleasant places that give our children the tangible freedom that comes from knowing how to be rightly ordered towards things and to understand what is the proper time and place for each activity. Manners are not an area of learning that needs to be formalized as a lesson. If you, as the parent or teacher, have good manners that you model and uphold as a standard of good behavior, you can generally direct behavior as situations arise. Even in this, proactive preparation is best. When I say as situations arise, what I mean is, as you foresee them coming, you have the opportunity to prepare them, never assume your child knows the right way to behave in a given setting. One of the best ways we can set our children up for success is to coach them in advance for what the proper behavior will be. In the minutes before we arrive at church, my husband will usually review with our children what right behavior during the liturgy looks like. *Do we talk in liturgy?* No! *Do we touch the candles?* No. *Can you kiss the cross?* Yes! It is amazing how those kinds of simple reminders set our children up for a more peaceful time. And if they struggle, we have the reminder to reference. *Remember, we don't talk during liturgy.* At the beginning of the school year, it is wise to review your timetable with your students and discuss the right way to behave during each lesson as well as what will be allowed and not allowed. Maybe you review this weekly for the first month, and then can do it as-needed from there. If you are headed to an event, walk them through what to expect and what is right for that environment. If you are someone who is not confident in your knowledge of manners and proper etiquette, there are few resources that can help give you a vision.

- ❖ *Simply Charlotte Mason* has a handbook called *Laying Down the Rails* that covers every good habit that Charlotte Mason mentions in her six volumes. There is a whole section of habits of “decency and propriety” that directly relate to this topic, and the rest of the book provides numerous other great habits which would still fall under being rightly ordered in some way. They have a teacher’s handbook, with every one of Mason’s quotes on these habits, as well as a student book with “living ideas” like poetry and stories to teach the children about them in a more formal way. Whether you just get the teacher handbook for yourself to learn about these ideas, or decide to include some of the student lessons as a part of your formal curriculum, this is a great resource.
- ❖ There is a book written by an Amish Mennonite author, Mildred A. Martin, titled *Prudence with the Millers* that is full of little stories about the Miller children learning to act with wisdom, care for their bodies, and develop good habits that you could include as a read-aloud during your Benediction Table.
- ❖ For a book specifically about teaching children how to eat nicely at the table, *The Happy Dinner Table: The Path to Healthy & Harmonious Family Meals* by Anna Migeon is a great resource for moms on a Charlotte Mason inspired approach to meal times.

Training the Body

While training children to have self-control in the realm of manners starts in the Nursery, the practical aspects of Gymnastic training of the body does not come into play until formal

lessons begin. On a physical level, this training includes exercising, fasting, and even meditative practices like the spiritual discipline of silence. Remember, we want them to have regular opportunities to say yes to something physically challenging (usually in the realm of exercise), and no to something physically satisfying (usually in the realm of food). I have included a twenty minute block for daily exercise in the suggested timetables. Whether this involves doing some sort of exercise video in your living room, going for a mile walk, or doing a favorite among Mason homeschoolers, Swedish Drill, the key is to start our day with movement that helps our children settle into their bodies before the more intellectually challenging work of lessons. For the ancient Greeks, gymnastics included activities like running, wrestling, archery, swimming, and more. Additionally, you might incorporate a couple minutes of silence for prayer or meditation after the Scripture reading. It doesn't have to be every day, but what if you started at even just once a week? You can learn about the historic practice of fasting in the church and prayerfully decide how to implement it in your home. Maybe you practice something as basic as having a scheduled snack and meal schedule that means the children aren't wandering into the cupboard all day long. Especially as your children get older, you will want to include them in the process of setting Gymnastic goals, allowing them the room to exercise the muscles of their will by choosing (and sometimes failing) to say yes or no to the right things.

Beyond the Gymnastic training of manners and the body, we now turn to the rest of the curriculum, which is still very much gymnastics as it all pertains to the training of the senses. In that regard, our main objective always includes teaching children to really look with their eyes, attend with their ears, and engage any other physical senses that are pertinent to a particular activity. All of this goes hand-in-hand with Musical education, which is the stuff of the remaining humanities program.

Folk Songs

Folk songs are born through the blood, sweat, and tears of universal experience. They tell about love, they tell about death, and they tell about everything in between. By singing them in our homes, we join ourselves to the past, letting our forefathers' joys and sorrows, victories and sufferings, sink deep into our bones. They're also a lot of fun and can make things like cleaning up the house or time on the trail pleasant and lively! There are many great folk song lists and resources available online. I have chosen to stick to popular American folk songs, including some of our traditional anthems and marches. In general, I would encourage you to buy good folk albums and play them in the background of your home so that they become a part of the atmosphere. Learn them so that you can sing them acapella. The greatness of folk songs is that they are truly meant for common men and women to sing. If you play an instrument, gather your family around to play and sing these tunes at night! Even if you don't play one yet, Senior was sure that any parent could learn to plunk away some folk tunes on the piano in a matter of weeks. Maybe it would be a great family investment for you to take some music lessons and bring your children into a home culture of music where you are leading the way. Whatever you do, the point is to allow these fascinating songs to connect you

to the past and bring them into your living room, or even better, around your campfire, whichever way you can. For the schedule, I recommend doing two folk songs per term.

Folk Music Albums

American Folk Songs Vol. 1-5 by Pete Seeger

Classic Folk Songs for Kids from Smithsonian Folkways

American Folk Songs for Christmas by the Seeger Sisters

Nursery School

Early Years	Year 1	Year 2
<i>Play folk albums in the background, during clean up time, etc.</i>	<i>Yankee Doodle</i> <i>Polly Wolly Doodle</i> <i>Oh, Watch the Stars (Xmas)</i> <i>Home on the Range</i> <i>The Star-Spangled Banner</i> <i>Clementine</i>	<i>This Land is My Land</i> <i>Oh, Susanna</i> <i>Rise Up, Shepherd, and Follow (Xmas)</i> <i>You're a Grand Ol' Flag</i> <i>Wayfaring Stranger</i> <i>I've Been Working on Railroad</i>

School Years

Year 3		
<i>Battle Hymn of the Republic</i> <i>Down in the Valley</i> <i>Jesus is Born in Bethlehem (Xmas)</i> <i>On Top of Old Smoky</i> <i>Hail Columbia</i> <i>Shady Grove</i>		
Year 5	Year 6	Year 7
<i>Roll the Old Chariots Along</i> <i>Liberty Song</i> <i>Cradle Hymn (Xmas)</i> <i>Robin Hood and the Pedlar</i> <i>So Long, It's Been Good to Know Ya</i> <i>Tramp! Tramp! Tramp!</i>	<i>Follow the Drinking Gourd</i> <i>House of the Rising Sun</i> <i>Joseph and Mary (Cherry Tree Carol) (Xmas)</i> <i>John Brown's Body</i> <i>Oh, What a Beautiful City</i> <i>Nobody Knows the Trouble I've Seen</i>	<i>Buffalo Gals</i> <i>Swing Low, Sweet Chariot</i> <i>The Twelve Apostles (Xmas)</i> <i>The Wabash Cannonball</i> <i>Barbara Allen</i> <i>Young Man Who Wouldn't Hoe His Corn</i>

Reading Lessons

Reading lessons are one of the earliest lessons children begin. While we know from the tradition that pre-industrial revolution, children did not attend formal school until around 7 or 8 years old, it was not uncommon for literate parents (particularly in the English-speaking

West) to have already taught their interested child how to read. This is really an area of learning that comes down to interest. When your child begins to express the desire to learn how to read, you can dive in. But start slow, maybe doing only 5-10 minutes at a time to start. You can slowly work them up to fifteen minute lessons, which will probably be appropriate by the end of first grade. I will recommend two paths to teaching your child to read, or what even may form two parts of one journey.

Teach Your Child to Read in 100 Easy Lessons

The first is as simple as they come. Get a copy of *Teach Your Child to Read in 100 Easy Lessons*. Work through that book, and by the end they will be capable of reading the books mentioned under Year 2 below. If you need to, especially in the beginning, feel free to even break lessons up over two days. This will help keep the lesson short enough to match a child's naturally-short attention span. Have them read daily, and slowly their vocabulary and confidence will build. Simply move through the book at the pace that is working for your child, and when he seems ready for more challenging content, move him on. From the perspective of poetic knowledge, you want them to begin the practice of reading stories that are familiar to them as soon as possible, whether picture books or even chapter books that you have previously read aloud. A knowledge of the plot will move them towards a deepened grasp of the words themselves. While it is not specifically recommended in *100 Easy Lessons*, you can make even those lessons a little more poetic by reading the vocabulary stories at the end of each lesson to your child before giving them a turn to read it. In that case, a similar principle of the knowledge of the story drawing them on to deeper understanding will apply even though the stories are not particularly good.

Poetic Reading Lessons

The second path is for the more adventurous at heart, but it is the older, more organic way of learning to read that was recommended by Professors John Senior and Dennis Quinn. Our American heritage is full of examples of a time when parents would simply take a child on their knees, pick up whatever book they had available to them (usually the Bible), and teach them word by word, line by line, day by day. They would show a child how to break up a word into syllables as they came across it. They would read aloud while pointing to the words while the child looked over their shoulder. This is what we might call the poetic approach to reading. James Taylor addresses this in *Poetic Knowledge*:

"Modern scientific theories of learning have given us the battle over look-say, phonics, basal readers, with all manner of audio-visual machines, graphics, and 'high-tech' aides and methods. Frank Smith, in his book *Insult to Intelligence*, offers what may seem an old-fashioned and simplistic alternative:

'One of the leaders in research on how children learn to read, Margaret (Meek) Spencer of London University, says that it is authors who teach children how to read. Not just any authors, but the authors of the stories that children love to read, that children often know by heart before they begin to read the story. This prior knowledge or strong expectation of how the story will develop is the key to learning how to read, says Professor Spencer. This is simply an example of poetic learning, in the sense that the child is left alone, undistracted by

methods and systems, so that the senses and emotions come naturally into play when being read to, where wonder and delight gradually lead the child's imagination and memory toward the imitative act of reading. Smith continues to say that the same approach can be used for the child learning to write, that is, by first simply listening to stories. Poetic experience and knowledge is essentially passive, and listening is above all the gateway, along with looking, to the poetic mode.”¹²¹

I love the example he gives because it's so simple, and yet I am well-aware how intimidated most moms would be to follow this method and not have a specific curriculum guiding them. I have used *Teach Your Child to Read with 100 Easy Lessons*. It is a gentle, slow approach, and typical children will progress through it with ease. But I can see the difference between what Taylor is describing and *100 Easy Lessons*'s mechanistic approach. In *100 Easy Lessons* a child will learn a sound, practice blending some sounds, and then end by reading a generally dull “story” to practice the sounds he knows. Because the stories are unique to the curriculum, the child is entirely reliant upon sounding out each word. The student may still be happy to do the lessons because he is eager to be able to read, but what is absent is a delight in the words or stories themselves.

I am reminded of how with my oldest daughter the moment reading really began to click in her mind was when she picked up Paul Galdone's *Rumpelstiltskin* (a favorite of hers that she had heard read dozens of times) and asked to read it to me in place of her very-involved, twaddly, multi-year reading curriculum (not *100 Easy Lesson*). Getting through her assigned reader had been a chore for both of us, so that day I said yes. What followed was a week of her gleefully reading it to everyone who would listen. Within the first day she knew every word in that book. And I don't mean she merely memorized the sentences as they were in the story. You could point to any random word on the page, and she could read it to you. I did not stop doing our formal curriculum that day. Like most first-time homeschool moms I was motivated by a nagging fear that if I did not finish it, she would end up with a “gap.” So we slogged through to the end. But in hindsight, I am convinced that exactly like Taylor describes, what taught her to read was much more the moments from that week onward when she began picking up her favorite books and asking to learn them. The authors, her love for the stories, and her strong expectation of what would be said is what really taught her how to read. Senior and Quinn explain why this approach is so much more effective when, after reading “Little Boy Blue” from *Mother Goose*, they said,

John Senior: If you want your child to learn how to read, this is the only way how to do it. There isn't any reading method that will teach someone to read and write. You have to grow up with it.

Dennis Quinn: All of the educators, the people who are trying to teach people to read, know that the main problem with teaching children to read is that they don't care about it. They're not interested in doing it. They invented the methods of teaching reading to try to somehow make up for the fact that children, or at least a great many children, don't seem to care very much about reading at all. They don't see anything in it, and the reason they don't see

¹²¹ James Taylor, *Poetic Knowledge: The Recovery of Education* (New York: State University of New York, 1998), 9–10.

anything in it is because the kind of things they are asked to read are really not entertaining and not interesting at all. They're not like these nursery rhymes that do have an intrinsic delight in them, a delight in language itself.

John Senior: All of those rhymes are just like bells, marvelous things!

Dennis Quinn: And children take to those things so easily and so naturally, they just love them. Never mind all arguments about what's good and what's bad in literature. If you read or recite these little jingles to children, they will pick them up almost immediately. They will pick them up instantly, just as you did, probably. They'll go around chanting them and repeating them, over and over and over again. And it will form their delight in language itself, not only their delight in reading, but their delight in talking! They will learn to talk out of these poems, and their talk will be full of the music of these little jingles, these little rhymes.¹²²

A literary life begins with delighting in words and jingles, in a little one whose imagination is captured by the beauty of "In the beginning was God." A child's mind is alive, and as Charlotte Mason would want us to remember, works much more like a stomach digesting food than a bucket being filled with information. The enjoyment of rhymes and stories, in an atmosphere of fun, will be the most powerful factor, not in whether your child learns the mechanics of reading, but in whether or not they *become a reader*.

So here is a step-by-step outline of how one might follow the poetic approach to reading lessons. Keep in mind that each progressive stage assumes a continuation of the previous stages when applicable.

1. 0-2 years old: Show them lovely picture books, talk about the pictures. You will find John Senior's picture book recommendations for the Nursery under literature. Read your own books in front of them to nurture an atmosphere that communicates a love for the written word.
2. 3-5 years old: Read living picture books, the Bible, and *Mother Goose* to your child every day. Linger with them over their favorites, and even begin pointing at words when they ask.
3. 3-5 years old: Teach the name and sound of each letter using an illustrated ABC book. *A Apple Pie* by Kate Greenway and Edward Lear's *Nonsense Alphabet* (can be found as a stand-alone picture book, and is also included in the back of his *Nonsense Omnibus*) are from John Senior's list. I like the Everyman Library Children's Classic edition of *A Apple Pie* because it also includes Mother Goose rhymes with Greenway's illustrations. A. A. Milne also wrote *Winnie-the-Pooh's ABC's*. I am sure there are more out there, but the key is to utilize books that contain beautiful illustrations and are not dumbed down or cartoonish in an uglified or unreal manner.
4. 6 years old: Begin reading lessons with *Mother Goose*. You can start with a single rhyme, and work up to a couple per day. Show the child how the sounds are blending

¹²² "Good Readings for Children 2." IHP Recordings. February 2, 2024. Video, https://www.youtube.com/watch?v=d_HDbLZbFl8&list=PLa0Tg71BIRg8kX9qZvdXOPfKMBV4amC8h&index=2.

- together, and then read it normally. Have the child imitate you as you blend the sounds, and teach them the words. Do this through your whole copy of *Mother Goose*.
5. Continue reading lessons using picture books that are familiar to them. Ideally, have them pick a picture book that they really love. Read it with them, continuing to teach them to sound out each word and blend those sounds together. Laugh together that English words often don't make sense.
 6. Read that book for a couple days until they know it by heart. Don't panic if they have "only memorized" it for now. Reading English is undoubtedly a type of memorization. You can model for them the individual sounds of letters, but it is a normal part of learning to read to memorize the sounds letters make when situated *in particular words* rather than to memorize a phonics rule and try to remember which one applies.
 7. Alternatively, open to Genesis 1. Read a couple verses. The next day, start back at verse 1 and get a few verses farther. Repeat until you reach the end of Chapter 1. Start Chapter 2.
 8. Pick another familiar book, another familiar passage of Scripture, and read them again, and again, and again. Delight in the beauty of the words and the stories together.

Whatever path of reading lessons you take, the main thing is that you don't phone it in. Daily practice, at least 4 days a week, is the sure path to fluency. This doesn't mean that real life, like the birth of a baby or the sickness of a relative, cannot mean natural breaks or pauses. The child will be just fine. But as soon as possible, pick it back up, and keep moving forward. They will do reading lessons or have dedicated time to read aloud to a parent, for the first three grades. You want to make sure they are not guessing or skipping words and are comfortable sounding out any words they have not seen before. In fourth grade they will transition to reading more and more of their school books to themselves, and that will replace formal reading lessons. Even then, it can still be part of the school day for your older child to read at least some of their books aloud to you, or maybe you take turns reading a novel back and forth for the enjoyment of it.

In all this, where are we headed? We never aim to leave reading aloud behind, whether for ourselves or for our children. We want to create a family culture where reading aloud is a common communal act of fellowship, a social experience that will feed the family's collective imagination.

John Senior: After supper, when play is over, the best thing in the world to do is to gather the family around the fireplace or out on the front porch if it is a hot summer evening and get out the book and read aloud.

Dennis Quinn: Now, these books, they're meant to be read aloud. They're meant to be heard. There are things that people, in the first place, just the subject matter, because the subject matter is political, they are stories you want to tell to other people.

John Senior: You want to talk about them.

Dennis Quinn: Children at this age are intensely social, they're not really loners, commonly speaking. Of course, there will be all sorts of degrees of sociability in children. But in general...

John Senior: They don't want to keep anything to themselves.

Dennis Quinn: No, not at all. They don't want to go off in a corner and read a book by themselves. There comes an age, when they get to Adolescence, where they want to be left alone. They want to read their book, and they want to read it on their own, alone. They don't want to tell anybody at all about it. But that's just not true of children at this age. They love to tell people about what they've thought, or what they've seen, or what they've heard.

John Senior: They love to read the book, and act it out. And incidentally, when I say read aloud to your children, if the child knows how to read, let the older children share the book, that is, pass it around and let them do a little reading. It depends on the book, but if you get the right book, at a certain age, a child can read and you can stop and talk a little bit about it, and so forth. Pass the book around.

Dennis Quinn: Of course, children do learn so much by hearing. One of the things that children learn to do, in addition to just learning the story, is that they simply learn the art of listening when somebody tells the story. They learn to be quiet, they learn to be attentive, they learn to catch things that are said. It forms their imagination in so many ways because they can sit there as the story is told to them, and they can imagine what is going on, pictures will come to their minds when they hear those stories.

John Senior: But the little children, when you're talking about infancy, the parent has to do all the reading because the child simply doesn't know how. But now we get up to 8, 9, 10. And maybe the older kids will be 12 and the younger ones are only 6 or 7 or 8. The older ones can begin to read aloud to the younger ones. But it's a social experience, again, it has to do with listening, which is a giving up of yourself. One reads, and the other has to listen. Again, it's like a game. One fellow is up at the bat, and one fellow pitches. We can't all do all those things at once.

Dennis Quinn: There are times in life to be quiet. Kids talk so much, they just chatter and parents very often get very irritated about this, they'll say, "There's a time to be quiet. Why don't you listen instead of talking all the time?" Well, reading to children is one of the ways of learning that. They learn the rules, as it were, the rules of that game. There are times to talk, and there are times to listen, and that it is a great pleasure to listen!

Senior: It is a great pleasure to get caught up in a world that is older than you are.¹²³

"Twelve years of formal instruction in reading and composition given in modern schools are ineffective substitutes for the habit of poetry and prose which can be acquired only by reading the best aloud night after night. Speech and writing express no more than what was taken in. The best instruction in writing is good reading and good talk."¹²⁴

¹²³ "Good Readings for Children 6." IHP Recordings. February 2, 2024. Video,
<https://www.youtube.com/watch?v=rWT9pFwz8r4&list=PLa0Tg71BIRg8kX9qZvdXOPfKMBV4amC8h&index=6>.

¹²⁴ John Senior, "The Idea of a School" (unpublished manuscript), 12.

Year 1	Year 2	Year 3
<p>Work your way through a reading curriculum such as <i>Teach Your Child to Read in 100 Easy Lessons</i>.</p> <p>When finished, begin on readers listed under Year 2.</p> <p>OR</p> <p>Follow the poetic approach to reading lessons using <i>Mother Goose</i> and the transition into familiar picture books or the Free and Treadwell readers. If using the readers, read each story to the child at least once before they read it so that they are familiar with the language of the story.</p>	<p>The student should read aloud to a parent at least 15 minutes a day.</p> <p>Recommended: <i>Reading-Literature: The Primer</i> by Free & Treadwell</p> <p><i>Reading-Literature: First Reader</i> by Free & Treadwell</p> <p><i>Reading-Literature: Second Reader</i> by Free & Treadwell</p> <p>Suggested Picture Book Authors: Beatrix Potter, Kate Greenaway, Stratford Caldecott, Paul Gadone</p>	<p>The student should read aloud to a parent at least 20 minutes a day.</p>

Composition

Our approach to composition is highly distinguished from progressive writing curriculums based on a scientific, systemized approach to learning. Synthesizing a classical approach to composing, which we find excellently presented to us by John Senior's work in combination with the brilliant teaching of Charlotte Mason on narration, we find a historical, natural approach that will help children be at home in expressing themselves with words first, and then eventually through the tips of their pen. This way of composing has two major distinctives. First, it does not rush a student to express unique thoughts in writing, rather taking years to fill up the student's mind and imagination with a rich array of vocabulary, stories, and knowledge. They begin in Year 1 with the practice of oral composition and copywork before we incorporate dictation and written composition in Year 4. From grades four through seven the dictation exercises increase to lengthier passages and an increased frequency of written compositions. At the beginning of fourth grade, students' dictation exercises involve short passages like a poem or 2-3 sentences from a familiar book. They are assigned at least one written composition a week. By seventh grade, a student should be able to do dictation on 2-3 page-long passages, and they are doing three written compositions per week. In all of this, the student is free to stay in the receptive mode of learning rather than being called upon to form opinions too soon. Secondly, it progresses gradually and slowly, moving from oral compositions and copywork to written compositions, using all of the School Years (and sometimes Adolescent Years as well) as preparation for the historical *Progymnasmata*'s preliminary rhetorical exercises. The *Progymnasmata*, used to teach the art of delivering a vast range of speeches, from presenting a narrative to amplifying a maxim to

defending a thesis, is at least 2,400 years old and stands out as the paramount preparation for both oral and written compositions.

The IHP taught the *Progymnasmata* at the college level, and so John Senior's goal for high school was merely for students to get really good at written narrations on a vast range of subjects, from history to nature study. Similarly, Charlotte Mason educators promote the centrality of written narrations from fourth grade through high school. For those, like myself, interested in teaching formal composition in the Adolescent years, I am convinced that if we follow Charlotte Mason's approach to doing oral narrations, beginning in 1st grade and adding in written narrations in 4th, they will be more than prepared to begin the *Progymnasmata* exercises (alongside continuing oral and written narrations) in 8th or 9th grade, which is also the approximate age that the preliminary exercises were introduced historically when students moved up to being taught by a rhetoric teacher. Nevertheless, pursuing a formal study of composition may not be for everyone, but oral and written narrations are.

Oral Composition

In the first three years, students will practice oral composition and copywork. Oral composition (often called narration) is where, after a reading, the student tells back what was read. In the younger years of formal lessons this exclusively involves stories you are reading aloud, but as they get into the fourth year and beyond they will continue this habit with books they are reading on their own. To get the most out of this practice, students will narrate after every single reading. If for whatever reason that is unattainable for your family, I would recommend picking in advance which books you will always have them narrate in order to avoid conflict or confusion that would come from the student not knowing what to expect. If they think narrating is optional, they may try to get out of doing it, but if they know it is just what we do, or it is what they do when they read this particular book, that habit will lay down rails that make it a seamless practice in your home.

A first grade student will likely do best narrating small sections ranging from a single paragraph to a page at a time. "Young children should be able to narrate paragraph by paragraph, while children of seven or eight will 'tell' chapter by chapter."¹²⁵ As the student's memory improves and their skill at narrating develops, you can then increase the length of text you have them narrate. This is not a linear process though, as some texts will be easier for them to narrate (and therefore they will be able to do longer sections), while others may have more complex vocabulary that necessitates shorter sections for a longer period of time.

Aesop's Fables are particularly wonderful for teaching a young student how to narrate since they give you a whole story in just a few sentences and are a perfect model of how a proper narration includes the beginning, middle, and end of what was read. While many of us may have been led to think that Charlotte Mason invented narration, the narration of *Aesop's Fables* was one of the earliest rhetorical exercises in the *Progymnasmata*. We also find Quintillian (35

¹²⁵ Charlotte Mason, *Philosophy of Education* (Australia: Living Books Press, 2017), 191.

- 100 A. D.) describing narration in *Institutes of Oratory*, where he says students should retell fables in paraphrase, which matches what we usually call oral narrations.

"Let boys learn, then, to relate orally the fables of Aesop, which follow next after the nurse's stories, in plain language, not rising at all above mediocrity, and afterwards to express the same simplicity in writing. Let them learn, too, to take to pieces the verses of the poets and then to express them in different words, and afterwards to represent them, somewhat boldly, in a paraphrase, in which it is allowable to abbreviate or embellish certain parts, provided that the sense be preserved. He who shall successfully perform this exercise, which is difficult even for accomplished professors, will be able to learn anything. Let sentences, also, and *chriae* and *ethologies*, be written by the learner, with the occasion of the sayings added according to the grammarians, because these depend upon reading."¹²⁶

Chriae and *ethologies* were types of proverbial statements and maxims, and these kinds of sayings are also the basis for one of the progymnasmata exercises. I appreciate Quintillian's use of the word paraphrase to describe the act of narration, because it gets to the heart of our goal, not that a student would merely summarize, but to capture with their own words the sense and substance of the author they are imitating. Students will often end up borrowing phrases or words from the original writer, but the task of recalling what was read just as commonly translates into them using simpler vocabulary in their natural range, as well as the embellishments that Quintillian mentions. In all of this we see how he is paving a composition path for us that moves from oral narration and the copying of beautiful words in the School Years, to expressing that same simplicity in writing (i.e. written narrations), and finally, towards rhetorical exercises that students will do in the Adolescent Years.

Copywork

Copywork, or what Charlotte Mason called transcription, is the imitation of beautiful cursive as they develop it with their own hand. They will begin with letters, then words, then poems or passages of prose. Naturally, this will include instruction regarding the nature of basic punctuation. Quintillian suggested students be given grooved boards to practice their letters on, and I have found this to be a helpful component in our writing path. You can find them available on sites like Etsy. There are also cursive products available online that lead students from letters to words and sentences in a grooved notebook. The goal of this time is for students to learn the art of beautiful writing, and this is why we will have them learn cursive from the beginning. In my experience, children do not need to be taught printing when you begin with cursive because they are taught the proper form and flow of the letters in cursive, and their familiarity with the printed word means they know how to imitate it naturally. In our house, my children use cursive exclusively for school, but generally I find the little notes they've written in print lying around the house. By teaching cursive from the beginning, you are able to kill both birds with one stone.

As Mason says, "First, let the child accomplish something perfectly in every lesson—a stroke, a pothook, a letter. Let the writing lesson be short; it should not last more than five or ten

¹²⁶ Quintillian, *Institutes of Oratory* (California: CreateSpace Independent Publishing Platform, 2015), 50.

minutes. Ease in writing comes by practice; but that must be secured later. In the meantime, the thing to be avoided is the habit of careless work—humpy m's, angular o's.”¹²⁷

Writing is not merely about the content of the words but the beauty of the written characters. We are more concerned with them writing well than writing a particular amount of words or for a set amount of time. Even so, the content is also beautiful as they copy poetry, Aesop’s fables, proverbial wisdom, or lines from beloved stories. You may choose to purchase cursive workbooks, or you can simply write out for them the lines of the day you would have them copy in a notebook. By third grade, they should be able to copy a passage directly from a book, an *Aesop’s Fable*, for example, and they can transcribe it from print to cursive on their own. This way of writing is truly a poetic experience as a child uses his hand to create beauty for the eyes to see and for the mind to contemplate. Beginning around Year 3 or 4, you might gift your student a commonplace book to write down favorite quotes from their reading, poetry, Scripture, prayers, and any other words they want to remember. This would be separate from their copywork notebook, but is a way to cultivate a love of words and provide a way for them to come back to favorite phrases, verses, and lines again and again. In years four through seven, you can have them copy beautiful passages from their reading, or you may choose to get them a handwriting curriculum that teaches them fancier scripts. Whatever you do, the goal remains in this practice to form a habit of beautiful writing.

Nursery Years

Early Years	Year 1	Year 2
You can introduce letters in play. Drawing them with a stick in the dirt, in sand or salt trays, building them with legos or blocks, and so on.	Use a wooden, grooved board to practice letters for five minutes a day the first 9 weeks. Then work on copying letters and words for the rest of the school year.	Copy single sentences and short poems at the beginning of the year, work up to 2-3 sentences and medium length poems by the end of the year.

School Years

Year 3	Year 4	
Begin in the first term copying 3 sentences or medium sized poems. Work towards copying a longer paragraph (5 sentences) or poem by the end of the year.	Students will copy beautiful passages from their reading.	
Year 5	Year 6	Year 7
Students will copy beautiful passages from their reading.	Students will copy beautiful passages from their reading.	Students will copy beautiful passages from their reading.

¹²⁷ Charlotte Mason, *Home Education* (Australia: Living Books Press, 2017), 233-234.

Dictation

Charlotte Mason recommended that students begin dictation and written narrations in 4th grade. Personally, I see potential wisdom in beginning gentle, single-sentence dictation exercises in Year 3 to give students a stronger foundation of spelling in preparation for the written narrations in Year 4. The readiness will vary from student to student, but this is something to consider. You should begin dictation certainly no later than Year 4.. The dictation exercises, done 2 times per week, are where you will work with the student to improve spelling and punctuation. They can begin with something short, like a *Mother Goose* Rhyme or a poem, and work up to an Aesop's fable, or a longer paragraph, by the end of that school year. The dictation exercises will grow to a couple of paragraphs at a time in Year 5, 1-2 pages in Year 6, and 2-3 pages in Year 7. What length of passage you choose to assign will be up to your discretion, but these are the general recommendations prescribed by Charlotte Mason. Here is a summary of a dictation lesson, as explained in her book, *Home Education*:

1. The child reads over the dictation passage of the day by himself and needs to practice “seeing” the words he doesn’t know how to spell by closing his eyes and trying to picture them.
2. The teacher then reviews those unfamiliar words (and may draw attention to particular words she thinks may be a challenge herself) by writing them on a board and having the student practice “seeing” them again with his eyes shut.
3. The teacher erases a word off the board, and now the student comes up to practice writing the word on the board. If he makes a spelling error, the teacher wipes away the mistake and has the student picture the word again.
4. Finally, when the student feels ready, the teacher then reads the dictation passage aloud for the student to then write.
5. The teacher reviews the student’s writing and addresses any spelling errors by erasing them out and practicing “seeing” the word in their mind once again. Though this is not from Mason, at this point I have my student write out the incorrectly spelled word(s) five times. I find that the act of writing it out helps cement the mental image of the word in the child’s mind.

You may do the same passage for a couple days in a row until they have all of the spelling and punctuation perfect, or close to perfect. Their dictation “fluency” will build up over time, making it less necessary to repeat passages. But especially in the early days of teaching a child to take dictations, I found that helping my daughter review until she really knew the passage by heart reduced the chance of repeating the same mistakes in future lessons. Another option to help a student with retention is to assign the dictation to them as copywork for the first few days of the week, and then follow up with the dictation exercise at the end of the week.

Charlotte Mason was opposed to teachers pointing out punctuation and capitalization errors and thought that good readers would eventually pick up on the proper way to do both on their own. Personally, I did not apply that part of her philosophy and felt it was very natural to have conversations about punctuation, the unique rules that apply to pieces of poetry, and so on as we reviewed a passage together. It took very little instruction before my daughter picked up

the concepts, which left me with no regrets for doing so. But if you want to be a Mason purist, you may choose to leave that part of the instruction out.

“A lesson of this kind secures the hearty co-operation of children, who feel they take their due part in it; and it also prepares them for the second condition of good spelling, which is—much reading combined with the habit of imagining the words as they are read. Illiterate spelling is usually a sign of sparse reading; but, sometimes, of hasty reading without the habit of seeing the words that are skimmed over.”¹²⁸

While you can certainly just pull dictation exercises from poems and passages in the books on your shelves, an “open and go” dictation resource that some may find helpful is *The Dictation Treasury* that was revised and edited by C. S. Fairfax.

Written Composition

Composition, or what many know as written narration, is when a student writes a paraphrase in their own words of the portion of a living book that they heard read aloud or read themselves. In 4th grade you will aim for at least one per week. Depending on your child’s spelling, you may want to introduce dictation in Term 1, give them time to build up their spelling vocabulary, and then introduce written compositions in Term 2 or 3. Some students have no problem with diving right into written narrations, despite the fact that they will make many spelling and punctuation errors, but in the case of my oldest, she was extremely frustrated by the process of doing them before she had a decent grasp on spelling. As a fluent reader, she could tell by sight that she wasn’t spelling words correctly, and she was upset at the idea of intentionally spelling them wrong. For that reason, I ended up halting her written narrations after the first few weeks, and turned our focus exclusively to dictation for a few months. When we came back to written narrations, because dictation had built up her confidence in spelling, she made great progress and it went quite well from there. While it didn’t make a huge difference long term, I do think that beginning dictation in Year 3 would have made a much more seamless transition into written compositions at the beginning of Year 4, which is why I mention that option under dictation.

Now, quite different from dictation, the goal of the written narration is not to work on spelling or grammar, but rather for the student to get comfortable putting their paraphrases of a reading on paper. By this age, students’ oral narrations are usually quite extensive, but you will find that the written narrations start out quite short. It is important for the student to remember that they are summarizing the whole reading, even if they are doing so in only three sentences. This is not a true narration as they are not paraphrasing, but you can use summaries as a scaffold until they can build up to lengthier, and more fluent, written narrations. Over time, their compositions should lengthen naturally, and if they don’t, you can set expectations for them. I am providing general guidelines for what to expect, but this is definitely an area that the teacher needs to be in tune to the needs of a particular child. That may mean postponing written narrations until Year 5, or requiring shorter narrations than I

¹²⁸ Charlotte Mason, *Home Education* (Australia: Living Books Press, 2017), 241-242.

have stated below. You know your student, and the point is to help them keep growing in the practice of composing over time.

Year 4	Year 5
Composition: 1 per week, working up to 4–5 sentences by the end of the year.	Composition: 2 per week, working up to 2–3 paragraphs by the end of the year.
Year 6	Year 7
Composition: 2 per week, working up to 1–2 pages by the end of the year.	Composition: 3 per week, working up to 2–3 pages by the end of the year.

Resource

Know and Tell: The Art of Narration by Karen Glass

Drawing

Drawing and painting were considered one of the four most essential subjects to be taught to youths by Aristotle. The word draw holds within it the idea of “drawing out” what is true or the Real Idea of a Thing.¹²⁹ From the perspective of poetic knowledge, drawing causes a student to really observe what is in front of them and to attend with such power of will that they can attempt to recreate what they are looking at on paper. Art requires the full participation of the mind and body. I am convinced that drawing is a skill that is best developed when the proper techniques are taught by a teacher with that knowledge. It is a *techné*, a practical skill. However, John Senior, in his typical minimalistic style, didn’t envision formal drawing classes as a part of his ideal school, but rather taught that sketching can be incorporated into various other subjects. He wrote, “Nature Study includes sketching and writing compositions about what is seen. There is no formal instruction in writing or drawing but plenty of both. Neither art nor composition is a subject in itself. You have to draw and write about something.”¹³⁰ Whether or not students ever receive technical training in drawing, it is an essential component of the curriculum to integrate sketching into nature study, art study, math, etc. This may be one of the most important prerequisites for students who go on to technical fields or the sciences as they developed their powers of attention to physical details as well as their ability to recreate what they are observing, studying, or building on paper. They can also practice imitating beautiful illustrations in their picture books. Really any time they are given a physical object or an image to study there is an opportunity to practice the skill of drawing.

In a conversation with Dennis Quinn about drawing, John Senior observed,

¹²⁹ "Good Readings for Children 3." IHP Recordings. 2024. Video, <https://www.youtube.com/watch?v=tlskmNH0jTs&list=PLa0Tg71BIRg8kX9qZvdXQPfKMBV4amC8h&index=3>.

¹³⁰ John Senior, “The Idea of a School” (unpublished manuscript), 13.

"An artist has to take a look at the real world and draw out of it what it really means, he has to get ahold of the Truth of it. And of course if he really captures it, then we say it's perfect. And so it's good. That's not only a true painting, it's a good painting. Now why is it beautiful? We might as well touch on the third word. Well, I think that beauty has to do with proportion, that is, it is proportionate to us. When you look at a color, when you look up at the sky and you say, 'That blue is beautiful,' it is because your eye is capable of receiving that color. That color is perfectly proportionate to your eye. But if it gets so bright that you have to squint, you can't look at it, then it isn't beautiful. If you get a color so vivid that it's not proportionate to your eye, it will shock you, but it's not beautiful. This is another objection that I have to a lot of these illustrations—they use colors that don't exist. There's nothing proportionate in them. They're designed to knock your eyes out, as we say, the movie, the technicolor movie, you sit there and your eyes are just destroyed by all that. And you say, 'Wow!' It's true, it's very exciting, but it isn't really proportionate... Our senses are proportioned to nature. Or maybe nature is proportioned to our sense, I don't know. But they go together. That is, if you take something natural, it tends to be beautiful. The colors tend to be right. This is why artists have tended to follow nature because nature is a good guide. I mean by that, the nature you see with your own eyes, not what you can get through a microscope, not some weird world that you can get out of a laboratory."¹³¹

The simplest exercise, such as drawing a sphere with the proper shading, is training their mind and body to conform to truths about Reality. As a poetic ideal, drawing slows us down long enough to look and see, and to imitate that image with our hand. In the Nursery Years I would focus on informal sketching, in the context of nature study in particular. As you enter the Schools Years students have usually developed enough fine-motor skills to really benefit from formal instruction.

In addition, brush drawing is another favorite among Charlotte Mason educators. This is a water color technique where you use round, pointed brushes with gentle gliding motions to create leaves, flowers, and other objects in nature. It is particularly excellent for capturing the beauty of plant life and is another skill that is wonderful to utilize during nature study. *Brush Drawing* by May Mallam is a go-to resource on the topic, but there are also YouTube videos that can be easily found online. Whether it is for pencil sketching or brush drawing, if you do enroll your student in a formal class, whether in person or online, you will want to look for Realist or classical art instruction that teaches objectivity and proper skills since modern art is always reduced to self-expression, in which belly-gazing will corrupt the poetic mode.

Online Drawing Class (Recommended to Begin in 4th Grade)

<https://www.classicalartathome.com/>

Resource

Brush Drawing by May Mallan

¹³¹ "Good Readings for Children 3." IHP Recordings. 2024. Video, <https://www.youtube.com/watch?v=tlskmNH0jTs&list=PLa0Tg71BIRg8kX9qZvdXQPfKMBV4amC8h&index=3>.

Latin

Latin is probably the first thing people think of when they hear “classical education.” Inarguably one would be hard-pressed to defend the use of the classical education label apart from this foundational language. At the same time, what many often imagine Latin study to be (and what it has at many times certainly been) is students pouring over dusty grammar books and memorizing dull vocabulary lists, usually under the tutelage of the kind of barbaric latin-grammar master Charles Dickens memorialized as the terror of school boys. This is not at all the vision that the professors of the IHP had for Latin instruction. Additionally, Charlotte Mason was a strong advocate for living or natural-method language lessons, desiring to reform education away from the soul-killing approaches that were quite prevalent in her day.

Despite the challenges that we face in passing on this ancient language, Latin is certainly worth being known for the beauty and the history it contains. Up until the late 19th century, the teaching of Latin was part and parcel of a grammar education, and this is because a vast portion of the Western canon was written and preserved in this language. Up until as recently as the 1940s you would not be accepted into *any* college without passing a Latin exam.

Knowing Latin was synonymous with being educated. With the goal of putting our students in touch with the Great Books of the Great Tradition, we naturally aspire for them to be able to read them in the languages they were written (which is why in upper schools it was common to add in Greek studies as well). Even if students never reach fluency, any knowledge of Latin will naturally increase and benefit their knowledge of English. For students who eventually progress to scientific studies at the university level they will find every little bit of Latin they learned to be invaluable. But beyond any utilitarian reason we might give for learning Latin, at the end of the day it comes down to this: Latin is a language that has been handed down for thousands of years, and in it are delights worthy of our attention and love. And as something worthy of loving, it is first and foremost something students do by participational acts rather than study in the abstract. Based on their philosophy of poetic knowledge, the IHP professors taught that students should first be exposed to Latin with an exclusively oral method where students learn to *do* Latin rather than merely study some vocabulary.

“The IHP also offered Latin, taught in the beginning entirely by the oral method, that is, without the use of a textbook or formal grammar. This course was, as everything was in the IHP, presented in the poetic mode. The students, by listening carefully and repeating what they heard, learned to speak very simple Latin from their memories much like children begin to learn their native language without any study of grammar, without any books. This was gymnastic in that it allowed for direct wrestling with the Latin; it was musical in that it brought forth much delight and laughter in the challenge and mistakes of trying to conduct an entire lesson without using any English, pointing, gesturing, acting out the words and meanings instead. Books and grammar were not excluded altogether if the students decided to continue with Latin, but they were simply delayed so that the mind would not be filled with paradigms and rules and all the systems of a disintegrated language. Rather, the student would have in the memory of the sounds of Latin words and phrases used in real conversation. Once again, the emphasis was to *do* Latin, not to study it.”¹³²

¹³² James Taylor, *Poetic Knowledge: The Recovery of Education* (New York: State University of New York, 1998), 152.

Taylor goes on to describe what this way of learning would ideally look like on the elementary level.

“Latin, for example, begun in the elementary grades, should be spoken by the teacher in easy phrases and sentences that identify familiar objects, with equally easy questions asked about these of the students who must answer in Latin by repeating what the teacher said. Gently, and with lots of room for merriment, the teacher corrects the inevitable mistakes, orally, always in Latin. In fact, for the duration of the lesson, no other language except Latin is spoken by the teacher or the students. After about five or six years of this approach, increasing the vocabulary and actually teaching grammar directly by continually pointing out—in context, in Latin—the different endings for different occasions of usage, then formal grammar could be taken up. Even at this point, the parts of speech should be given meditative treatment. Nouns, for example, are terms that give names to things: How else would we know things without a name? The words of the declensions are rich sources for etymologies, such as *genitive*, a word that indicates, in its many forms, the origins of things, nations, people, tribes, kindred, so that the little word of that we use in English represents a whole concept of belonging to something essential. In this appeal to the imagination, the declensions come back to life rather than being presented as mere categorical bins into which certain words are dumped. And verbs are those words that recreate the movement of life, which easily calls for the observation that in some way all things have movement, a statement that will immediately elicit arguments from young minds about the stability of rocks and mountains. But prior to teaching a scientific grammar, I have found in my limited experience, it takes a class of second graders about ten minutes or less to discover the correct form of the verb in the following exercise repeated several times by the teacher:

‘Roma in Italia est.’

Italia at Hispania in Europa sunt.’

Of course, the teacher can employ the use of holding up fingers, drawing on the chalkboard, and body language. The students do not know exactly why ‘est’ changes to ‘sunt,’ but they do know that it does when there is more than one thing mentioned in the preceding statements, and more importantly, they know to make these adjustments in an integrated way, that is, with their whole persons—their voices—while learning to listen closely as their whole being and not just their minds come alive in such an exercise, as opposed to the dry sands of the grammar drill at the end of a printed text that relies more on the rational process. By withholding the use of English, students are forced to *do* Latin, with all the inevitable mistakes, they begin in this way to participate in the language.”¹³³

Now you may be thinking, but I can’t do that! I don’t know Latin, so how am I supposed to teach it to my children? And the reality is that, indeed, you can’t teach something you don’t know. For most of us, this is an area where we want to know what is ideal while also contending with the real life God has given us. So we have a couple options.

¹³³ James Taylor, *Poetic Knowledge: The Recovery of Education* (New York: State University of New York, 1998), 168-169.

Whatever curriculum you employ, my primary encouragement is that you make the learning of Latin a family affair. Rather than isolating a student off with lessons that will have no connection to his real life, pursuing these kinds of studies together will build camaraderie and give life to an otherwise “dead” language. As you practice and learn together in an atmosphere of fun (it’s good to know how to laugh at our own mistakes!), you will all make progress, and most of all, grow in love, for this unfamiliar language. If we take the principles of poetic knowledge, we will keep love and laughter at the center. When Senior taught beginner Latin to the IHP students, “He used simple stories and the memorization of songs and poems, with no paradigms or lengthy grammar lessons.” So while we may not be able to personally implement the oral method he used in his classrooms, we can deduce that a story-based, immersive instruction that uses audio CDs or videos to teach proper pronunciation can be a satisfactory alternative. You can buy familiar children’s books written in Latin to read aloud and learn familiar children’s songs or Christmas carols in Latin.

The second option is to sign our children up for an online class or form a co-op that is able to hire a teacher with Latin experience. You will decide how to go about transmitting a knowledge of Latin to your children, the important thing is that you do!

The curriculum I personally recommend is the University of Dallas’ *Latin Through Stories: A K-5 Curriculum*. Using it has brought delight and fun to Latin lessons for my children and tutorial students, and I cannot recommend it highly enough. It is delight-full enough for formal lessons in the Nursery Years and robust enough for the School Years. With many extra modules included, you may find that it takes you through Year 6 or 7 to complete despite being written as a five year curriculum. The writer, Dr. Eidt, prescribes students begin with this program before moving on to an immersive curriculum like *Lingua Latina: Familia Romana* with all its supplements (the *Colloquia*, *Companion*, *Exercitia*, Teacher’s Materials, and Answer Keys). This curriculum will require high parent involvement or to hire a skilled tutor. The Ancient Language Institute provides classes doing just that. If students have not done a few years of Latin, it is best for them to begin with *Latin Through Stories* for a couple years before making that transition. Per Dr. Eidt’s recommendation, a middle schooler with no background in Latin would be well served to begin at Year 3 of *Latin Through Stories*, and progress from there before transitioning to *Lingua Latina: Familia Romana*. Other curriculums Dr. Eidt recommended for older students, though they are less complete programs, are Paideia’s *Living Latin* or the *Reges Romae* novella and workbook series by Paul Hays.

Natural Method Latin Curriculum

Latin Through Stories: A K-5 Curriculum from the University of Dallas
Lingua Latina: Familia Romana (Year 6 or higher)

Music-Based Homeschool Curriculum

Song School Latin from Classical Academic Press

Online Teachers That Follow the Natural Method of Teaching Latin (All Years)

Ancient Language Institute

Other Latin Curriculums for the Upper Years

Living Latin Courses by The Paideia Institute

Reges Romae novella and workbook series by Paul Hays

Some Children's Books in Latin

The Usborne First Thousand Words in Latin

Fabella De Petro Cuniculo - The Tale of Peter Rabbit by Beatrix Potter

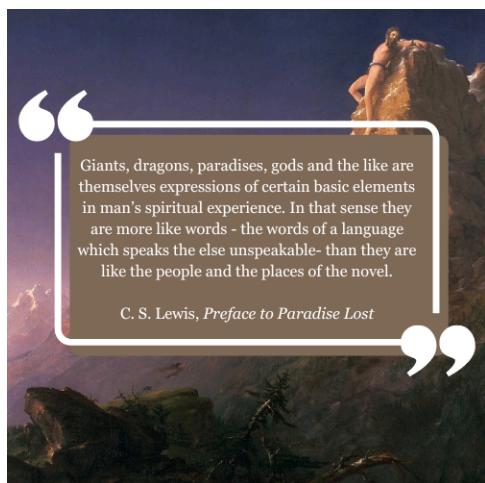
Fabella De Beniamino Cuniculo - The Tale of Benjamin Bunny by Beatrix Potter

Quomodo Invidiosulus Nomine Grinchus Christi Natalem Abrogaverit - How the Grinch Stole Christmas by Dr. Seuss

Winnie Ille Pu - Winnie the Pooh by A. A. Milne

Humane Letters

As you know by now, John Senior's 1,000 Good Books list is at the center of this curriculum, and that is because, "The heart of the classical academy... is the school of humane letters. In it, the study of literature, grammar, history, philosophy, religion, and the social sciences occurs in one class and under one teacher."¹³⁴ The classical tradition has us read many good books that will integrate a broad range of human topics into one sphere of education. It is these books that we will read to our students and they will read for themselves, and it is through narration that their intellects, imaginations, memories, and intuitions will grow.



Giants, dragons, paradises, gods and the like are themselves expressions of certain basic elements in man's spiritual experience. In that sense they are more like words - the words of a language which speaks the else unspeakable- than they are like the people and the places of the novel.

C. S. Lewis, *Preface to Paradise Lost*

"In Book II (of *The Republic*) we see Socrates is very keen that the way to begin educating for mind and character is by beginning with stories, '...true stories and fiction. Our education must use both, and start with fiction... and we will tell children stories before we start them on physical education.'"¹³⁵

If you recall the main metaphor of this curriculum, that we are living in a time where the cultural soil is depleted, it helps you understand the breadth and width of the literature portion that takes up such a large part of the lessons. Historically, myths, fairy tales, legends, and even certain poetry would not have needed to be included in school education because

they were a part of the oral traditions embedded in the life of the people. They were passed down through family evenings spent near the hearth, or told during the multigenerational work of the day. Unfortunately, while we have more access to books full of these glorious stories than ever before, they are strangely distant from the average person's life and experience. The ancient stories have been replaced by generally vapid entertainment in the social imaginary of modern people. So while the books assigned may seem like a lot, I would

¹³⁴ David V. Hicks, *Norms and Nobility* (Lanham: University Press of America, 1999), 134.

¹³⁵ James Taylor, *Poetic Knowledge: The Recovery of Education* (New York: State University of New York, 1998), 11.

invite you to shift your mindset from viewing these readings as “school work” but rather times in your day where you *remember*. Remember the ancient language of knights and dragons, giants and faerie folk, Paradise and Hades. Remember the stories that remind us of the goodness of goodness and the evil of evil. Remember the men and gods who foreshadowed the God Man. Remember the adventure it is to be human. Allow the collective memory of humanity to sink deep into your family’s bones as you learn to view the present through the lens of the past. You are replenishing the cultural soil of your family with Truth, Goodness, and Beauty, looking forward towards a day when many of these life-giving tales might once again be a natural part of our children’s children’s culture rather than a prescribed school curriculum.

On an academic level, we can recognize that the reading of these stories will naturally prepare our children with the wide knowledge of a robust education, teach them to think logically, and fill their ears with rhetorical beauty. These stories are an essential prerequisite to a liberal arts education. What is particularly grand about this way of educating is that it teaches all these things in an organic manner. You will find progressive educators putting a strong emphasis on things like reading comprehension, noting the beginning/middle/end of a story, character studies, etc. Worksheets turn the natural process of the human mind into an artificial, results-oriented task that claims to prove students learned something. But understanding that humans were made to know and that true knowledge is so much more than these rudimentary skills that develop naturally for anyone immersed in Story, we can rest in the simplicity of reading and narration, knowing that all the skills progressive education is aiming for and so much more, is being developed in our students. While many of the same objectives may ultimately be accomplished in this method, we do not share the same goals and will not utilize the same techniques. Most significantly, we will not engage our students in critical analysis of the texts or of the character’s motives. “In teaching literature at school, motives aren’t analyzed; character is taken as is: Macbeth was ambitious, granted; but the play is not a treaty on ambition. Leave that to college grammar. The moral of the tale is nothing to the richness of its being.”¹³⁶ May this encourage you to cultivate a leisurely atmosphere of delight and enjoyment in these books, not weighed down by moralizing or analyzing, embracing the restful contemplation that will naturally flow from an encounter with something like perfection.

A Note About Censorship

At times, some of these books may contain language, references, or themes that make modern readers uncomfortable. I have not censored this list because I believe it is the domain of parents to make choices about what to introduce to their child and when. Additionally, I think the more sensitive issues can give insight into the past while providing an opportunity to dialogue with our children. Most of all, I am convinced that the greater travesty would be children never getting the chance to hear or read these books because of small details that can be easily dealt with. In our family we have made decisions about how to handle each situation on a case-by-case basis. At times it is simply amusing, like when my kids watch me choke out

¹³⁶ John Senior, “The Idea of a School” (unpublished manuscript), 40.

the word “ass” as I read the King James Bible, *Aesop’s Fables*, *Pinnochio*, or something else. I can almost do it without twitching now. Other times, however, it is a more fragile topic.

For example, I chose to have my children listen to *Uncle Remus* on audio because I could never capture the warmth and tone of the dialect that it is written in. However, I was slightly concerned about introducing the word “negro” to my young children, since the audio meant I wasn’t going to be able to edit it out. Since then I have learned that there are versions that do censor it. But the version we listened to on Audible was uncensored and reflected the time it was written, with the word being used in the context of black individuals having a friendly conversation. If my children had noticed, I planned to have a conversation with them about the etymological roots of the word, how it used to be as common a word as the present way we use black, but with shifting times it is no longer acceptable to use and would be interpreted as rude.¹³⁷ That time did not come during their first exposure to *Uncle Remus*; they never even noticed. So that is one conversation for another day. But as I think about my children growing older, I would eventually read the word aloud because the stories that use it are still worth telling, and the fact that it was not considered disrespectful in the times they were written is valid. There are a number of novels they will be reading alone in the upper years such as *Uncle Tom’s Cabin* that include that word, and I want their first exposure and processing about it to happen in a dialogue with me.

As a final example, on another night I decided to skip a story in *Fairy Tales* by Hans Christian Andersen because it involved a character going to Hell (and returning, so all’s well that ends well, I guess?). Nothing like that sort of bedtime story to keep your children up all night, and that was not something I was going to risk. We’ll save that one for middle school when somebody acts out. Just kidding. I share these examples of ways you might navigate similar issues, but again reiterate that I have no desire to make those choices for you. In an age of censorship, I pray that Christian families will model prudence and discernment instead.

Some things to be aware of:

- ❖ In “Ch 11: The Black Prince” of the original *The Story of Dr. Dolittle*, the black prince laments, “If only I were a white prince!” and then asks if there is anyone who can transform him. One TCT mother censored the scene on the fly making it, “If only I were different than myself!” Another option is to skip this chapter altogether.
- ❖ The Richard Burton translation of *Arabian Nights*, as it remains most faithful to the original texts, contains a number of sexually explicit scenes. John Senior noted in the 1,000 Good Books list that, “There are two classic translations, one expurgated for children by Edward Lane, the other complete by Richard Burton.”¹³⁸ For this reason, I recommend you get a copy of Edward Lane’s translation, or there are other lovely versions like the Everyman’s Library Children’s Classics edition of *Aladdin and Other Tales from the Arabian Nights* or *Aladdin and the Arabian Nights* from Barnes and Noble that are also censored of any sexual content.

¹³⁷ This article is a good overview of the history behind the use of the word negro:
<https://jimcrowmuseum.ferris.edu/question/2010/october.htm>

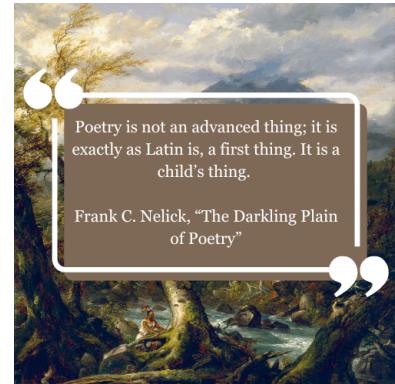
¹³⁸ John Senior, *Death of Christian Culture* (Norfolk: IHS Press, 2008), 177.

- ❖ In “Chapter XII” of *Tarzan of the Apes* there is a cannibalism scene in a village Tarzan secretly visits to observe the people, and it is fairly graphic. Tarzan is horrified at man’s capacity to prolong the suffering of a fellow human being, and reflects that this points to something distinct about mankind from the animals he has grown up around. It is a gripping scene and could make for some fruitful dialogue, but you will want to make sure your child is mature enough to handle such a weighty, emotional topic.
- ❖ Hamlin Garland books contain regular usage of the word “negro.”¹³⁹

This is not an exhaustive list, but it will give you an idea of what kind of things to be aware of.

Poetry

In light of this curriculum being built on a philosophy of poetic knowledge, it will come as no surprise that reading poetry is central to our method. Poetic knowledge, while so much more than the reading of poetry, certainly includes the reading of poetry. Poetry immerses us in sophisticated, sensuous language to instruct our souls about universal realities like love, life, seasons, suffering, and joy. Poetry can be a particular challenge for those who come to reading it later in life, and so the earlier we can begin making it a normal part of our children’s childhood, the better.



Northrop Fry wrote, “If literature is to be properly taught, we have to start at its center, which is poetry. Then work outward to literary prose... Poetry is the most direct and simple means of expressing oneself in words: the most primitive nations have poetry, but only quite well developed civilizations can produce good prose. So don’t think of poetry as a perverse and unnatural way of distorting ordinary prose statements: prose is a much less natural way of speaking than poetry is. If you listen to small children, and to the amount of chanting and singsong in their speech, you’ll see what I mean.”¹⁴⁰

This goes along quite well with Professor Frank C. Nelick who said, “Traditionally, the final cause of literature has been considered instruction of the person by delight. Poetry aims to delight by the recognition on the part of the reader or auditor of the similarities between things... Virtually every critic who has concerned himself with the purpose of poetry has concluded that the sense ‘delights in things proportioned, as in things similar to itself.’ And to the extent poetry represents, or pictures, or imitates nature, it deals with reality and in so doing instructs.”¹⁴¹

¹³⁹ This article is a good overview of the history behind the use of the word negro:
<https://jimcrowmuseum.ferris.edu/question/2010/october.htm>

¹⁴⁰ Northrop Fry, *The Educated Imagination* (Bloomington: Indiana University Press, 1964), 121.

¹⁴¹ James Taylor, *Poetic Knowledge: The Recovery of Education* (New York: State University of New York, 1998), 163.

The IHP professors recommended that children start at the beginning of traditional poetry, which naturally means *Mother Goose's Melodies*, those delightful rhyming songs that go back before written memory. In their recorded conversations, Senior and Quinn extolled the way these nursery rhymes conform a child's soul to Goodness itself. They are packed full of Real Things and capture the rest that comes when we encounter something like perfection.

John Senior: "If you read [Mother Goose] with a child, you will discover what everybody always has discovered, that is that these things really are good. And then you live them, and that delight, and enthusiasm, and all those things you are supposed to have will happen quite naturally. And if it doesn't, read another one!"

Dennis Quinn: "Sometimes this is called traditional literature because it's been handed down. The word traditional, the word starts t-r-a-d-e, which is just one word trade, which actually refers to the hand, to handing something over to somebody, and all of these poems and most of this literature we are dealing with is traditional literature because it's been handed down, it's a thing that was already old when it was handed on from generation to generation."¹⁴²

Like all of the literature in this curriculum, *Mother Goose* is not an arbitrary choice but one of the many rich language texts that have been handed down to us. In this tradition, Mother Goose and Willy Shakespeare are friends who together teach us something about the beauty of the English language.

In those same talks, John Senior also articulated how we ought to *festina lente*, make haste slowly, with these books of poetry. While he is addressing Mother Goose in this quote, what he says applies to all the works of poetry that we read in this curriculum. He said, "One book of *Mother Goose's Rhymes* will last for two years or three. Or if you treat the book properly, it might even last for a lifetime because you're going to want to come back to it again and again. There's no need to do more than read and reread and reread and reread *Mother Goose* until you get to know the whole thing by heart, not because you memorized it deliberately but because, there it is, you've read it so many times that you know it."¹⁴³

We are not trying to get through these poetry texts, but to spend time with them. To read them again and again and again. We want our children to have stored up a wide number of these verses by heart, not because we drilled them, but because we read, re-read, acted out, and recited them out of sheer delight. If this sounds idealistic to you, take heart. If we weren't given direction on where to start, we'd be left to figure out what poems are likely to have this power of enchantment. But with Senior's list as our guide, you can trust that you simply must read the poems (and show as much interest yourself as you can muster!), and the poems will do the rest. I did not learn to love poetry before becoming an adult myself, but I have since led a room full of elementary schoolers through reciting "My Shadow" by Robert Louis Stevenson while they rolled with laughter. My 9 year old daughter learned "My Heart Leaps Up When I Behold" by William Wordsworth by reading it daily for a week after she was captured by it in

¹⁴² "Good Readings for Children 1." IHP Recordings. 2024. Video, <https://www.youtube.com/watch?v=beNPUGoykp8&list=PLa0Tg71BIRg8kX9qZvdXQPfKMBV4amC8h>.

¹⁴³ "Good Readings for Children 5." IHP Recordings. February 2, 2024. Video, <https://www.youtube.com/watch?v=wxz5EAkEFAQ&list=PLa0Tg71BIRg8kX9qZvdXQPfKMBV4amC8h&index=5>.

our Everyman's Library Pocket Poets copy of Wordsworth. There is a mystical law in nature that says a pretty book is twenty times more likely to be randomly picked up by a child than an ugly one, don't you know. No matter how sparse your past experience with poetry is, you can cultivate a love of these well-spoken words in your children.

The primary text John Senior recommended for poetry was Walter de la Mare's *Come Hither*, which he considered "the best anthology of poetry for children of all ages."¹⁴⁴ We have children in Nursery School begin with *Mother Goose* and then we add in Robert Louis Stevenson, A. A. Milne, and Walter de la Mare's *Songs of Childhood*. You can begin earlier if you'd like, but I suggest incorporating *Come Hither* beginning in Year 3. You will be reading this text for years, indeed it could be a book that your child treasures for life, so we are not in a hurry to finish it and will spend at least five years of your child's formal education in its pages. In fact, I see no reason why it wouldn't continue to be used as a primary text of poetry for Adolescent students. The second half of the book is full of interesting notes on the poems that would be a great resource to them. In the School Years, children are introduced to nonsense poetry like Edward Lear. They then begin to dip their toes into the exotic poetry of Thomas Bailey Aldrich and Henry Wadsworth Longfellow. Both of those poets will take students on adventures back in time and around the world that will suit the imagination expansion their hearts crave.

Nursery School

Early Years	Year 1	Year 2
<i>Mother Goose's Melodies</i> (Dover Facsimiles) or <i>Mother Goose</i> (Illustrated by Rackham)* <i>Appley Dapply's Nursery Rhymes</i> by Beatrix Potter <i>Cecily Parsley's Nursery Rhymes</i> by Beatrix Potter	<i>Mother Goose's Melodies*</i> <i>A Child's Garden of Verses</i> by Robert Louis Stevenson <i>Now We Are Six</i> by A. A. Milne	<i>Mother Goose's Melodies*</i> <i>A Child's Garden of Verses</i> by Robert Louis Stevenson <i>Nonsense Omnibus</i> by Edward Lear

*The *Real Mother Goose* (1916) is an acceptable substitute that is generally easier to access.

A fun poetry resource for the Nursery Years is *The Singing Family* Youtube channel that has a playlist of fifty-seven Mother Goose rhymes put to song:

<https://www.youtube.com/playlist?list=PLfuBd3y1HLbdx6IC5rFgonw6wKebW3nnE>

¹⁴⁴ John Senior, *Death of Christian Culture* (Norfolk: IHS Press, 2008), 183.

School Years		
Year 3	Year 4	
Year 5	Year 6	Year 7
<i>Come Hither</i> by Walter de la Mare <i>Songs of Childhood</i> by Walter de la Mare	<i>Come Hither</i> by Walter de la Mare <i>Flower and Thorns: Later Poems</i> by Thomas Bailey Aldrich	
<i>Come Hither</i> by Walter de la Mare <i>The Poems of Thomas Bailey Aldrich</i>	<i>Come Hither</i> by Walter de la Mare <i>Henry Wadsworth Longfellow Collection</i> <i>Hiawatha</i> by Henry Wadsworth Longfellow	<i>Come Hither</i> by Walter de la Mare <i>Henry Wadsworth Longfellow Collection</i> <i>Evangeline: A Tale of Acadia</i> by Henry Wadsworth Longfellow

Memorization

The memorization of poetry is a delightful exercise that fills the mind with beautiful thoughts. A heart stored with poetry will find that it gives expression to the deepest movements of the human heart, such as when one looks out at a sun setting in purple splendor behind a golden plain and the words come bursting out, “The world is charged with the grandeur of God!”¹⁴⁵ For those who have not memorized poetry, the necessity of doing so may be lost. But if you can receive the tradition, one that begins with the poetry of Genesis and of Homer, I trust that you will find parts of your soul awakened that you never knew were there. A family will naturally gravitate to some poems over others, and it is natural to memorize the ones you really enjoy. Your student may fall in love with a poem that it would be travesty to not allow them the time to memorize it. As you encounter poetry, whether in the poetry books or literature, make selections to memorize as a family as a part of your Benediction Table.

Contained in the IHP’s philosophy of poetry was the belief that poetry was not so much something you study or analyze but something you do. They focused on a way of transmission and memorization that removed all barriers. One student who had already memorized the poem was responsible for teaching it to other students. “By withdrawing all books or handouts of poetry, nothing came between the student and the poem, not even his eyes.”¹⁴⁶ As educators, we might consider the benefits that might come from us memorizing the poetry in advance of our students, thereby being able to look them in the eyes, gesture, and bring them into the experience of a poem we have already spent time with rather than being introduced to it alongside them. Most will not begin here. But it is a worthy goal to have in mind and something to strive for eventually as you yourself become more at home in the world of poetry. The key point is to not have students memorize poems that they have not

¹⁴⁵ Gerard Manly Hopkins, “God’s Grandeur”, Poetry Foundation, 2024, <https://www.poetryfoundation.org/poems/44395/gods-grandeur>.

¹⁴⁶ James Taylor, *Poetic Knowledge: The Recovery of Education* (New York: State University of New York, 1998), 147.

first formed a relationship to, so the way we introduce the poem is just as important as the poem we will review for the sake of memory. The practice of memorizing is simple: read the poem once a day until you all have it stored in your heart. The students in my tutorial program enjoy when we make up hand motions to go with the poem we are learning, and we may go over a verse 2-3 times to practice the motions. But you do not need to redundantly repeat a line over and over again. If an entire poem is overwhelming, you can take it verse by verse, but regardless, you will be amazed at how quickly the students retain the poetry in their memory with this simple approach.

I am including a table of poems that could be used for poetry memorization below, and this is the reference for the poetry memory assignments I have listed in the Benediction Table lesson plans. I chose to select poems that are generally topical, as opposed to narrative, because they are shorter and easier to memorize. You will, however, find fascinating historical and literary narratives throughout the readings, and selecting one or two to memorize each year would be very valuable, choosing whichever ones delight or enrapture your family. Do not take the lists below as letters of the law, but mere suggestions, to guide your search for the ideal poems for your particular students to learn. You will notice that *Come Hither*'s poetry is organized by topic, so that may be a useful tool for you to find a poem that interests your student.

Nursery School

Early Years	Year 1	Year 2
All selections are from <i>Mother Goose</i> . “Little Boy Blue” “There was a Mad Man” “Baa, Baa, Black Sheep” “Little Robin Red Breast” “Sing a Song of Sixpence” “One, Two, Buckle My Shoe” “The Man in the Moon” “Hey Diddle Diddle” “Cushy Cow Bonny” “There was an Old Woman Who Lived Under a Hill”	<i>Mother Goose</i> “Nose, Nose, Jolly Red Nose” “One Misty, Misty Morning” “There was an Old Woman Tost Up in a Blanket” <i>A Child's Garden of Verses</i> “Bed in Summer” “Whole Duty of Children” “Singing” “A Good Play” “Time to Rise” <i>Now We Are Six</i> “Sneezles” “Furry Bear” “Knight in Armour”	<i>Mother Goose</i> “Boys and Girls Come Out to Play” “Up in the Green Orchard” “Away, Pretty Robin” <i>A Child's Garden of Verses</i> “Pirate Story” “The Land of Nod” “My Shadow” “The Moon” “Fairy Bread” <i>Nonsense Omnibus</i> “There Was a Young Lady of Ryde” “Mr. and Mrs. Spikky Sparrow,” Verse I “The Quangle Wangle’s Hat,” Verse I

School Years

Year 3	Year 4
<p><u>Come Hither</u></p> <p>1. "This is the Key" 15. "Here We Come A-Piping" 156. "Lavender's Blue" 236. "Fall Leaves Fall"</p> <p><u>A Child's Garden of Verses</u></p> <p>"The Wind" "Block City" "The Flower"</p> <p><u>Songs of Childhood</u></p> <p>"Sleepyhead" "Bluebells" "The Hare" "The Fly" "The Rainbow" "The Sleeping Beauty" "Envoy" "The Fairies Dancing"</p>	<p><u>Come Hither</u></p> <p>2. "A New Year Carol" 29. "If I Had Two Little Wings" 37. "Twilight" 45. "Waiting" 67. "The Shell" 76. "The Pedlar's Song" 86. "Weep, Weep, Ye Woodman" 92. "The Fly" 94. "The Lamb" 99. "The Tyger"</p> <p><u>Flower and Thorns: Later Poems</u></p> <p>"Flower and Thorn" "Frost Work" "Day and Night" "Maple Leaves" "Fable"</p>

Year 5	Year 6	Year 7
<p><u>Come Hither</u></p> <p>109. "When Cats Run Home" 110. "Once" 118. "In the Wilderness" 147. "Under the Greenwood Tree" 151. "Leisure" 161. "The Mystery" 170. "Wonder" 172. "The Book" 199. "Of the Great and Famous"</p> <p><u>The Poems of Thomas Bailey Aldrich</u></p> <p>"A Turkish Legend" "Hesperides" "Human Ignorance" "The Queen's Ride" "Egypt"</p>	<p><u>Come Hither</u></p> <p>209. "When the Green Wood Laughs" 222. "Tell Me Where is Fancy Bred" 223. "Music" 225. "Upon a Ring of Bells" 236. "Autumn" 242. "Ode to the West Wind" 250. "For Snow" 256. "The Burning Babe" 262. "Spring Quiet" 264. "Echo's Lament for Narcissus" 266. "Sweet Content"</p> <p><u>Henry Wadsworth Longfellow Collection</u></p> <p>"A Psalm of Life" "It's Not Always May" "God's Acre" "Blind Bartimaeus"</p>	<p><u>Come Hither</u></p> <p>268. "Rarely, Rarely Comest Thou" 279. "He is the Lonely Greatness" 289. "Elegy" 295. "The Comforters" 307. "The World of Light" 380. "To Helen" 387. "Glycine's Song" 393. "Sonnet" 395. "To Sea" 416. "The Mermaid" 435. "Virtue"</p> <p><u>Henry Wadsworth Longfellow Collection</u></p> <p>"The Witnesses" (8 verses) "Songs" (11 verses) "The Evening Star" (14 lines)</p> <p><u>Evangeline: A Tale of Acadia</u> "Part 1"</p>

Fables

As we aim to fill our children's imagination and form their estimative faculty, one of the ways we do that is with symbolically rich stories that will prepare them to intuitively grasp the multi-layered nature of Reality. The interpretation of symbols is one way to define the aim of a grammar education, and so we begin by giving children the symbolic images and stories in the Nursery and School Years, thereby preparing them to begin learning the interpretation of those symbols throughout their later education.

Aesop's Fables is the first text we used to do this, notable for being some of the oldest stories preserved by man. They are a peak example of the symbolic, moral nature of children's stories of old. From the beginning, these stories teach our children about the nature of Reality and how to properly interpret the actions of a person who is a sneaky wolf or a silly ass.¹⁴⁷ These fables are a part of an ancient, and even biblical, tradition where symbolic stories convey veiled messages of wisdom. Translator Robert L'estrange explained,

"What can be said more to the Honour of this *Symbolical Way* of moralizing upon *Tales* and *Fables* than that the Wisdom of the Ancients have been still wrapt up in *Veils* and *Figures*; and their Precepts, Counsels and salutary Monitions for the ordering of our Lives and Manners, handed down to us from all Antiquity under *Innuendos* and *Allusions*?... But what needs any thing more to be said for the Reputation and Authority of this Practice and Invention, considering the frequent and edifying Use of *Apologues* in *Holy Writ*: And that our blessed Saviour himself has not only recommended, but inculcated this way of teaching by *Parables*, both in his Doctrine and Example, as the Means that Divine Providence made use of for gaining the Idolators and Infidels over to the Christian Faith."¹⁴⁸

We may recall that Solomon himself tells us that part of gaining wisdom is, "to understand a proverb and a saying, the words of the wise and their riddles." Modern man often assumes wisdom to merely be a rationalistic application of morality to everyday life or the ability to make good decisions on the basis of life-experience. While certainly navigating virtuous conduct and right choices are an aspect of wisdom, the ancients understood wisdom to also involve looking beyond the veil of material realities to see the spiritual mysteries they can unfold. In this light, we see how valuable fables are in nourishing the soil of our children's hearts in preparation to grow in wisdom later.

In the Nursery Years, reading the fables alone is sufficient, and there are many lovely, realistic picture versions that are well-suited to this time. In the third year, we add in the reading of the moral, and lastly, in the fifth year, we add the reading of the reflections. From the beginning, daily reading of the fables is ideal as they are more likely to become part of the children's imaginative building blocks. I suggest you begin using the version John Senior recommended, Robert L'estrange's translation of *Aesop's Fables*, by fourth grade because it uniquely preserves the fable along with the moral and a reflection. The easiest copy to find is

¹⁴⁷ Pardon my use of what is generally considered crass language by modern Christians. Nevertheless, I thought I should warn you: ass is a word one must become comfortable with if you are going to read old books. It was the common word for donkey for centuries, and it is all over the King James Bible and many other places.

¹⁴⁸ Robert L'estrange, *Aesop's Fables* (New York: Everyman's Library, 1992), 8.

published by Everyman's Library Children's Classics. L'estrange's reflections model how we might think more deeply about these stories and their morals, and help us make connections to our own world. Together, the fables with reflections are also a beneficial prerequisite for the *Gesta Romanorum*, a medieval book of metaphorical tales and reflections which students begin reading in Year 6.

The Gesta Romanorum, subtitled *Entertaining Stories Invented by the Monks as a Fire-Side Recreation*, is a rare gem that we owe a particular debt of gratitude to John Senior for including on the 1,000 Good Books list so that it did not become totally lost to us in modernity. It is, "a book that was for centuries as popular as the *Arabian Nights* or the *Morte d' Arthur* in their heyday... a book that is interesting, not only as one of the earliest collections of short stories and as a quarry that has furnished material for great literature from the time of Boccaccio and Chaucer to that of Schiller and Rosetti, but also as a sort of index to popular taste in literature, and to the standards of morality that held good through many generations."¹⁴⁹ Its stories are a wide array of tales, gathered from East and West and adapted to fit Christian themes. Infamous writers like Geoffrey Chaucer and William Shakespeare directly borrowed from these stories to give inspiration to their own.¹⁵⁰ Its curious narratives, joined to symbolic reflections, point to the power of metaphor and analogy to express deeper truths. This is a book that I hope students will spend a number of years reading and re-reading, and I would encourage them to warm up their noetic faculties by beginning with a *Gesta* story each school day.

Nursery School

Early Years	Year 1	Year 2
<i>Aesop's Fables</i> (Fable Only)	<i>Aesop's Fables</i> (Fable Only)	<i>Aesop's Fables</i> (Fable Only)

School Years

Year 3	Year 4	
<i>Aesop's Fables</i> (Fable w/ Moral)	<i>Aesop's Fables</i> (Fable w/ Moral)	
Year 5	Year 6	Year 7
<i>Aesop's Fables</i> (Fable w/ Moral & Reflection)	<i>The Gesta Romanorum</i>	<i>The Gesta Romanorum</i>

¹⁴⁹ Charles Swan, *Gesta Romanorum* (New York: Broadway Translations, 1905), 1.

¹⁵⁰ Encyclopedia Britannica, s.v. "Gesta Romanorum," February 8, 2025, https://en.wikisource.org/wiki/1911_Eencyclo%C3%A6dia_Britannica/Gesta_Romanorum.

Fairy Tales

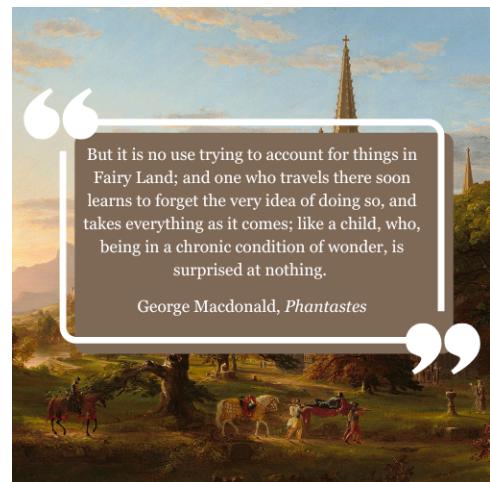
Fairy tales are ancient oral traditions that have been handed down, generation after generation, since somewhere near the beginning of time. The variations of a single fairy tale that you can find across cultures is a fascinating topic of study as we see certain patterns, themes, and images popping up around the world. It is a genuine possibility that these early stories might have existed in forms we would recognize as long as five or six thousand years ago. Mysteriously, when you attempt to take off your modern glasses for a moment and enter into a fairy land, you will find that you are being handed intuitive insights into ancient wisdom through them. In his speech “The Spiritual Meaning of Stories,” Russian philosopher and orator Ivan Ilyin described the power of fairy tales when he said,

“Like sparks that fly from a bonfire and light up the darkness, so also the vision of stories flies up directly from the hearts of the people, from their loves and hatreds, from their fears and hopes. Having flown up from those depths, stories illuminate the grayness and darkness of everyday life. The theme of these stories resides in the wise depths of human instinct, somewhere deep inside those holy depths...”¹⁵¹

Likely knowing modern man’s proclivity to dismiss these stories as empty imaginings, he explained, “Fairy tales are not fabrications or tall tales, but poetic illumination, essential reality, even the beginning of all philosophy.”¹⁵²

You may notice that in this quote Ilyin is playing with one of Aristotle’s most infamous maxims, “Wonder is the beginning of all philosophy,” restating it as *fairy tales* are the beginning of all philosophy. This is because fairy tales truly capture the heart of philosophical wonder in oral and literary form. We are confronted with disorienting strangeness, ghastly horrors, and glorious redemptions. We see devils and saviors, vices and virtue, tragic falls and heroic comebacks. When read on their face, the adult reader is likely to be puzzled, but children are troubled by none of these things. When read symbolically, like Aesop’s *Fables*, they are teaching us about the very heart of Reality. W. H. Auden, a journalist and great defender of fairy tales, wrote,

“From the properties (the castle on the mountain, the cottage in the wood, the helpful beasts, the guardian dragons, the cave, the fountain, the trysting lane, etc.), [the reader] will acquire the basic symbols to which he can add railway trains, baths, wrist-watches and what-have-you from his own experience, and so build up a web of associations which are the



But it is no use trying to account for things in Fairy Land; and one who travels there soon learns to forget the very idea of doing so, and takes everything as it comes; like a child, who, being in a chronic condition of wonder, is surprised at nothing.

George Macdonald, *Phantastes*

¹⁵¹ Ivan Ilyin, “The Spiritual Meaning of Stories” in *Foundations of Christian Culture* (Waystone Press, 2019), 43.

¹⁵² Ivan Ilyin, “The Spiritual Meaning of Stories” in *Foundations of Christian Culture* (Waystone Press, 2019), 44.

only means by which his inner and outer life, his past and his present, can be related to, and mentally enrich each other.”¹⁵³

Father Francis Bethel also observed,

“These tales can prompt all ages to delight in existence, but they are especially appropriate to children. They help the child to discover, in ways that he is apt to assimilate, the mystery and dignity of living things, a sense of good and evil, spiritual presences. That is to say, they foster—in beauty, delight, and wonder—the child’s budding connection to the real world that God created.”¹⁵⁴

As we talked about under educational philosophy, these stories are essential to building up the inner senses of imagination, memory, and perception. But this is not because we point out the symbolism from the beginning. In the early days of fairy tale reading, we simply bask in the strangeness together with our children, who are likely to hear most of it without batting an eyelash. Evil step sisters who get their eyes pecked out by the ravens? Poetic! Witches thrown into ovens? Justice! More than anything else, fairy tales will form a child’s non-rational, perceptive faculty, often called the moral imagination, to see the goodness of good, the evil of evil, and the general principle that mankind is in serious need of redemption. A person who reads fairy tales will come away from that experience changed.

“These stories, let’s put it this way. The good is perfect, and it perfects. That is, it has about it, not only the quality of perfection, but if you participate in it, it makes you perfect. It becomes a part of yourself, and you become a more perfect person for having read that story. And it has nothing to do with explicit, rational statements about what’s good and what’s bad, what the good child should do or the naughty child should do. It’s not in the moral order, it’s something much greater than the moral order. That is, it transcends the moral order! The moral order depends upon it. If there weren’t any perfection, then there wouldn’t be any right or wrong. I think the child is moved in these stories toward an understanding within himself of, ‘By golly, that’s good. That’s a good thing.’”¹⁵⁵

One more powerful suggestion that W. H. Auden makes to parents is that they not only read the fairy tales but learn them well enough to give their own oral renditions to their children. This naturally fits squarely within the philosophy of the IHP. He wrote,

“Let everyone read these stories till they know them backward and tell them to their children with embellishments—they are not sacred texts—and then, in a few years, the Society for the Scientific Diet, the Association of Positivist Parents, the League for the Promotion of Worthwhile Leisure, the Cooperative Camp of Prudent Progressives and all other bores and scoundrels can go jump in the lake.”¹⁵⁶

¹⁵³ W. H. Auden, “In Praise of the Brothers Grimm,” *The New York Times*, November 12, 1944.

¹⁵⁴ Father Francis Bethel, *John Senior and the Restoration of Realism* (Merrimack: Thomas More College Press, 2016), 241.

¹⁵⁵ “Good Readings for Children 3.” IHP Recordings. 2024. Video,

<https://www.youtube.com/watch?v=tlskmNH0jTs&list=PLa0Tg71BIRg8kX9qZvdXOPfKMBV4amC8h&index=3>.

¹⁵⁶ W. H. Auden, “In Praise of the Brothers Grimm,” *The New York Times*, November 12, 1944.

Reading and retelling fairy tales aloud to our children may be one of the biggest stands against the Principalities of Darkness we take. And because we've read fairy tales we take courage, knowing how The Story ends.

Nursery School

Early Years	Year 1	Year 2
<i>You can begin reading Grimm's and Lang in these years, and this should not stop you from re-reading them in the upcoming years as well!</i>	<i>Household Stories from the Brothers Grimm</i> translated by Lucy Crane with Illustrations by Walter Crane (pg 1-84) <i>Blue Fairy Book</i> by Andrew Lang (pg 1-199)	<i>Household Stories from the Brothers Grimm</i> translated by Lucy Crane with Illustrations by Walter Crane (pg 85-178) <i>Blue Fairy Book</i> by Andrew Lang (pg 200-403)

School Years

Year 3	Year 4
<i>Household Stories from the Brothers Grimm</i> translated by Lucy Crane with Illustrations by Walter Crane (pg 179-269) <i>Arabian Nights</i> translated by Edward Lane*	<i>Red Fairy Book</i> by Andrew Lang <i>The Marvelous Adventures and Rare Conceits of Master Tyll Owlglass</i> translated by Kenneth Mackenzie

*Due to its length, we are not able to finish *Arabian Nights* during the school year. Plan to continue it as a free read during the summer.

Fairy Tale Free Reads from the 1,000 Good Books List

Senior recommended children read 1-5 of the Andrew Lang fairy books. After the Blue and Red Fairy books, the next colors are:

The Green Fairy Book

The Yellow Fairy Book

The Grey Fairy Book

You are free to choose any colors, but these are certainly a great start.

Myths and Legends

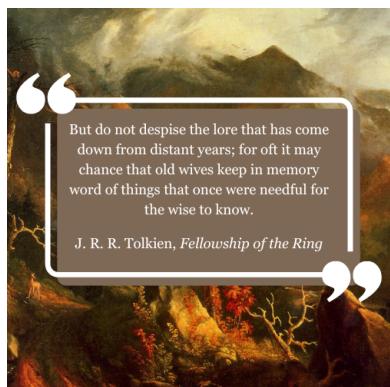
Myths, in the literary sense, are ancient stories in the times before men. A myth proper is an origin story (of a world, a god, etc.), and then you have what Northrop Fry called secondary myths, the stories of the great men and gods interacting. These are set apart from the great epics of Homer and Virgil that contain mythological elements but are not myths in the literary sense. To these we add legends, which are the stories of people who likely existed in history, but the stories surrounding them have taken on mystical elements or typological significance. The mention of myths as an essential piece of a classical elementary curriculum may initially cause consternation and concern for Christian parents. Why would we tell our children stories of false gods; isn't that counterintuitive to discipleship in the Christian faith? These concerns are understandable, and undoubtedly an issue that every parent must think through. Let me begin by saying that we do not pursue indiscriminate knowledge of myths,

but rather the ones we take the time to learn are those that have stood the test of time, preserved largely by the Christian church. C. S. Lewis explained this in *Experiment in Criticism* when he wrote,

"When we speak of myths, as when we speak of ballads, we are usually thinking of the best specimens and forgetting the majority. If we go steadily through all the myths of any people we shall be appalled by much of what we read. Most of them, whatever they may have meant to ancient or savage man, are to us meaningless and shocking; shocking not only by their cruelty and obscenity but by their apparent silliness—almost what seems insanity. Out of this rank and squalid undergrowth the great myths—Orpheus, Demeter and Persephone, the Hesperides, Balder, Ragnarok, or Ilmarinen's forging of the Sampo—rise like elms."¹⁵⁷

It is to what Lewis calls the Great Myths that we dedicate our time. These stories have served as essential building blocks of stories and metaphors utilized in theological and philosophical

arguments for thousands of years, becoming essential prerequisite knowledge for higher learning. Personally, I gained peace of mind about the inclusion of myths in our curriculum when I was reading various Puritan authors, notorious for rejecting fantasy and fiction, and found that even they would make mythological references as a part of their devotional writings. You simply cannot read far in the Great Tradition without encountering the Great Myths, and so we receive them as a part of that tradition intended to make us wise.



Also in this category are our own nation's legends. Charlotte Mason described the value of these stories when she wrote,

"Every nation has its heroic age before authentic history begins: these were giants in the land in those days, and the child wants to know about them. He has every right to revel in such classic myths as we possess as a nation."¹⁵⁸

The United States is too young to have myths in the proper sense, so we must go back to our European or Native American roots for that part of our human inheritance. But we do have our own share of tall tales and legends that capture the American mythos with adventurous tales of men, women, and children who ventured into the Great Frontier. It is with these stories in particular that we begin in the Nursery Years so that our children form a special relationship to the history and spectacular tales of their own place.

Note: The 1,000 Good Books does not contain very many myths or legends on the School Years list. It is, however, general wisdom being dispersed in the classical movement at large that students who have been exposed to these stories in the School Years are much more

¹⁵⁷ C. S. Lewis, *Experiment in Criticism* (n.p.: ValdeBooks, 2023), 21.

¹⁵⁸ Charlotte Mason, *Home Education* (Australia: Living Books Press, 2017), 284.

likely to thrive in Adolescent programs (whether they are comprised of Good or Great books). I chose to expand this portion of the curriculum by incorporating titles by authors on the Good Books list for other works. These are *A Wonder Book for Boys and Girls* by Nathaniel Hawthorne, *Heroes* by Charles Kinglsey, and *Tales of Troy and Greece* by Andrew Lang. To these I added a widely-circulated introduction to the Arthurian tales of the *Faerie Queen* (a great work of literature that will be in our Adolescent curriculum), the children's version, *Faerie Queen*, by Mary Mcleod. I mention this so that Senior-purists are aware of my additions here, and to leave you to make decisions about what you include or exclude from your family's curriculum.

Nursery School

Early Years	Year 1	Year 2
<i>Encourage older family members to share the tall tales of their childhood with your young one.</i>	<i>American Tales</i> by Mary Pope Osborne* <i>D'Aulaires' Book of Greek Myths</i>	<i>A Wonder Book for Boys and Girls</i> by Nathaniel Hawthorne <i>D'Aulaires' Book of Norse Myths</i>

School Years

Year 3		
<i>Tanglewood Tales</i> by Nathaniel Hawthorne		
Year 5	Year 6	Year 7
<i>Heroes</i> by Charles Kingsley (Perseus, The Argonauts) <i>Robin Hood</i> by Howard Pyle	<i>Heroes</i> by Charles Kingsley (Theseus) <i>The Story of King Arthur and His Knights</i> by Howard Pyle	<i>Faerie Queen</i> by Mary Mcleod

Other Books of Myths and Legends (Not from the 1,000 Good Books List)

D'Aulaires' Book of Trolls
The Golden Treasury of Myths & Legends by Anne Terry White
Treasury of North American Tales by Catherine Peck
The Diane Goode Book of America Folk Tales and Songs
Stories from Chaucer by Janet Harvey Kelman
The Children's Homer by Padriac Collum

Literary Novels

Literature is the realm of stories as an art form. Every one of these books exists in the world of literature, a cohesive literary cosmos where every story speaks to the others in a dynamic,

multi-millennium, creative conversation. When I say it is an art form, what I mean is that we encounter each book as an object that takes a particular shape as we participate in the experience of a character on a journey. Northrop Fry identifies this journey as fundamentally one of identity where a character will lose and find himself.

“This story of the loss and regaining of identity is, I think, the framework of all literature. Inside it comes the story of the hero with a thousand faces, as one critic calls him, whose adventures, death, disappearance and marriage or resurrection are the focal points of what later become romance and tragedy and satire and comedy in fiction, and the emotional moods that take their place in such forms as the lyric, which normally doesn’t tell a story.”¹⁵⁹

When it comes to the genre of literary novels, we are swept up in a narrative. We are all born feeling as if we have lost ourselves. We all desire to find ourselves again. The literary novel so excellently captures that experience, and it is as if we might say while reading a novel, “I feel separated and cut off from the world around me, but occasionally I’ve felt that it was really a part of me, and I hope I’ll have that feeling again, and that next time it won’t go away.”¹⁶⁰ Narrative stories are what help us feel that participation again and again, as we find that not only is the real world waiting to be participated in, but an imaginary world as well. Our imaginations are ignited as we contemplate what is and what could be. Through these books we experience a profound, life-altering extension of our being, and our students will not be left the same.

Literary novels are naturally an important piece of the 1,000 Good Books list. The selection of authors are truly delight-full, from the picture books of the Nursery Years to the novels we read every other year after. Senior also included some short stories on the list that you will see assigned in the later half of the School Years.

Nursery School

Early Years

For the preschool years, we do not read novels but rather their pre-requisite, beautiful picture books. I would recommend beginning with Potter, Greenway, and Caldecott (we might call these three authors, in tandem with *Mother Goose*, the “core literary curriculum” of the early years), and then expanding your library from there as you are able.

*The Complete Tales of Beatrix Potter**

A Apple Pie by Kate Greenway

Birthday Book by Kate Greenway

Marigold Garden by Kate Greenway

Under the Window by Kate Greenway

Picture Books by Randolph Caldecott (There are 16 books in this series, but many are out of print)

Christine’s Picture Book by Hans Christian Andersen

The Pied Piper of Hamelin by Robert Browning

¹⁵⁹ Northrop Fry, *The Educated Imagination* (Bloomington: Indiana University Press, 1964), 55.

¹⁶⁰ Northrop Fry, *The Educated Imagination* (Bloomington: Indiana University Press, 1964), 54.

John Gilpin's Ride by William Cowper
The Pobble Who Has No Toes by Edward Lear
The Quangle Wangle's Hat by Edward Lear
The Bad Child's Book of Beasts by Hilaire Belloc
Cautionary Tales for Children by Hilaire Belloc
Prince Rabbit by A. A. Milne

*See Appendix for individual titles

Year 1	Year 2
<p><i>Winnie the Pooh</i> by A. A. Milne <i>The House at Pooh Corner</i> by A. A. Milne <i>Story of Doctor Dolittle</i> by Hugh Lofting¹⁶¹ <i>The Voyage of Dr. Dolittle</i> by Hugh Lofting <i>Dr. Dolittle's Garden</i> by Hugh Lofting <i>The Wind in the Willows</i> by Kenneth Graham</p> <p>Free Reads <i>Dr. Dolittle's Zoo</i> by Hugh Lofting <i>Dr. Dolittle's Circus</i> by Hugh Lofting <i>Dr. Dolittle's Caravan</i> by Hugh Lofting</p>	<p><i>Jackanapes</i> by Juliana Ewing <i>The Jungle Book</i> by Rudyard Kipling <i>Lulu's Library</i> by Louisa May Alcott <i>Alice in Wonderland</i> by Lewis Carroll <i>Through the Looking Glass</i> by Lewis Carroll <i>Water Babies</i> by Charles Kingsley <i>Once On a Time</i> by A. A. Milne</p> <p>Free Read <i>Dr. Dolittle and the Green Canary</i> by Hugh Lofting</p>

School Years

Year 3	Year 4
<p><i>Pinocchio</i> by Carlo Collodi <i>Beauty and the Beast</i> by Charles Lamb <i>Heidi</i> by Johannes Spyri <i>Little Lord Fauntleroy</i> by Frances Hodgson Burnett <i>The Secret Garden</i> by Frances Hodgson Burnett <i>Black Beauty</i> by Anna Sewall <i>Jack and Jill: A Village Story</i> by Louisa May Alcott</p> <p>Free Reads <i>Chel: A Story of the Swiss Mountains</i> by Johannes Spyri <i>On Picket Duty</i> by Louisa May Alcott (Short Story) <i>Morning-Glories, and Other Stories</i> by Louisa May Alcott</p>	<p><i>Hans Brinker</i> by Mary Mapes Dodge <i>Tom Sawyer</i> by Mark Twain <i>The Prince and the Pauper</i> by Mark Twain <i>Marjorie Daw</i> by Thomas Bailey Aldrich</p> <p>Free Read <i>Aunt Jo's Scrapbag, Volumes 1-6</i> by Louisa May Alcott</p>

¹⁶¹ Senior listed 6 more Dr. Doolittle books on the 1,000 Good Books List: *Dr. Dolittle and the Green Canary*, *Dr. Dolittle's Circus*, *Dr. Dolittle's Garden*, *Dr. Doolittle's Caravan*, and *Dr. Dolittle's Zoo*. Due to time restraints, I was not able to assign them in the lesson plans, but I would encourage you to include them in family time or other parts of the day!

Year 5	Year 6	Year 7
<p><i>Oliver Twist</i> by Charles Dickens <i>Little Women</i> by Louisa May Alcott <i>Freckles</i> by Gene Stratton-Porter</p> <p>Free Reads See Appendix for titles by Louisa May Alcott, Gene Stratton-Porter, Thomas Bailey Aldrich, and James Fenimore Cooper</p>	<p><i>Huckleberry Finn</i> by Mark Twain <i>A Girl of Limberlost</i> by Gene Stratton-Porter <i>The Stillwater Tragedy</i> by Thomas Bailey Aldrich <i>The Pioneers</i> by James Fenimore Cooper <i>The Harvester</i> by Gene Stratton-Porter</p> <p>Free Reads See Appendix for titles by Louisa May Alcott, Gene Stratton-Porter, Thomas Bailey Aldrich, and James Fenimore Cooper</p>	<p><i>The Last of the Mohicans</i> by James Fenimore Cooper <i>A Daughter of the Land</i> by Gene Stratton-Porter <i>David Copperfield</i> by Charles Dickens</p> <p>Short Stories <i>The Little Violinist</i> by Thomas Bailey Aldrich <i>Two Bites at a Cherry With Other Tales</i> by Thomas Bailey Aldrich</p> <p>Free Reads See Appendix for titles by Louisa May Alcott, Gene Stratton-Porter, Thomas Bailey Aldrich, and James Fenimore Cooper</p>

Literature on Audio

Because these stories are written in dialects challenging for the inexperienced to read, I recommend you listen to them on audio. This way you can get the full effect of the beauty and the richness of their language.

Year 2	Year 3
<i>Just So Stories</i> by Rudyard Kipling	<i>Uncle Remus</i> by Joel Chandler Harris

Adventure Stories

In John Senior's experience, children follow a natural progression in their childhood when, as Father Francis describes, "The dreamer of fairytale worlds has awakened and entered into the concrete visible world. He suddenly feels that there is much to experience and figure out. He is drawn to adventure stories, extraordinary experiences of the ordinary world, such as are to be found in *Treasure Island*, *Huckleberry Finn*, etc."¹⁶² It is not that we should fully leave fairy tales behind, but it is a natural progression for School Children to want to see the wideness of the Real World and to embark on the grand adventures to be found in these novels' pages. At the same time, old-school science fiction like Jules Verne's *Journey into the Center of the Earth* appeals to a child's sense of Reality beyond his immediate experience. From *The Swiss Family Robinson* to *Tarzan*, these stories will satisfy the students' desire for a vast array of experiences while also teaching them geography, history, and more. Interestingly, Charlotte Mason included adventure stories under the subject of Geography for this reason. From John

¹⁶² Father Francis Bethel, *John Senior and the Restoration of Realism* (Merrimack: Thomas More College Press, 2016), 243.

Senior's perspective, we consider them primarily as the cultivation of a child's imaginative sense. It is in these stories that children can exult,

Where shall we adventure, to-day that we're afloat,
Wary of the weather and steering by a star?
Shall it be to Africa, a-steering of the boat,
To Providence, or Babylon, or off to Malabar?¹⁶³

Life really is a grand adventure. Thank God for stories like these to teach our children how to navigate the path.

Notebook: students can keep track of the protagonist's journey by having a notebook or binder to draw or you can print out maps for the student to chart the protagonist's course with a line as they go from place to place.

Year 4	Year 5
<i>Captains Courageous</i> by Rudyard Kipling <i>Penrod</i> by Booth Tarkington <i>Swiss Family Robinson</i> by Johann Wyss <i>Willis the Pilot</i> by Adrien Paul* <i>Smoky</i> by Will James <i>Penrod and Sam</i> by Booth Tarkington Free Reads <i>Penrod Jashber</i> by Booth Tarkington <i>Book of Cowboys</i> by Will James	<i>Treasure Island</i> by Robert Louis Stevenson <i>20,000 Leagues Under the Sea</i> by Jules Verne <i>Journey into the Center of the Earth</i> by Jules Verne <i>Tarzan</i> by Edgar Rice Burroughs Free Reads <i>From the Earth to the Moon</i> by Jules Verne <i>Voyages and Adventures of Captain Hatteras</i> by Jules Verne <i>Kim</i> by Rudyard Kipling <i>The Return of Tarzan</i> by Edgar Rice Burroughs <i>The Son of Tarzan</i> by Edgar Rice Burroughs <i>Jungle Tales of Tarzan</i> by Edgar Rice Burroughs
Year 6	Year 7
<i>Robinson Crusoe</i> by Daniel Defoe <i>Westward Ho</i> by Charles Kingsley <i>Jim Davis</i> by John Masefield <i>Masterman Ready</i> by Frederick Marryat <i>Around the World in 80 Days</i> by Jules Verne <i>Mr. Midshipman Easy</i> by Frederick Marryat Free Reads <i>On the Track</i> by Jules Verne <i>Hector Servadac</i> by Jules Verne <i>Mysterious Island</i> by Jules Verne	<i>Afloat and Ashore</i> by James Fenimore Cooper <i>Chessmen of Mars</i> by Edgar Rice Burroughs <i>Caesar Cascabel</i> by Jules Verne <i>Apache Devil</i> by Edgar Rice Burroughs <i>800 Leagues on the Amazon</i> by Jules Verne Free Reads <i>Back to the Stone Age</i> by Edgar Rice Burroughs <i>The Lighthouse at the End of the World</i> by Jules Verne <i>John Carter of Mars</i> by Edgar Rice Burroughs

* Listed under Johann Wyss on 1,000 Good Books List.

¹⁶³ Robert Louis Stevenson, "Pirate Story" in *A Child's Garden of Verses* (San Francisco: The Blue Lantern Studio, 1989), 16.

Shakespeare

After the Bible, there is no source that has influenced the English-speaking world more than the plays and poetry of Shakespeare. Hearkening back to an age much more deeply shaped by a Christian social imaginary, he possessed a powerful ability to open the eyes and ears of people to a world of complex interest, deeply human and charged with insight. Charlotte Mason extolled the value of reading Shakespeare, writing:

“And Shakespeare? He, indeed, is not to be classed, and timed, and treated as one amongst others,—he, who might well be the daily bread of the intellectual life; Shakespeare is not to be studied in a year; he is to be read continuously throughout life, from ten years old and onwards. But a child of ten cannot understand Shakespeare. No; but can a man of fifty? Is not our great poet rather an ample feast of which everyone takes according to his needs, and leaves what he has no stomach for? A little girl of nine said to me the other day that she had only read one play of Shakespeare’s through, and that was *A Midsummer Night’s Dream*. She did not understand the play, of course, but she must have found enough to amuse and interest her. How would it be to have a monthly reading of Shakespeare—a play, to be read in character, and continued for two or three evenings until it is finished? The Shakespeare evening would come to be looked on as a family festa; and the plays, read again and again, year after year, would yield more at each reading, and would leave behind in the end rich deposits of wisdom.”¹⁶⁴

What a beautiful idea it would be for families to gather around a couple nights a month to read Shakespeare. What if classical schools held Shakespeare festas a couple times each year? The IHP professors would be delighted by Mason’s vision. Nonetheless, we have to contend with the depleted soil of our own times. It is true that numerous idioms like a wild-goose chase, the green-eyed monster, too much of a good thing, and hundreds more little phrases are cultural leftovers from Shakespeare to us. But despite being a foundational element of the English language, the stories those words are situated in have largely been lost to the average American’s imagination. A quote like Hamlet’s once famous, “To be or not to be? That is the question...” dropped into a conversation is likely to go unidentified beyond a vague sense of familiarity, even by many adults. This is a sad reality, and one we must recover from as a culture. For this reason, Senior suggested the reading of narrative retellings of Shakespeare in the elementary years as preparation for an encounter with the Bard himself in sixth or seventh grade. *Tales from Shakespeare* by Charles and Mary Lamb is on the 1,000 Good Books list, and we will read (and even begin to re-read) it in Years 4 and 5. As an optional early introduction, I have listed *Beautiful Stories from Shakespeare* by Edith Nesbit as a read-aloud for Years 1-3. Because Nesbit is closer to us in time, her writing style is naturally easier to understand. While it is not at the top of the list, it is a beautiful early introduction to Shakespeare. Whether you include Nesbit from the beginning of formal lessons, or begin with the Lamb’s book in Year 4, these texts will provide students with familiar scaffolding for the wonderful plays they will read and watch later.

¹⁶⁴ Charlotte Mason, *Formation of Character* (Australia: Living Book Press, 2017), 226.

In Years 6 and 7 we will spend time going deep into a single Shakespeare play. This is not to discourage the reading of other Shakespeare plays throughout that time, but to cultivate an unhurried delight and enjoyment of that particular one. Encountering Shakespeare for the first time can be daunting to a young student, and this gentle pace will maximize their understanding and delight as they read and re-read, have conversations about the poetry and themes, and even watch a live performance or quality film version. Rather than have a prescribed schedule, I would encourage you to set aside 30-45 minutes a week in your timetable, even better if it can be in a group setting, to simply read and discuss at whatever pace suits you and your students. Remember, we want to maintain the poetic mode with our students. We are not analyzing what we read, or talking about Shakespeare from the perspective of literary criticism. Professor Dennis Quinn used the insightful analogy of enjoying a piece of fruit right off the tree versus dissecting it in a laboratory to remind us of why this is so important.

“Not that that sort of study is in itself necessarily a bad thing. It’s not the same thing—that’s what we want to say. If you apply those same scientific methods to the study of literature, then you are going to lose the fruit. You’re going to lose that, and you are going to substitute for the enjoyment of the perfection... another kind of enjoyment, which is the enjoyment of investigation. I won’t deny that investigation is interesting and has a certain pleasure about it, to investigate something. But it’s not the same thing, and it’s not as high a thing as the pleasure you receive from simply enjoying the story or the poem.”¹⁶⁵

We are receiving Shakespeare and the pleasure to be had through his characters, poetic verses, and insights into our souls. Senior recommended *The Comedy of Errors* as the ideal play to introduce in the School Years, so we will begin there. In Year 7 we will turn our attention to *A Midsummer Night’s Dream*, the play Charlotte Mason mentioned in the quote above. In keeping with the tradition of the IHP, it would also be extremely valuable to take your child to see Shakespeare plays, as you are able, on the stage. Truly, the reading of a play can never replace the immersive experience of watching his stories unfold before your very eyes. There are also some wonderful film versions (usually the very old ones).

Nursery School

Year 1	Year 2
<i>Beautiful Stories from Shakespeare</i> by Edith Nesbit	<i>Beautiful Stories from Shakespeare</i> by Edith Nesbit

School Years

Year 3	Year 4
<i>Beautiful Stories from Shakespeare</i> by Edith Nesbit	<i>Tales from Shakespeare</i> by Charles and Mary Lamb
<i>Tales from Shakespeare</i> by Charles and Mary Lamb	

¹⁶⁵ "Good Readings for Children 4." IHP Recordings. 2024. Video, <https://www.youtube.com/watch?v=EHzbOeAE-2E&list=PLa0Tg71BIRg8kX9qZvdXOPfKMBV4amC8h&index=4>.

Year 5	Year 6	Year 7
<i>Tales from Shakespeare</i> by Charles and Mary Lamb	<i>The Comedy of Errors</i> by William Shakespeare	<i>A Midsummer Night's Dream</i> by William Shakespeare

Child-Friendly Film Versions

The Comedy of Errors: The 1977 adaptation starring Judi Dench is available to watch for free [on Youtube](#).

A Midsummer Night's Dream: The 1935 adaptation produced by Warner Brothers or the 1981 BBC version directed by Elijah Moshinsky. The Warner Bros version includes Felix Mendelssohn's classical composition for the play, but does go off-script more frequently than the BBC version.

History

History is in the realm of Musical education, nurtured by wonder through the study of great men and absent of any kind of scientific analysis. History is, “a subject which should be to the child an inexhaustible storehouse of ideas, should enrich the chambers of his House Beautiful with a thousand tableaux, pathetic and heroic, and should form in him, insensibly, principles whereby he will hereafter judge of the behaviour of nations, and will rule his own conduct as one of a nation.”¹⁶⁶ Nonetheless, Senior’s philosophy was that the formal study of history was not suited to children in the Nursery, and in the School Years was best learned through historical fiction, autobiographies, memoirs, and historical essays.

The books chosen for reading aloud in the Nursery Years are not from the 1,000 Good Books list, and from a purist Senior perspective, ought to be considered purely optional. The D’Aulaire and James Baldwin books are beloved in the Charlotte Mason community, and for good reason, so I have included them as a gentle introduction to historical narratives for Nursery children.

In both the Nursery and School Years, children gain a sense of history best through the organic opportunities we are given to talk to them about our family heritage, tell them the stories behind patriotic music we sing, visit historical landmarks, take history tours, go to museums, attend historical reenactments, and share the stories behind commemorative holidays such as the 4th of July or Thanksgiving. In all of these we are connecting them, through sensory-rich experiences, relational conversations, and embodied celebrations, to the past. While we do not list it under history, the Church’s liturgical year is very much a part of this as our calendar is marked by the life of Christ and we commemorate saints on their feast day. We must remember that the integration of knowledge does not merely refer to books’ ability to integrate subjects within themselves but to the way subjects, like history, are integrated into all of life.

¹⁶⁶ Charlotte Mason, *Home Education* (Living Books Press, 2017), 279.

The life-integration approach to history is not something that can be outlined for your family in a generalized curriculum. The history of my family, comprised of Puritan Englishman, Norwegian Farmers, and German immigrants, may be very different from yours. But both you and I have a family ancestry that is worthy of getting to know, to learn the folk tales, traditions, and history of those whose blood runs in our veins. The freedom a low-maintenance history stream offers to a family is the freedom to get to know their own people and place first and foremost. It is common for state history to be taught in fourth grade, but why can't our child's knowledge of their state begin at the beginning with visits to local landmarks, reading any books you can about the natives who lived there (and thereby avoiding generalizations about all natives as if they were some monolithic group) and the settlers who came after (also not a monolith)? Our young country, though a baby compared to most other countries around the world, nevertheless contains more than we could ever come to know. What an adventure to start!

Historical Fiction

On the School Years portion of the 1,000 Good Books list, Senior includes a number of historical fiction books that form the “core” of our history stream. They are largely aimed at cultivating a child’s imaginative sense of the wideness of humanity in time and place. These stories are from all around the world, and they fall anywhere from Ancient Egypt to 20th century America. Charlotte Mason had a similar approach to John Senior, though she did include non-fictional history in all five years of her PNEU schools’ elementary curriculum. I think you will find, however, that while they had differences of application in the practical details of their schools, her teaching on the content of history studies in *Home Education* was most certainly in harmony with Senior’s principles. She wrote,

“The fatal mistake is in the notion that he must learn ‘outlines,’ or a baby edition of the whole history of England, or of Rome, just as he must cover the geography of all the world. Let him, on the contrary, linger pleasantly over the history of a single man, a short period, until he thinks the thoughts of that man, is at home in the ways of that period. Though he is reading and thinking of the lifetime of a single man, he is really getting intimately acquainted with the history of a whole nation for a whole age. Let him spend a year of happy intimacy with Alfred, ‘the truth-teller,’ with the Conqueror, with Richard and Saladin, or with Henry V.—Shakespeare’s Henry V.—and his victorious army. Let him know the great people and the common people, the ways of the court and of the crowd. Let him know what other nations were doing while we at home were doing thus and thus. If he come to think that the people of another age were truer, larger-hearted, simpler-minded than ourselves, that the people of some other land were, at one time, at any rate, better than we, why, so much the better for him.”¹⁶⁷

We return to the idea of being at home in the world, and we add to it being at home in the ways of any given time period. The first way we do this is by giving them imaginative stories in the realm of well-researched historical fiction. Rather than covering a work that outlines

¹⁶⁷ Charlotte Mason, *Home Education* (Australia: Living Books Press, 2017), 280-281.

the whole history of our country or a general history of the world we focus on individual people and come to know different historical periods through an immersive experience of fictionalized accounts. Laura Ingalls Wilder is a wonderful segway between history and fiction with her autobiographical fiction that is largely shaped by her personal experience but has creative license in the storytelling. G. A. Henty wrote a prolific number of historical fiction “boys books,” and they take up a large chunk of the 1,000 Good Books list. Remember, the goal of the list is not to read every single thing on it, but to introduce you to great authors and direct you to the best of their written works. Few children are likely to read all 100 of Henty’s historical fiction, but his list provides a vast array of interesting options to choose from. Students begin reading him in Year 4, and you will find his works alternated throughout the lesson plans with other quality historical fiction writers like Howard Pyle, Hamlin Garland, and Will James.

Sometime around Year 3 or 4 you may also want to have your student start keeping what Charlotte Mason called a Book of Centuries. This is a notebook with a timeline in it for students to make entries of important figures and events, as well as to draw illustrations of objects, art, etc. connected to a particular time period. My oldest has loved filling her Book of Centuries out, where she will document everything from what she is learning in her history studies, to saints we are celebrating, and even including family member’s births and my husband and I’s wedding. It is a beautiful practice to gain a sense of history and the way time marches on.

Nursery Years

Year 1	Year 2
<i>Pocahontas</i> by Ingri and Edgar D’Aulaire <i>Benjamin Franklin</i> by Ingri and Edgar D’Aulaire <i>Abraham Lincoln</i> by Ingri and Edgar D’Aulaire <i>Wings for Per</i> by Ingri and Edgar D’Aulaire <i>Leif the Lucky</i> by Ingri and Edgar D’Aulaire <i>Columbus</i> by Ingri and Edgar D’Aulaire	<i>George Washington</i> by Ingri and Edgar D’Aulaire <i>Buffalo Bill</i> by Ingri and Edgar D’Aulaire <i>50 Famous Stories Retold</i> by James Baldwin

School Years

Year 3	Year 4
<i>Little House in the Big Woods</i> by Laura Ingalls Wilder <i>Farmer Boy</i> by Laura Ingalls Wilder <i>Little House on the Prairie</i> by Laura Ingalls Wilder <i>On the Banks of the Plum Creek</i> by Laura Ingalls Wilder <i>By the Shores of Silver Lake</i> by Laura Ingalls Wilder Free Reads <i>The Long Winter</i> by Laura Ingalls Wilder <i>Little Town on the Prairie</i> by Laura Ingalls Wilder	<i>By England's Aid: or The Freeing of the Netherlands</i> by G. A. Henty <i>Main-Traveled Roads</i> by Hamlin Garland <i>Facing Death or The Hero of the Vaughan Pit: A Tale of the Coal Mines</i> by G. A. Henty <i>Prairie Folks</i> by Hamlin Garland <i>For the Temple: A Tale of the Fall of Jerusalem</i> by G. A. Henty <i>In the Reign of Terror: The Adventures of a Westminster Boy</i> by G. A. Henty

<i>These Happy Golden Years</i> by Laura Ingalls Wilder	Free Reads G. A. Henty books listed as Free Reads in the Appendix	
Year 5	Year 6	Year 7
<p><i>The Cat of Bubastes: A Tale of Ancient Egypt</i> by G. A. Henty</p> <p><i>Otto of the Silver Hand</i> by Howard Pyle</p> <p><i>The Lion of St. Mark: A Story of Venice in the Fourteenth Century</i> by G. A. Henty</p> <p><i>When London Burned: A Story of Restoration Times and the Great Fire</i> by G. A. Henty</p> <p><i>Winning His Spurs: A Tale of the Crusades</i> by G. A. Henty</p> <p><i>Both Sides the Border: A Tale of Hotspur and Glendower</i> by G. A. Henty</p> <p>Free Reads G. A. Henty books listed as Free Reads in the Appendix</p>	<p><i>By Conduct and Courage: A Story of Nelson's Days</i> by G. A. Henty</p> <p><i>Why the Chisholm Trail Forks, and Other Tales of the Cattle Country</i> by Andy Adams</p> <p><i>Captain Bayley's Heir: A Tale of the Gold Fields of California</i> by G. A. Henty</p> <p><i>The Spirit of Sweetwater</i> by Hamlin Garland</p> <p>Free Reads G. A. Henty books listed as Free Reads in the Appendix</p>	<p><i>Condemned as a Nihilist: A Story of Escape from Siberia</i> by G. A. Henty</p> <p><i>Cattle Brands</i> by Andy Adams</p> <p><i>Held Fast for England: A Tale of the Siege of Gibraltar</i> by G. A. Henty</p> <p><i>The Outlet</i> by Andy Adams</p> <p><i>One of the 28th: A Tale of Waterloo</i> by G. A. Henty</p> <p><i>The Treasure of the Incas: A Tale of Adventure in Peru</i> by G. A. Henty</p> <p>Free Reads G. A. Henty books listed as Free Reads in the Appendix</p>

In Year 5, we add a second history stream with autobiographies, memoirs, travel journals, and historical essays from the 1,0000 Good Books list. Again, we have Mason to encourage us that, “Whenever practicable, the child should get his first notions of a given period, not from the modern historian, the commentator and reviewer, but from the original sources of history, the writings of contemporaries.”¹⁶⁸

These are wonderful for putting students in touch with the personal accounts, reflections, and stories about the time the author was living in. After having read the fiction and poetry of authors like Rudyard Kipling or Louisa May Alcott, it is a fascinating peek behind the curtain of their lives to read the non-fiction that they gave to the world.

¹⁶⁸ Charlotte Mason, *Home Education* (Australia: Living Books Press, 2017), 285-286.

Historical Accounts

John Senior included a number of autobiographies, memoirs, and historical essays on his list, and so these will form their own scheduling stream for Years 5 through 7.

Year 5	Year 6	Year 7
<i>Lone Cowboy</i> by Will James <i>Story of a Bad Boy</i> by Thomas Bailey Aldrich <i>Stalky and Co.</i> by Rudyard Kipling	<i>The Amateur Emigrant</i> by Robert Louis Stevenson <i>Across the Plains</i> by Robert Louis Stevenson <i>Son of the Middle Border</i> by Hamlin Garland	<i>The Silverado Squatter</i> by Robert Louis Stevenson <i>The Trail of the Goldseekers</i> by Hamlin Garland <i>An Old Town by the Sea</i> by Thomas Bailey Aldrich <i>The Sketch-Book</i> by Washington Irving <i>Two Years Before the Mast</i> by Richard Henry Dana <i>Hospital Sketches</i> by Louisa May Alcott <i>Log of a Cowboy</i> by Andy Adams

The Chroniclers

Charlotte Mason advocated for the inclusion of the works of the Chroniclers in a School Years curriculum. The Chroniclers were medieval monks who kept historical records, intermingling fact with legend to make for reading that is bound to fascinate children.

“They are just the right thing for the children whose eager souls want to get at the living people behind the words of the history book, caring nothing at all about progress, or statutes, or about anything but the persons, for whose action history is, to the child’s mind, no more than a convenient stage.”¹⁶⁹

“One such old chronicle in a year, or the suitable bits of one such chronicle, and the child’s imagination is aglow, his mind is teeming with ideas; he has had speech of those who have themselves seen and heard; and the matter-of-fact way in which the old monks tell their tales is exactly what children prefer.”¹⁷⁰

I love the way this recommendation facilitates a direct relationship to Christians of the past and the history of the medieval period which goes widely unknown for many of us in the modern world. Now, the Chroniclers are a bit difficult to write into a uniform lesson plan because copies can vary greatly. It is preferable to find old, used copies of these books rather than facsimile reprints, though of course facsimile reprints will still get the job done. You will find the best versions we have found linked in the booklist spreadsheet that can be found in the appendix. I have scheduled one per year, working from the shortest to longest work, but you can go in whatever order you choose. The Chroniclers are great for reading aloud to the

¹⁶⁹ Charlotte Mason, *Home Education* (Australia: Living Books Press, 2017), 282.

¹⁷⁰ Charlotte Mason, *Home Education* (Australia: Living Books Press, 2017), 284.

whole family, so you can also keep it as simple as selecting one and reading it aloud together incrementally until it is finished.

There are many others, but these are the Chroniclers Mason specifically recommended for school-age children:

Ecclesiastical History of England by Bede (7th century)

Life of Alfred by Asser (9th century)

The History of the Kings of Britain by Geoffrey of Monmouth (12th century)

Chronicles of the Kings of England by William of Malmesbury (12th century)

Richard Coeur de Lion (Richard the Lion Heart) by Richard of Devizes (12th century)

The Life of St. Louis by Jean de Joinville (13th century)

School Years		
Year 3	Year 4	
Year 5	Year 6	Year 7
<i>Life of Alfred</i> by Asser		<i>The Life of St. Louis</i> by Jean de Joinville
<i>Richard Coeur de Lion</i> (Richard the Lion Heart) by Richard of Devizes	<i>The History of the Kings of Britain</i> by Geoffrey of Monmouth	<i>Ecclesiastical History of England</i> by Bede

Plutarch

Lastly, the place of Plutarch in our history stream comes directly down through the classical tradition and from Charlotte Mason, whose students began reading Plutarch in Year 4. It was in her first volume that she wrote, “Readings from Plutarch’s *Lives* will afford the best preparation for the study of Grecian or of Roman history.”¹⁷¹ Not only does it give a wonderful introduction to historic biographies and legends, it instructs our students in the wisdom of the ages regarding virtue and vice, courage and cowardice, and more. It was St. John Chrysostom who exhorted parents:

“Let us guide the conversation to the kingdom of heaven and to those men of old, pagan or Christian, who were illustrious for their self-restraint. Let us constantly flood his ears with talk of them.”¹⁷²

While Plutarch’s *Lives* are indeed about pagans, they nevertheless contain numerous examples worthy of imitating (along with other cautionary examples). We want our students to receive these examples into their souls, and to begin a thoughtful discourse as they begin to

¹⁷¹ Charlotte Mason, *Home Education* (Australia: Living Book Press, 2017), 188.

¹⁷² St. John Chrysostom, “Address on Vainglory” in *The Great Tradition: Classic Readings on What It Means to Be an Educated Human Being* (Washington D. C.: Regnery Gateway, 2009), 203. Kindle.

think about the weight of men's actions, the influence of one citizen upon another, and what it means to be a just or unjust leader. While I originally set out thinking guides would be necessary, I find that the philosophy of the poetic mode brought me back to a plain reading of the man himself, without the frills of vocabulary guides or edited versions. There is no need to have a guide answering questions you haven't asked. Will you understand everything in Plutarch? Of course not. But there is plenty that is still comprehensible to those who come to the *Lives* as Plutarch novices.

I will note that there can be mature topics that come up in reading Plutarch, and you have to discern how you deem best to handle that. This is one text that I would encourage you, as the teacher, to pre-read ahead of classes with your students so that you can determine how to navigate sensitive topics. For example, in the very first life, it is mentioned off-handedly that Theseus raped women, and that this was a blight on his moral record. Ahem. Indeed. In our class, I read aloud while students follow along in their own copy, so there was no way for me to edit it out. I simply read the sentence, and kept reading for a bit, until we landed on a more savory section to narrate and discuss. Not one of the fourth graders noticed, likely because none of them know what that is. If they had noticed and asked what that meant, I would have given a general comment that Theseus acted like he was married with women who did not want to be with him. On the other hand, in the life of Romulus it is alluded to that his mother became pregnant with him and his brother through an encounter with the god, Mars. In that case, Plutarch is fairly vague, but the students were in tune to the fact that these babies were made out of wedlock and brought it up in their narrations. Their language was rudimentary and child-like, as is suited to their age. Like the evil in fairy tales, they understood intuitively that this was morally wrong without any comment from me. I let them make their observations, and then we kept going. Later on, we did reach a section that it was necessary for me to completely skip when Romulus leads his men to abduct and rape a group of women. I gave a generalized narration of what we were skipping and then we kept going. These situations have only come up three times in the entire school year, but it is the "risk" of reading directly from an unedited text that I thought it is only right to mention. I can sympathize with why some parents choose to use edited versions. While this has not been my approach on the basis that I want to use the closest texts I can to what was being read historically, that is an option for those who are more concerned about navigating these kinds of issues.

I schedule Plutarch as a part of our weekly tutorial class for 45 minutes a week, though of course you could put it on your family's regular schedule at home instead. I also pulled excerpts from the comparison portion of the *Lives* to make a kind of catechism-like Q/A that we read through at the beginning of class. You can find this and other materials that I develop for our program, and our Plutarch class specifically, in *The Toolshed*. Right now students simply orally narrate as we read, and I will often make little drawing notes on a board for them to copy in their notebooks as a way to keep track of the storyline. Overall my approach to Plutarch has been straightforward and simple, and I think this is ideal for the poetic mode. We teachers lead the class to encounter the text as-is, and let it do the main work for us! We have been using the Dryden translation, because I bought an old set that happened to be that

before I knew that there were different translations. It is generally quite readable and has not posed major difficulties when it comes to vocabulary. Charlotte Mason's favorite Plutarch translator was Thomas North, so that is a great option as well. For the lesson plans, I am following the page numbers from the Dryden translation of Plutarch published by Modern Library Classics.

School Years

Year 4	Year 5
Theseus Romulus The Comparison of Romulus with Theseus	Lycurgus Numa Pompilius The Comparison of Numa with Lycurgus
Year 6	Year 7
Solon Poplicola Comparison of Poplicola with Solon Themistocles Camillus*	Pericles Fabius The Comparison of Fabius with Pericles Alcibiades Coriolanus The Comparison of Coriolanus and Alcibiades

*The Comparison of Camillus to Themistocles has been lost in the corridor of time, so while you can still lead your class in a discussion to compare their lives, you will not find a comparison given in *Plutarch's Lives*.

Literary Fairy Tales (Bedtime Read Alouds)

It is invaluable to leave a modern, academic mindset behind and embrace this style of education as a way of life, which is why I have included bedtime read-alouds. For this time I chose literary fairy tales, that is, not stories from the oral tradition, but fantastical stories that have been deeply shaped by traditional fairy and folk tales. The beloved works of Hans Christian Andersen, George Macdonald, and C. S. Lewis fall into this category. Of the books listed below, all are taken from the 1,000 Good Books list except *The Chronicles of Narnia* books and *At the Back of the Northwind* by George Macdonald. Macdonald is noted a few times on the 1,000 Good Books list, and I can't help pointing you to another one of his works that is a family favorite. To Macdonald I cannot help but add his great disciple, C. S. Lewis. Now John Senior did not think Lewis was realistic enough in the Narnia books and thought they were too fanciful to appeal to children beyond the nursery. This is one opinion of his that I have to disagree with him on the basis of experience. Classical families around the world can testify to the enduring power of these stories and the impact they have on children and adults alike. Personally, I think families would do well to double back to the series every couple of years, allowing children to experience it in the Nursery, and then as School Children, and beyond. Due to the already-extensive reading list of Year 4 and beyond, I have left it to you to make selections from their literature or adventure novel streams to be read together as a family in the evening hour. Reading aloud to your children at night is one of the sweetest habits you can practice, calming their hearts and filling their souls, and it is a family practice worth keeping.

for as long as you have children and adolescents at home. There really is no sweeter way to end a day!

Year 1	Year 2	Year 3
<i>The Lion the Witch and the Wardrobe</i> by C. S. Lewis <i>Prince Caspian</i> by C. S. Lewis <i>The Voyage of the Dawn Treader</i> by C. S. Lewis <i>The Silver Chair</i> by C. S. Lewis <i>The Horse and His Boy</i> by C. S. Lewis <i>The Magician's Nephew</i> by C. S. Lewis <i>The Last Battle</i> by C.S. Lewis	<i>The Princess and the Goblin</i> by George Macdonald <i>The Princess and Curdie</i> by George Macdonald <i>At the Back of the North Wind</i> by George Macdonald	<i>Fairy Tales</i> by Hans Christian Andersen <i>Flower Fables</i> by Louisa May Alcott

Christmas Time Reads

If your family is anything like mine, December takes on a magical quality as you wait in the season of Darkness, anticipating the moment when the Light who guides our way to peace comes. We slip into a sort of eternal time where we can rest in the paradox that He has come, and He is coming. On the one hand, ordinary time marches on. There are reading and arithmetic lessons to be done. On the other hand, we feel the enchantment of Christmas Day drawing nearer. Some Christian traditions fast in the 40 days leading up to Christmas, building up the physical anticipation of their bodies to match the spiritual anticipation of this Holy Day. It is natural to want to turn to books that capture the spirit of this season, and there were a couple books from Senior's list that do just that. Like all of the books on the list, they are the kind that you will want to come back to again and again, year after year. To these I add only J. R. R. Tolkien's whimsical *Letters from Father Christmas*, which is both a visual delight and includes precious letters he wrote to his children year by year. Whether you add them to your lesson basket for December, or entirely set regular lessons aside for the gift making and wrapping and baking this season naturally brings, these books will direct the heart of your family towards the generous spirit manifested around the world during this time that we celebrate the greatest gift ever given to mankind, the Christ Child, God who became a man. May we keep the feast with joy!

All Years
<i>Letters from Father Christmas</i> by J. R. R. Tolkien <i>A Christmas Greeting: A Series of Stories</i> by Hans Christian Andersen <i>A Christmas Carol</i> by Charles Dickens <i>Cricket on the Hearth</i> by Charles Dickens

Art

John Ruskin said that, “Great nations write their autobiographies in three manuscripts, the book of their deeds, the book of their words and the book of their art. Not one of these books can be understood unless we read the two others, but of the three, the only trustworthy one is the last.”¹⁷³ Offering us bare insight into humanity, a people’s values, stories, and embodiment, no humanities curriculum would be complete with a proper experience of the arts. Art gives physical form to a culture’s loves. That is what is so horrifying about modern art; it exposes a movement towards chaos and a grotesque nihilism. By looking back at the paintings, drawings, and sculptures of the past we can enter into a time that assumed a divine ordering of the cosmos and sought order and harmony in images and forms. Even the philosophically degenerating renaissance had enough spiritual capital to preserve its arts for a few more hundred years. When we encounter beautiful art in the receptive mode of poetic knowledge, we will be conformed to a spiritual re-orientation that will fill our mind with images of Truth, Goodness, and Beauty. In *Home Education*, Charlotte Mason talks about the nurture of our students’ beauty sense, which is very much related to the poetic mode and the perceptive faculty.

“This brings us to another world of beauty created for us by those whose Beauty Sense enables them not only to see and take joy in all the Beauty there is, but whose souls become so filled with the Beauty they gather through eye and ear that they produce for us new forms of Beauty—in picture, statue, glorious cathedral, in delicate ornament, in fugue, sonata, simple melody. When we think for a moment, how we must admire the goodness of God in placing us in a world so exceedingly full of Beauty—whether it be of what we call Nature or of what we call Art—and in giving us that sense of Beauty which enables us to see and hear, and to be as it were suffused with pleasure at a single beautiful effect brought to our ear or our eye.”¹⁷⁴

This idea was further affirmed in a Parent Review article where a man named Thomas Rooper wrote, “In the study of art ‘liking comes by looking.’ Children cannot learn what a beautiful work of art really is unless they have an opportunity of seeing good specimens almost every day of their lives. A love for the study of beautiful things is gained by a slow process; it cannot be dinned into the mind like the multiplication table, it was never imparted by the rapid method of acquiring knowledge which is known as ‘cramming.’”¹⁷⁵

Rooper goes on to describe how we can put children in sympathetic relationship with a piece of art through well-written or well-spoken descriptions of what they are looking at. Additionally, if the painting is connected to a story, we may share the story or poetry behind it to deepen our students’ knowledge and relationship. Maybe we pause long enough to commit to memory a poem connected to the image we are enjoying. Slowly the children learn by

¹⁷³ John Ruskin, *St. Mark's Rest: The History of Venice* (New York: J. Wiley & Sons, 1885), 1.

¹⁷⁴ Charlotte Mason, *Home Education* (Australia: Living Book Press, 2017), 231.

¹⁷⁵ Thomas Rooper, “Art for Children” in *The Parents' Review*. [1890] Vol. 01, No. 04. 248.

<https://archive.org/details/p241-320PRv1n4/p247-254PRv1n4/page/n1/mode/2up?view=theater>

experience how truly integrated knowledge can be, of the mysterious way stories and art and history converge and sing to us with their unique voices in harmony. The goal of these elementary years is not analysis of the art, but to create an atmosphere of delight in Beauty, wherever we find it. We can tell them about those special people with Eyes to See called artists, and beckon them to look through the beams where they are shedding their light.

Senior did not prescribe a specific course of study, he simply encouraged families to visit art galleries and have as much real-life contact with art as you are able, always slowing down enough to really look and see, to listen to the inaudible voice of the artist as he communicates to us through an object. I have not yet traced the source in Senior's work, but I have seen online versions of the 1,000 Good Books List reference Kenneth Clark's popular work on art history titled *Civilization*. As students enter fifth or sixth grade, you might read through it together as a family over a couple years, looking at the illustrations provided inside.

I would commend to you Amy Steedman's book *Stories of the Painters*. She covers 32 painters from the various schools of art from Italian to English. Most Mason homeschoolers focus on one artist per term, and I find this gives us long enough to get to really know an artist. Because we cannot get to every artist in Steedman's book at this pace, I selected the most well-known artists from the list. By forming deep relationships with an artist and their work over the course of ten to twelve weeks, students are learning something about the whole of art in that time period, and that serves our ends very well.

When you're able, purchasing or printing art prints for your children is a lovely way to increase their delight. Children can get preciously possessive, "That's my *Madonna and Child*, Mama." But this should please us, because it signifies that they are taking that beauty into the Museum of their heart. For the sake of our local tutorial, I like to get each student a pack of our artist's prints from Simply Charlotte Mason or Riverbend Press, but you can just as easily print high resolution images of paintings off WikiArt.

How to do Artist Study

Art communicates. Notice communion in that word. Think of artist study as communing with the artist as he serves up a visual feast.

"What an artist gives people is first and foremost a certain profound, mystical thought about the world, man, and God. About the paths of God and the fate of man and the world. The artist offers people a kind of 'focused meditation,' revealed and unfolded in his melody, his sonata, his sonnet, his poem, his play, or his painting."¹⁷⁶

1. Optional: Begin by reading a portion of the artist's biography in Steedman.
2. Select a single print or image from the book to attend to for today's lesson.
3. The teacher can read or narrate a description of the painting, drawing the children's attention to notable features.
4. Encourage your students to look with the eyes of a lover on a print or image.

¹⁷⁶ Ivan Ilyin, "What is Art? An Essay" in *Foundations of Christian Culture* (Waystone Press, 2019), 51.

5. Allow them to linger over it for a couple minutes in silence. As much as is possible, try to nurture a contemplative, leisurely atmosphere.
6. Optional: Have them sketch some basic outlines in their notebook to solidify the image in their memory. Another option is to have them do a tableau, where the children get in position to model the painting and then hold the pose.

Below is a recommended schedule for following Amy Steedman's *Stories of the Painters*.

Nursery Years		
Early Years	Year 1	Year 2
The early years are not too soon to take your children to art galleries and museums, or to buy mini prints or postcards of classical art so they can hold the pictures in their hands. I'd even suggest laminating a few to hand to your toddler.	<u>The Italian School</u> Giotto Fra Angelico Sandro Botticelli	<u>The Spanish School</u> Velasquez Murillo Goya
School Years		
Year 3		Year 4
<u>The Flemish School</u> Hubert and Jan Van Eyck Hans Memlinc (alt. spelling: Memling)		<u>The Italian School, Cont.</u> Leonardo da Vinci Raphael Michaelangelo
<u>The German School</u> Hans Holbien		
Year 5	Year 6	Year 7
<u>The Dutch and Later Flemish Schools</u> Frans Hals Peter Paul Rubens Rembrandt Van Ryn	<u>The French School</u> Claude Lorrain Antoine Watteau Vigée Le Brun	<u>The English School</u> Joshua Reynolds John Constable Turner

Music

Composer Study

Naturally, the enjoyment of music, be it compositions or even instrument lessons, play a pivotal role in Musical education. Father Francis records Senior's daughter describing the atmosphere of their home, "We grew up with music. Long before Ravi Shankar was a guru for the sixties' generation, we heard him on our old player of the fifties. We listened to Beethoven, Mozart, Haydn and some earlier opera singers."¹⁷⁷ In Senior's vision for a boys school, he

¹⁷⁷ Father Francis Bethel, *John Senior and the Restoration of Realism* (Merrimack: Thomas More College, 2016), 135.

wanted them to learn Gregorian chants. Whether in the home or at school, lessons in music are to be there as we give our students the skills necessary to enjoy singing and playing for the rest of their lives.

I suspect developing a relational knowledge of musical compositions involves, at times, moving at a slower pace than many of us in the Charlotte Mason world are used to. Unlike art, which can be gazed upon for five to ten minutes (and the image as a whole is presented to us in an instant), musical compositions vary in length, and we want our students to encounter the pieces whole rather than in fragments. When they encounter the music (and at times, the moving visuals of the opera actors), we don't want anything to stand between them and it. These two goals, both to present it to our students as a whole and to not get in the way, make for interesting challenges unique to composer study.

For composer study lessons, we will work through *The Complete Book of Great Musicians* series by Percy A Scholes. We will use the first three volumes and Scholes intentionally increases the sophistication of each book to synchronize with the maturation of students as they grow. After reading a little bit from Scholes's biography on the composer of the term, you can then spend time listening to a piece or two as they are referenced. Sometimes this will take three minutes, other times it may take forty-five. Maybe you listen to it once, or maybe you listen to it daily for a week. Because the musical pieces will vary in length, composer study is less easy to fit into a one-size-fits-all timetable slot. I understand this may be exasperating for some plans, so maybe it is best to do this in the afternoons or evenings during leisure time. That may even have the positive effect of communicating to your children that you are a family that delights in music and that it is not confined to mere lessons! While I do not include them in the lesson plans to maintain the clarity of focusing on one composer per term, Scholes also has chapters where he explains different kinds of music, like folks songs and fugues, which would be fun to read as well. Of course, there are also many wonderful composer study packs for purchase online. For our tutorial group I read a little of the composer biography in Scholes each week, and then I utilize Simply Charlotte Mason's *Music Study with the Masters* that comes with a booklet and CD.

Lastly, I would add to all this, to attend as many live concerts as possible. Particularly religious music, such as Hildegard von Bingen's hymns or Gregorian chants, are meant to be heard in the walls of a church or monastery. Sadly, I do not have a book to recommend for you to teach children about the history of religious music, but I have had two books, *Real Music: A Guide to the Timeless Hymns of the Church* by Anthony Esolen and *Te Deum: The Church and Music* by Paul Westermeyer that could direct your personal studies of the topic, and you could organically bring your children in to enjoy the music you're learning about. Whatever it takes to preserve an atmosphere of delight and the cultivation of a love for music in your family is the best path to take. Most of all, let beautiful, old music fill the atmosphere of your home. It will order your souls!

Nursery Years

Early Years	Year 1	Year 2
Play classical music regularly and limit your children's exposure to low-quality, popular music that would train their ear away from beauty as much as possible.	<i>The Complete Book of Great Musicians</i> III. Henry Purcell IV. George Frederick Handel V. John Sebastian Bach	<i>The Complete Book of Great Musicians</i> VIII. Haydn IX. Mozart XI. Beethoven

School Years

Year 3		
<i>The Complete Book of Great Musicians</i> XIII. Robert Schumann XIV. Chopin XVII. Edward Elgar		
Year 5	Year 6	Year 7
<i>The Second Book of The Great Musicians</i> IX. Verdi XII. Debussy XV. Sullivan	<i>The Third Book of The Great Musicians</i> I. Brahms II. Cesar Franck IV. Tchaikovsky	<i>The Third Book of The Great Musicians</i> VI. Shakespeare the Musician VIII. Arne, the Composer of Rule, Britannia! IX. Sterndale Bennett X. Parry Chapters VI and VIII wouldn't take a whole term, but together could make up a single term of study.

Music Lessons

Whether it was a parent learning how to plunk out a few folk tunes on a piano, or a child learning to play the violin, the playing of musical instruments was central to the kind of home atmosphere Senior prayed families would cultivate. Rather than family evenings spent sitting staring absent-mindedly at a television, he envisioned nights of laughter and merriment as everyone gathered around a piano. Now, our family has nights of laughter around the television, so I am not personally suggesting the dichotomy that Senior did as if there are only two options and we are stuck to choose between them. But I think most of us could agree that our family would be blessed by more time spent in song, not less! For families who have it in the budget, investing in classical music lessons for your children is a wonderfully formative gift you can give to them.

Knowledge of the Universe

It was George Macdonald who said, “To inquire into what God has made is the main function of the imagination.”¹⁷⁸ Moderns often do not associate the natural world with the imagination, and yet from the perspective of poetic knowledge, there are few things more formative to the imagination than experiencing creation, both the earth and the heavens. Macdonald would go on to write, “No doubt the best beginning, especially if the child be young, is an acquaintance with nature, in which let him be encouraged to observe vital phenomena, to put things together, to speculate from what he sees to what he does not see.”¹⁷⁹ To nature study, we add the study of geography, building out the landscape and topography of a child’s imagination, and arithmetic, the cultivation of number sense and a well-nurtured perceptive faculty on the ordered nature of Reality. Lastly, star gazing played a unique role in the IHP as a source of inspiration and wonder, and we seek to imitate that model in our program. Bring all this together and you have an idea of what this realm is that we are calling Knowledge of the Universe.

Nature Study

Many mothers intuitively know that their children need time out-of-doors. This natural intuition is not arbitrary, but is connected to a God-ordained Reality that nature shapes our understanding of the world, causes us to glory in our Creator, and humbles us with an awareness of our own smallness when faced with the grand scale of things. Scriptures confirm the ability of creation to draw our hearts to worship the One who made it all. An imagination that has been stoked with the beauty and wonders of creation will never lack wood to burn on the altar of their hearts.

In Anna Botsford Comstock’s *Handbook of Nature Study* she wrote, “Nature-study cultivates the child’s imagination, since there are so many wonderful and true stories that he may read with his own eyes, which affect his imagination as much as does fairy lore; at the same time nature-study cultivates in him a perception and a regard for what is true, and the power to express it. All things seem possible in nature; yet this seeming is always guarded by the eager quest of what is true.”¹⁸⁰

I sympathize that some of us are not as outdoorsy as others. But as Charlotte Mason observed in her first volume, “Mothers work wonders once they are convinced that wonders are demanded of them.”¹⁸¹ When we humble ourselves, recognizing that we are not free to leave out of our children’s curriculum a component that God Himself sees as essential to spiritual life and worship, we will make a way. From the Nursery Years on up we should be making time for our little ones to get outdoors as much as possible. There is no happier place for a baby than underneath the shade of a tree looking up at the leaves. Charlotte Mason recommended

¹⁷⁸ George Macdonald, “The Imagination: Its Function and Its Culture” in *A Dish of Orts*. 3. Kindle.

¹⁷⁹ George Macdonald, “The Imagination: Its Function and Its Culture” in *A Dish of Orts*. 25. Kindle.

¹⁸⁰ Anna Botsford Comstock, *Handbook of Nature Study* (New York: Comstock Publishing, 1967), 1.

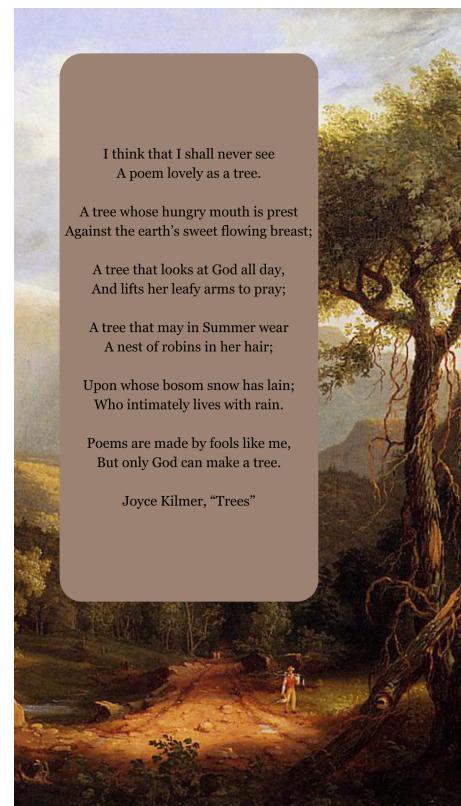
¹⁸¹ Charlotte Mason, *Home Education* (Australia: Living Books Press, 2017), 44.

six hours a day of outdoor time as an ideal to strive for. I confess that has never been totally possible for my family, living in the suburbs. I do not share Mason's ideal to disillusion those of us who are not able to make it a daily reality, but rather to impress upon us the importance of time out-of-doors so we do what we can. Maybe you begin with a bi-monthly nature club. Invite a friend to join you at a trail once a week. Find a nature reserve to spend an afternoon at, and bring a picnic. There is rest and delight to be had in embarking on a grand adventure to nowhere in particular with your children as you prioritize spending hours together outside. As you allow the beauty of God's world to capture your imagination, I can guarantee you will find yourself learning to love and savor the beautiful world God has made, and you will be making wonderful memories in the process.

As we embark on formal lessons, our approach to nature study is about developing the imagination of the child, and as such it is essential that we not descend into the analytical mode of experiment or analysis. Our focus is on attentive observation, taking long periods of time to make observations, to wonder, and to notebook.

"When a flower is taken apart and examined as a pistil, a stamen, stem, and petals, each part is seen exactly and a certain curiosity is indeed satisfied; however, curiosity is not wonder, the former being the itch to take apart, the latter to gaze on things as they are. Curiosity belongs to the scientific impulse and would strive to dominate nature; whereas, wonder is poetic and is content to view things in their wholeness and full context, to pretty much leave them alone. Stated as simply as possible, science sees knowledge as power; poetic knowledge is *admiratio*, love. In other words, take the student outside, regularly, and turn even a backyard into a laboratory of the open fields. Once again, textbooks at this level are a burden, they get between the student and admiration. Let them make their own notes and pictures, poems and stories, about what they have seen. Biology is the observation of living things, not dead things. And this includes all the elements of nature."¹⁸²

For nature study, simply get outside, in your backyard, neighborhood, and out on the trail, and begin lingering to watch and note what you see. In the first couple of years before a child can write, focus on having him attentively watch, sketch what he sees, and you can write his notes for him when he wants them. You should strive to get to the point where you know the names and information of the plants and animals you see everyday, so start close to home and work your way out from there. You will be amazed at how much your child learns



¹⁸² James Taylor, *Poetic Knowledge: The Recovery of Education* (New York: State University of New York, 1998), 169.

even if you focus on as few as one to two objects per week. At that pace, by the end of the elementary years your child will have learned over 150-300 plants, animals, cloud formations, etc. This does not have to be overwhelming, it just takes enough space in the schedule to get outdoors for intentional nature study a couple times a week, and to make the best use of that time with a good resource like Comstock's *Handbook of Nature Study*, local nature guides, or even apps like Picture This and iNaturalist. With each passing year your students' nature notebooks can begin increasing in sophistication as their drawing skills and notetaking improve. We want the students to develop their own interest in the world, and space in the schedule for observation and the practice of notebooking are wonderful tools to nurture that self-education.

For the lesson plans I have scheduled Years 1-4 to do at least one lesson a week from the *Handbook of Nature Study*, with Years 5-7 doing two per week. In contrast with the spontaneous nature study described above, doing these lessons can be a wonderful supplement that draws your child to notice points of fascination in the natural world that they may have otherwise left undetected. I recommend the color editions from Living Book Press, both for their much more usable size (the original handbook is quite a beast), and because they have wonderful color images to help with identification. You could even focus on one or two of these color editions per school year, and your students will learn about a wide range of topics in the process.

Normatively, in the Mason world, you will hear the recommendation to do school lessons in the morning and reserve afternoons for nature study and free exploration. I think this is a wonderful routine when your children are all school age. However, when you have more non-school age children than school age children, you may want to consider spending the mornings outdoors and using the afternoon to do lessons while the baby and toddlers nap. The climate where you live will also affect these decisions. Each family and unique season of life may look different, so you will have to find what works best to meet everyone's needs. But this is an area where, thankfully, there is a lot of flexibility.

Lastly, I have added some of Thornton Burgess's books as an optional natural history read-aloud. They are family favorites in our household, and are a great model of how to describe natural sights in a narrative fashion. Children love the charming stories about Mother Nature, Peter Rabbit, Danny Meadowmouse, and so many others, and they are learning all about the natural world from a literary perspective as well. Don't tell John Senior, but we even look up YouTube videos sometimes on the creatures we learn about in the stories. Overall, I have seen Burgess draw my children to delight in the wonders of God's world, both bringing fresh insight to the creatures we see everyday and intriguing interest to the ones that we cannot find in our backyard. For that reason, I commend it to you. Realistically we get through one chapter per week, which means that there are a few chapters left to read over the summer. This has never bothered us, because the line between formal lessons and breaks remain fuzzy as we normatively read good books and learn about the world regardless of season. But you may want to aim for twice a week if you prefer to leave your breaks more open.

With the expectation that students will begin to go deeper into their nature study lessons, notebooking, and records, I do not schedule Burgess books after Year 4. However, I do recommend students begin reading through *Keeping a Nature Journal* by Clare Walker Leslie and Charles. E. Roth. It is a very handy guide full of illustrations and examples that show students what this practice of nature journaling can become. Because pacing will look very different for each student, depending on their implementation of the exercises, I will put this book in the suggested timetable, but I will not plot a lesson plan schedule for it since I am convinced that it would be more annoying than anything else. A suggested schedule for Years 5-7 will look like two days notebooking and studying the *Handbook of Nature Study*, and one day working through *Keeping a Nature Journal*. In all three of these lessons, the reading is in tandem with real life observations and record keeping in their nature notebooks.

Nursery Years

Early Years	Year 1	Year 2
<i>The Language of Flowers</i> by Kate Greenway	<i>Handbook of Nature Study</i> by Anna Botsford Comstock <i>The Burgess Animal Book for Children</i> by Thorton Burgess Each week pick 1-2 natural topics (animal, plant, weather, stars, etc.) to observe, study, and notebook.	<i>Handbook of Nature Study</i> by Anna Botsford Comstock <i>The Burgess Seashore Book for Children</i> by Thorton Burgess Each week pick 1-2 natural topics (animal, plant, weather, stars, etc.) to observe, study, and notebook.

School Years

Year 3	Year 4
<i>Handbook of Nature Study</i> by Anna Botsford Comstock <i>The Burgess Bird Book for Children</i> by Thorton Burgess Each week pick 1-2 natural topics (animal, plant, weather, stars, etc.) to observe, study, and notebook.	<i>Handbook of Nature Study</i> by Anna Botsford Comstock <i>The Burgess Flower Book</i> by Thorton Burgess Each week pick 1-2 natural topics (animal, plant, weather, stars, etc.) to observe, study, and notebook.

Year 5	Year 6	Year 7
<i>Handbook of Nature Study</i> by Anna Botsford Comstock Each week pick 2 natural topics (animal, plant, weather, etc.) to observe, study, and notebook.	<i>Handbook of Nature Study</i> by Anna Botsford Comstock Each week pick 2 natural topics (animal, plant, weather, etc.) to observe, study, and notebook.	<i>Handbook of Nature Study</i> by Anna Botsford Comstock Each week pick 2 natural topics (animal, plant, weather, etc.) to observe, study, and notebook.

Geography

When we think about geography lessons, we need to think of it as building out the landscape and topography of a child's imagination. If they do not know where places are, the difference between an island and a peninsula, the relationship of the earth and sun, and so on, it will hinder their ability in the long run to form relationships across time and physical space. The agility of a child's mind makes learning geography facts practically useful and fairly easy to retain.

"There are virtues appropriate to childhood. Girls and boys are not little women and little men; and there are subjects and subject matters appropriate to childhood, others appropriate to youth and to maturity. It is more difficult for an adult to learn the names and dates of history, the continents and capitals in geography, or Latin paradigms, than for a child. If a child skips his geography, in order to discuss the political and military problems in Asia, he may never learn where Asia is; and he will suffer a consequent disorder, a disorientation, increasingly common, that forever warps his later political views."¹⁸³

We do not want our children to experience a lifetime of that mental disorder, we want them to have a clear image of the physical world stored in their mind, and so we include geography as a stream of knowledge we are seeking to transmit in our curriculum. Using Charlotte Mason's book *Elementary Geography*, our students will hear interesting lessons about geographical concepts, have the opportunity to embody what they are learning through small demonstrations and notebooking, and will be able to memorize key definitions. Like all the memorizing that we do in this curriculum, we situate that memorization after a time of organic reception and relationship to the ideas. Mason recommended that *Elementary Geography* be reviewed twice in the elementary years. Because of this, we will cover it slowly the first three years, followed by a faster-paced review that also includes memorization for Years Four and Five.

In Years four and five, the memorization process is simple. Every few lessons there is a group of sentences at the end of a chapter in a question and answer format for the students to learn and memorize. Simply read the answers together a couple times a week for a couple weeks, and they will easily retain the information. It is important that you confirm that your students have a solid understanding of the vocabulary being used. Following this program, by the time they are memorizing these sentences, it should be their second time through the book, so this should come fairly easy to them. I have included the full geography memory work in the Appendix for your reference, and you may want to make a photocopy for your student to have in-hand when you review each week. There are 125 questions (along with 25 additional map questions) total. The simplest way to break it up is for the students to read the questions and answers you have covered so far at the beginning of each lesson, and then as you progress and can confirm which previous work they have retained in their memory, you can then cycle a review of those questions every couple weeks.

¹⁸³ John Senior, *Death of Christian Culture* (Norfolk: IHS Press, 2008), 96-97.

You will notice some lessons are merely the reading of a poem. These gentler weeks are a wonderful opportunity to give extra attention to the memory work, to review any important maps, build a subject out of sand, or some other creative endeavor. Maybe you memorize one of the poems together as a class. We want God's world to come alive to our students, so we can embrace the opportunities these poems afford us to stop and notice the glories of the world, the weather, and the cosmos.

In Years 6 and 7, we no longer will follow a specific book for Geography. We will do map work, first of the United States in 6th grade, and then of the world in 7th. For non-US families, simply substitute your country's map for the US in Year 6. Additionally, you will find that the literature, adventure novels, and travel diaries from the 1,000 Good Book lists are bursting with geography and will be an organic, integrated continuation of this subject. Mason gives us a valuable description of how the integration of stories with mapwork is an ideal way to learn.

"The 'way' of this kind of teaching is very simple and obvious; read to him, or read for him, that is, read bit by bit, and tell as you read, Hartwig's Tropical World, the same author's Polar World, Livingstone's missionary travels, Mrs. Bishop's Unbeaten Tracks in Japan—in fact, any interesting, well-written book of travel. It may be necessary to leave out a good deal, but every illustrative anecdote, every bit of description, is so much towards the child's education. Here, as elsewhere, the question is, not how many things does he know, but how much does he know about each thing.

Maps must be carefully used in this type of work,—a sketch-map following the traveller's progress, to be compared finally with a complete map of the region; and the teacher will exact a description of such and such a town, and such and such a district, marked on the map, by way of testing and confirming the child's exact knowledge. In this way, too, he gets intelligent notions of physical geography; in the course of his readings he falls in with a description of a volcano, a glacier, a cañon, a hurricane; he hears all about, and asks and learns the how and the why, of such phenomena at the moment when his interest is excited."

While Mason gives examples of different books than the ones we use, the philosophy applies equally to the travel journals and autobiographies our students will read like *The Amateur Emigrant* by Robert Louis Stevenson and *Two Years Before the Mast* by Richard Henry Dana. You can have students keep a geography notebook for sketching or even a three-ring binder to hold maps and charts they make of the authors' journeys.

Additionally, in Year 6 we will do some simple map work for students to learn the states of our country using Kathy Troxel's music and optional map and workbook, *Geography Songs Workbook*. This is not the only way to do mapwork, but it is very affordable and I appreciate the way she teaches the states by region which is easier for memorization. If you do not purchase Troxel's map, you can simply take a blank US map, and laminate it for weekly use. Once a week, in a short mapwork lesson, review the song for the region your student is learning and have him memorize the location of two states. Troxel has options to learn just the states or the capitals and states together, so you can pick what you think is the best option

for your student. Each week, he should begin by filling out the map from memory with the states he has learned so far before reviewing the song, and to this he will then add the two new states of the week. To solidify the new states in his memory, check back in with him later in the week and have him point to the “states of the week” on a globe or map. The states will be listed for you in the lesson plans.

It will be the same process to learn the world map. In Year 7 we will cover Europe, at a rate of 1-2 countries per week, and wrap up the year in Central America. You will need to print and laminate a map of Europe (and later, of Central America) that is big enough for your student to write on. In the following years we will move on to learn the names and locations of countries on other continents. Cycling in regular review will help confirm this knowledge in the students’ memory, and this knowledge will be invaluable for the rest of their life.

Nursery Years

Year 1	Year 2
I. <i>How all things praise the Lord</i> (Montgomery) II. Our World Part I III. <i>The Sailor-boy's Gossip</i> (Eliza Cook) IV. Our World Part II V. <i>The Star</i> (Jane Taylor) VI. Our World and Other Worlds Part I VII. Our World and Other Worlds Part II VIII. <i>The Sunshine</i> (Mary Howitt) IX. Day and Night X. <i>The Blind Boy</i> (C. Cibber) XI. Poles and Axis XII. The Four Seasons Part I XIII. <i>The Voice of Spring</i> (Mary Howitt) XLI. The Oceans and Their Parts	VIV. The Four Seasons Part II XV. <i>Summer</i> (Gilman) XVI. <i>Harvest Thanksgiving</i> (Sir Henry Baker) XVII. <i>Winter</i> (Shakespeare) XVIII. Hot Countries and Cold Countries Part I XIX. <i>The Humming-bird</i> (Mary Howitt) XX. Hot Countries and Cold Countries Part II XXI. <i>The Land of Ice at the South Pole</i> (Coleridge) XXII. Parallel Lines XXIII. <i>Day-break</i> (Fletcher) XXIV. Sunrise and Sunset XXV. <i>Evening</i> (Fletcher) XXVI. Why the Sun Rises and Sets

School Years

Year 3	Year 4	Year 5
XXVII. Mid-day Lines XXVIII. The Points of the Compass XXIX. The Mariner's Compass XXX. The Plan of a Room XXXI. The Plan of a Town XXXII. Map of a County XXXIII. How Maps are Made XXXIV. The Surface of the Earth Part I XXXV. The Surface of the Earth Part II	I. <i>How all things praise the Lord</i> (Montgomery) II. Our World Part I III. <i>The Sailor-boy's Gossip</i> (Eliza Cook) IV. Our World Part II V. <i>The Star</i> (Jane Taylor) VI. Our World and Other Worlds Part I VII. Our World and Other Worlds Part II VIII. <i>The Sunshine</i> (Mary Howitt) IX. Day and Night	XXI. <i>The Land of Ice at the South Pole</i> (Coleridge) XXII. Parallel Lines XXIII. <i>Day-break</i> (Fletcher) XXIV. Sunrise and Sunset XXV. <i>Evening</i> (Fletcher) XXVI. Why the Sun Rises and Sets XXVII. Mid-day Lines XXVIII. The Points of the Compass XXIX. The Mariner's Compass

XXXVI. Highlands and Lowlands	X. <i>The Blind Boy</i> (C. Cibber)	XXX. The Plan of a Room
XXXVII. Rivers	XI. Poles and Axis	XXXI. The Plan of a Town
XXXVIII. Countries	XII. The Four Seasons Part I	XXXII. Map of a County
XXXIX. The Waters of the Earth Part I	XIII. <i>The Voice of Spring</i> (Mary Howitt)	XXXIII. How Maps are Made
XL. The Waters of the Earth Part II	XLI. The Oceans and Their Parts	XXXIV. The Surface of the Earth Part I
	VIV. The Four Seasons Part II	XXXV. The Surface of the Earth Part II
	XV. <i>Summer</i> (Gilman)	XXXVI. Highlands and Lowlands
	XVI. <i>Harvest Thanksgiving</i> (Sir Henry Baker)	XXXVII. Rivers
	XVII. <i>Winter</i> (Shakespeare)	XXXVIII. Countries
	XVIII. Hot Countries and Cold Countries Part I	XXXIX. The Waters of the Earth Part I
	XIX. <i>The Humming-bird</i> (Mary Howitt)	XL. The Waters of the Earth Part II
	XX. Hot Countries and Cold Countries Part II	

Year 6	Year 7
<p>Mapwork: The United States</p> <p>States and Capitals Poster</p> <p>Songs available on CD or iTunes.</p>	<p>Mapwork</p> <p>Term 1: The British Isles, Western Europe, Southern Europe</p> <p>Term 2: Southern Europe, Eastern Europe</p> <p>Term 3: Eastern Europe, Central America</p> <p>Geography Songs Workbook by Kathy Troxel</p> <p>Songs available on CD or iTunes.</p>

Stargazing

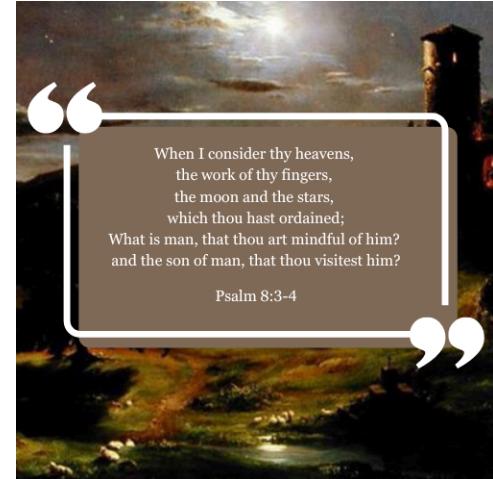
The unfortunate position of modern man is that he rarely looks up. It was Socrates who compared men like us to cattle who graze through life with heads down to the earth.¹⁸⁴ How many people today never behold the wonders of the Heavens that would so quickly propel their thoughts up to the Prime Mover of it all? It was looking up to the Heavens, in fact, that C. S. Lewis believed was an essential practice to shift one's mindset from modern to medieval. When describing the cosmic shift from modern man's conception of "space" that goes "far" and medieval man who perceived the "Heavens" as "high" he wrote,

"The facts are in themselves curiosities of mediocre interest. They become valuable in so far as they enable us to enter more fully into the consciousness of our ancestors by realising how such a universe must have affected those who believed in it. The recipe for such realisation is not the study of books. You must go out on a starry night and walk about for half an hour trying to see the sky in terms of the old cosmology. Remember that you now have absolute Up and Down. The Earth is really the centre, really the lowest place; movement to it from

¹⁸⁴ Plato, *The Republic*, 182. Kindle.

whatever direction is downward movement. As a modern, you located the stars at a distance. For distance you must now substitute that very special, and far less abstract, sort of distance we call height; height, which speaks immediately to our muscles and nerves. The Medieval Model is vertiginous.”¹⁸⁵

Vertiginous, to experience vertigo, a whirling loss of balance that might just shake you up enough to see Reality for the first time. We are often far too settled in our thoughts about the world. We treat knowledge like ducks to be kept in a row, and our sense of mystery and interest is lost. But when you look up, you are thrust out of yourself in a way you might not have expected. Have you ever noticed that in the scriptures the patriarchs, prophets, and even Christ Himself, prayed outdoors, standing up, with faces lifted upward? Have you ever prayed with your face uplifted to the sky? Awe and veneration fill your soul. You get a sense of proportion. I am so small, and the Heavens are so great. And I am praying to the One who is above them all. We are left with nothing but to worship. This is the magnetic power of the poetic mode, when we stop to behold a glory and receive it into our souls. Taylor described the experience of the IHP students saying,



“Night-time outings were organized for naked-eye star gazing where students learned to recognize several of the constellations and their main stars and the Greek stories that accompanied them... The senses and emotions were being called upon to experience the transcendentals of beauty, goodness, and truth, rather than offering mere definitions to be learned for an examination. Letting the stars... come in directly through their senses... was already accomplishing the end of poetic education.”¹⁸⁶

Does the simplicity of this practice strike you? I hope it does. Go outside, and look up. Read about the stories of constellations. Start trying to identify them. There are 88 constellations, 36 of which are visible in the northern hemisphere and 52 in the southern hemisphere. You would only need to learn 2-3 a school year to know all the ones visible where you live by the time your child graduates. And even if you only learned twelve, one per school year, but your children knew their stories and, most of all, had developed the poetic habit of looking up? That is certainly a good start. Begin where you are, and maybe your grandchildren or great grandchildren will learn the stories of the stars from the mouths of their parents as they lay on blankets looking up into the night sky without a book in sight because the stories are no longer a part of a curriculum but in their very souls.

Since most of us are not quite there yet, I do have a couple books to recommend for this topic. The first is *Star Stories* by Anita Ganeri. This is a child-friendly introduction to some of the constellations and their stories. For parents who want to go deeper, *Stare Lore: Myths, Legends,*

¹⁸⁵ C. S. Lewis, *The Discard Image* (Cambridge: Cambridge University Press, 1964), 98.

¹⁸⁶ James Taylor, *Poetic Knowledge: The Recovery of Education* (New York: State University of New York, 1998), 150.

and Facts by William Tyler Olcott is a hefty reference book for you to learn some of the myths and legends of the constellations that you could then orally narrate to your children. By Years 6 or 7 a student may be interested to begin reading those stories for himself. There is another book by Olcott, *A Field Book of the Stars*, that aims to teach someone how to identify the major constellations and read the map of the sky. While we will not begin a formal study of astronomy until the Adolescent Years, the field book is a good resource for students who are self-motivated with interest to learn more. Lastly, *The Handbook of Nature Study* also has lessons on stargazing in the final section titled, “Earth and Sky.” I cannot emphasize enough that the point is not to be reading books about the stars but to provide the opportunity for our children to be gazing at them with their own eyeballs on a regular basis. May we pause to wonder what they are, and be led to worship the One who knows the answer.

Arithmetic

You are to choose your own arithmetic curriculum. I encourage you to find one that will teach children good number sense (the oneness of one, fiveness of five, the multiplicity and wholeness of a fraction, etc.) and focus on the memorization of their addition, subtraction, multiplication, and division tables. Whatever math curriculum you do, the practice of arithmetic in real life is the most valuable means of teaching the *ideas* of math. Senior gave us these thoughts,

“Writing [is learned] by writing of real events; counting by counting real things, swimming by swimming in rivers, lakes, mud holes or surf; riding by riding with someplace to go; shooting by shooting at rabbits and squirrels.’ For example, regarding mathematics, here is how the gymnastic principle is applied: ‘Let children know what chickens are by seeing, hearing, chasing, being chased, and pecked before they count their eggs! The education expert says, ‘It makes no difference if it’s eggs, peanuts or stars! Two and two of anything is four’ – a mode of discourse college youth can handle, but abuse to six- to twelve-year-olds.”¹⁸⁷

Number sense and understanding the relationships between numbers and objects is the main objective of arithmetic lessons in these years. Students will greatly benefit from the memorization of their times tables once they have grasped the relationships between numbers and things so that they will be able to do their calculations in higher math studies more quickly. I am concerned by many math programs today who make it their aim to teach “critical thinking” in elementary school, overcomplicating arithmetic instruction as they take adolescent concepts and move them downward into childhood. Arithmetic lessons should be simple, straightforward, and not take up more than 20–30 minutes of a child’s day. Another issue of note is that, from a historical perspective, students did not begin arithmetic until what we call the third grade, or even later.

“Strange though it may seem at first, it is nevertheless quite clear that addition, subtraction, multiplication, and division—comparatively simple operations, which we inflict on our

¹⁸⁷ Father Francis Bethel, *John Senior and the Restoration of Realism* (Merrimack: Thomas More College Press, 2016), 243.

children while they are still quite young—were, in antiquity, far beyond the horizon of any primary school.”¹⁸⁸

A few experienced, older homeschool moms have shared their stories with me that “delaying” formal arithmetic lessons until third or fourth grade did not hinder their students at all. Oftentimes they took the modern approach of beginning arithmetic in first grade with their older children, and through observation and experience concluded that it would be more beneficial to take a slower approach with their younger children. In all cases, what they shared was that the students who began around 3rd or 4th grade mastered arithmetic concepts at a faster pace that “caught them up” within a couple years to their peers who began arithmetic in first grade. I am personally intrigued by this, as I consider how educators might slowly incorporate new study streams over the course of a few years as students move from the Nursery to School Years rather than start everything at once. But as my studies have been primarily related to the humanities and not mathematics, I share all this to give you some food for thought with the encouragement to do your own research.

Conclusion

That brings us to the end of the curriculum guide. I hope you are beginning to have a vision of how you can give students a poetic childhood that is rich in their human inheritance. In Part 3 I will give you lesson plans by grade and then provide you with information about the process by which you can utilize the curriculum guide to DIY the ideal curriculum plan for your unique family or classroom.

¹⁸⁸ H. I. Marrou, *A History of Education in Antiquity*, translated by George Lamb (Wisconsin: The University of Wisconsin Press, 1956), 158.

Part 3: Lesson Plans

The goal of these lesson plans is to give you an idea of what you could accomplish in a single year with one student. Practically speaking, mothers with multiple children will want to outline their family's curriculum path to combine as much as possible, and you will find worksheets here to do so. When a child comes into this curriculum at a grade later than Year 1, you can still simply start at the beginning of Bible, and Scripture Memory rather than hopping into the middle. Other books can be looped within certain grades, and you can read more about that below. These plans are to give you a general idea of how to move through the books in a timely manner that would mean covering many of the Nursery and School Years books from the 1,000 Good Books list, but it is the place of maternal prudence to determine the best number of books and pace for your particular children. Remember, our primary goal is teaching them arts (skills) rather than a universal content, and we aspire to nurture those skills in an atmosphere with plenty of leisure (restful contemplation).

What are lesson plans? These lesson plans are to show you what pace you would need to read to get to many of the books from the 1,000 Good Books list and the necessary lessons in other streams of knowledge. It is essential to understand this against the backdrop of Senior's emphasis on the value of re-reading a few Good Books rather than the necessity of "getting through" them all. I would encourage each mother teacher to find the right pace for her specific students, to be in tune to when moments of leisurely contemplation of what was just read is needed, and to embrace the value of re-reading in the culture of the family.

Why are the term lesson plans 10 weeks long when a traditional term is 12 weeks? In my experience it is a blessing to have a catch-up week attached to each term. Inevitably life happens, and things like field trips or sickness could easily set you "behind." Rather than experience that stress, why not plan your timetable for the human life you're living? Or at least that is my thought process. The second week without scheduled lessons is for exams.

What are exams? We take the idea of exams from Charlotte Mason's PNEU schools. Rather than being a test that students cram for, exam weeks in Mason's style are celebratory, reflective, and simple. It is a pause in the school year for students to remember and recite their memory work, to give narrations regarding the different books they covered, and to demonstrate progress in their skills such as drawing or Latin. It is a lovely week to look back and celebrate the accomplishment of all that has been enjoyed and learned so far, and it is ripe for creative potential. Some years my children's exams have been rather elaborate, with me typing up every answer, and with them making elaborate art work and doing diverse kinds of narrations such as clay and sketching. Other times we have received the exam week as a gentle reprieve and reflection where we had a few conversations and left it at that. Whatever is fitting for the season you're in, exams are to be a delightful time and not a burden. You can find examples and templates of other TCT family's exams in *The Toolshed*.

What does it mean to loop years? *The Children's Tradition* is structured in such a way that teachers can easily combine Years 1 and 2, 3 and 4, and 5 through 7 to form a lesson plan loop

of the humane letters, nature study, and geography lessons within those combined grades. So whether it is a combo class of first and second graders, or a homeschool setting where you have two students in back-to-back grades, this is a great option to reduce the number of lessons being taught within a single context. Each of these loops has a natural jump in vocabulary and the level of difficulty in the content, but within the loop the content is interchangeable enough to combine students. Skills-based lessons, like reading lessons, written composition, and arithmetic are not as easily looped since students progress in their abilities from year to year, but sometimes you will have an older child who does better working “down” and a younger child who is eager to work “up,” and you can combine children in those cases as well. In a classroom setting, you may take turns pulling each grade to work on those skills-based lessons in smaller groups.

What is a Benediction Table? I use the term Benediction Table to describe what is popularly known as Morning Time in the homeschooling world. I got this from my friend, Autumn Kern, who has a particular gift for naming things. A benediction is a blessing, and that is exactly what that time is meant to be. If you are interested in learning more about the Benediction Table, or to participate in a wonderful Mother’s Education group, you can find Autumn’s work in the Common House network and The Commonplace Youtube channel. May you be reminded and reoriented to bless whenever you see those words.

What is a timetable? A timetable is the term commonly used by Charlotte Mason homeschoolers to refer to the weekly lesson schedule. You will find examples of a traditional lesson schedule for each grade in the suggested timetables.

How are Purchase Lists organized? The Purchase Lists are set up to tell you what books, programs, and notebooks you will need for the school year. When applicable, books are listed for the term they need to be bought, though they may continue being scheduled in following terms. If the book is not listed by term, it is used for the whole school year.

What are the notations under each book stream in the lesson plans referring to (for example: “2x a week”)? I put these notes in the lesson plans to aid families who are DIYing their family’s timetable. This way you know how many times a week you should timetable a specific knowledge stream. You may notice that sometimes, following the recommended pacing for the timetable would mean you are very likely to finish an assigned chapter or book “ahead” of schedule. For example, in Year 1, I only assign 2-3 Shakespeare stories per term, but if you were to read *Beautiful Stories from Shakespeare* once a week for twenty minutes per week as suggested in the timetable (remember, that 20 minutes includes narration time), you may finish the story in 1-2 weeks and be left with 1-2 weeks where that slot of your timetable is open. There are two options here. Assuming you are not feeling rushed and are taking sufficient time for narrations, the one that I recommend is that you just keep going in the book. If you finish the book “early,” you could go back and read it again! The second option, which may be a welcome relief to families who are struggling to get to everything, is to use those free spaces in the timetable to catch up on other lessons or read-alouds. As a general rule, you will notice that I put buffers all over the place, whether in the timetable, the term

schedules, or somewhere else, and that is quite simply because I am a busy mom of six who is often pregnant and usually “behind” on something. Instead of lesson planning or timetabling a system I will never be able to follow, I try to keep things roomy and doable. No two families look the same, and so whether you’re someone who gets to read and reread these books many times, or by the mercy of God you stumble your way through reading some of them just once, the goal for any one of us is to simply do the best we can in our unique circumstances.

What is loop scheduling? One method that often works better for families who cannot follow a rigid schedule is to implement lesson loops. You do this by forming a “loop” of a few lessons that share a single spot on the timetable (and for added flexibility you can schedule an extra day in your timetable as a “catch-up”). In a traditional schedule, you will assign a lesson to a specific day. You will find that kind of schedule in the suggested timetables, and it looks like this:

Traditional Schedule

Monday	Tuesday	Wednesday	Thursday	Friday
10 am: History	10 am: Geography	10 am: History	10 am: Burgess	

In a loop schedule you take lessons in your schedule that don’t need to be done daily and put them in a loop so that if you miss one day, you can just pick up where you left off the next time that loop is on your schedule. It looks something like this:

Loop Schedule

Monday	Tuesday	Wednesday	Thursday	Friday
10 am: Hist/Geo/Hist/Burg Loop				

If you have a lesson loop, missing a day is no big deal because you just keep moving forward with the next lesson of the loop the next time the loop is scheduled. It is a flexible approach that also helps you keep making progress in the lessons. As an example, one term when I was following a traditional schedule I realized we had missed Geography four weeks in a row due to the Tuesday afternoons when I had scheduled it being a difficult spot for my baby multiple weeks in a row. It was situations like this that convinced me of the value of loop schedules, particularly for families with life factors that lead to inevitable interruptions or a degree of unpredictability in their schedule.

What is a tutorial day? You will notice in the suggested timetables that I label Day 5 as a “Tutorial Day.” It is very common for homeschool families to do school at home four days a week, and then to join up with other homeschoolers for class one day a week. I made the suggested schedule to model what that might look like for a TCT family, and to show what subjects are ideal for single-day programs. A tutorial day specifically is a “day with a tutor.” To see an example of this kind of program, you can view my local tutorial’s website at

kalosclassical.com. Tutorial days differ from co-ops in that they usually have paid teachers (tutors), and may have a drop-off option. However, a tutorial can simply refer to a day with a tutor, paid or unpaid (and sounds just a little more classical, if I do say so myself). Another common expression used to describe homeschool day programs is a co-op, which is shorthand for a “cooperation” of mothers. Generally these are run by volunteers for low or no cost. Even if your family is not a part of any day program with other students and families, I’d encourage you to still implement something special for that fifth homeschool day, ending your week on a leisurely note.

Where do narrations fit into the schedule? When you see a 20 minute lesson schedule, the time allotment should be suited to read aloud the assigned portion while also pausing regularly for narrations.

Are there different kinds of narrations? Historically, narration referred to the oral paraphrases that you read about in the composition section. Today it is common to see this idea expanded to include acting narrations where students reenact a scene, or play dough/clay narrations where students build a model of something from the reading, or drawing narrations where they sketch a scene in a notebook. While I would not say these forms of narration are essential, and we do want the oral paraphrases to be the primary type of narration we use in day-to-day lessons, all of these are fun ways to change things up if lessons are feeling stagnant, or fun alternatives to utilize in tutorial programs.

When should my student start reading some of his school books independently? This is a highly individualized topic, since some students start grabbing a novel to read on their own as early as 2nd grade, while others may not be interested or ready for independent reading until 4th grade or beyond. In a Mason framework, it is typical for all lessons to be read aloud in Years 1-3, and then to begin incorporating independent reading after that. If you have followed this model, then introducing 1-2 independent books in Year 4 is a good start, and then you can work up from there. A good half-way option is for a student to listen to an audiobook while they follow along in their novel. Ultimately, you as the parent will need to gauge how much independent reading is suitable for your particular child.

TCT Color Code

	All Years
	Early Years
	Year 1 (1st Grade)
	Year 2 (2nd Grade)
	Year 3 (3rd Grade)
	Year 4 (4th Grade)
	Year 5 (5th Grade)
	Year 6 (6th Grade)
	Year 7 (7th Grade)

Benediction Tables

This is an example of the “Nursery School” I do with my pre-school age children before I start the school day with my older ones. It is similar to an early version of Morning Time (i.e. a Benediction Table) that I began with my oldest when she was around three years old. While I began this practice with my oldest, I did not automatically introduce Nursery School with my younger children when I began her formal lessons. But after a season of noticing my younger children were being fussy and clingy when I was trying to lead the older children in their Benediction Table and lessons, I realized that a key to success in our homeschool day was to fill up my little one’s emotional cups *before* I began formal lessons with my older children. Now I take my younger children into the living room for Nursery School while the big kids clean up breakfast, and this has had a qualitative difference in the atmosphere of our home. Whether you only have little ones, or you have a mix of formal students with babies and toddlers, this is a simple, lovely practice to incorporate into the beginning of your day that will impress beauty upon their souls, gently store up good words and songs in their memories, and facilitate the bonding that is so important in this season.

Nursery School
Pray The Lord’s Prayer.
Sing a hymn or a familiar song from church.
Tell or read a Bible story w/ <i>Dore Bible Illustrations</i> .
Read Mother Goose rhymes or other poetry.
Sing ABC Scripture Songs
Read Nursery Years books.
Choose a concluding activity: Play a nursery game. Look at a piece of art together. Dance to a piece of classical music.

Nursery Game Ideas: Ring Around the Rosy, Simon Says, Hide and Seek, Red Light/Green Light, Duck, Duck Goose, Row Your Boat

ABC Scripture Songs: We have used an old CD of songs that I bought when my oldest was just a toddler and is no longer available, but there are a number of options available on iTunes, Youtube, etc. You also could substitute another kind of Scripture song or a passage of Scripture you want to memorize without music in this spot.

School Years Benediction Time Table

Monday	Tuesday	Wednesday	Thursday	Friday
Prayer (5)	Prayer (5)	Prayer (5)	Prayer (5)	Prayer (5)
Sing Psalm (5)	Folk Song (5)	Sing Psalm (5)	Folk Song (5)	Sing Psalm (5)
Old Testament Reading (10)	Old Testament Reading (10)	Old Testament Reading (10)	Old Testament Reading (10)	Old Testament Reading (10)
Poetry Reading and Recitation (10)	Spiritual Formation (20)	Poetry Reading and Recitation (10)	Spiritual Formation (20)	Poetry Reading and Recitation (10)
Aesop / Gesta (10)	Scripture Recitation (5)	Aesop / Gesta (10)	Scripture Recitation (5)	Aesop / Gesta (10)
Scripture Recitation (5)		Scripture Recitation (5)		Scripture Recitation (5)

A Prayer of St. Benedict

Gracious and Holy Father, give us the wisdom to discover You, the intelligence to understand You, the diligence to seek after You, the patience to wait for You, eyes to behold You, a heart to meditate upon You, and a life to proclaim You, through the power of the Spirit of Jesus, our Lord. Amen.

Benediction Table

Year 1

Term 1

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Scripture Memory 5x per week	Psalm 1:1 □□□□□	Psalm 1:2 □□□□□	Psalm 1:3 □□□□□	Psalm 1:4 □□□□□	Psalm 1:5 □□□□□	Psalm 1:6 □□□□□	Review □□□□□	Matthew 5:1 □□□□□	Matthew 5:2 □□□□□	Matthew 5:3 □□□□□
Psalm Sing 3x per week	“37C” □□□	□□□	□□□	□□□	□□□	“14A” □□□	□□□	□□□	□□□	□□□
Folk Song 2x per week	“Yankee Doodle” □□	□□	□□	□□	□□	“Polly Wolly Doodle” □□	□□	□□	□□	□□
Old Testament 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Reading 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Recitation 3x per week	“Nose, Nose, Jolly Red Nose” □□□	□□□	Review	“Bed in Summer” □□□	□□□	□□□	□□□	□□□	□□□	Review
<i>Aesop's Fable</i> 3x per week	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□
<i>The Parent's Assistant</i> 2x per week	“The Orphans” □ Pages 5-8 □ Pages 9-12	□ Pages 13-15 □ Pages 16-19	□ Pages 20-22 □ Pages 23-24	“Lazy Lawrence” □ Pages 25-27 □ Pages 28-30	□ Pages 31-33 □ Pages 34-37	□ Pages 38-40 □ Pages 41-44	□ Pages 45-48 “The False Key” □ Pages 49-51	□ Pages 52-54 □ Pages 55-57	□ Pages 58-60 □ Pages 61-63	□ Pages 64-67 □ Pages 68-69

Benediction Table

Term 2

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Scripture Memory 5x per week	Matthew 5:4 □ □ □ □	Matthew 5:5 □ □ □ □	Matthew 5:6 □ □ □ □	Matthew 5:7 □ □ □ □	Matthew 5:8 □ □ □ □	Matthew 5:9 □ □ □ □	Matthew 5:10 □ □ □ □	Matthew 5:11 □ □ □ □	Matthew 5:12 □ □ □ □	Matthew 5:13 □ □ □ □
Psalm Sing 3x per week	“42D” □ □ □	□ □ □	□ □ □	□ □ □	□ □ □	“42C” □ □ □	□ □ □	□ □ □	□ □ □	□ □ □
Folk Song 2x per week	“Oh, Watch the Stars” □ □	□ □	□ □	□ □	□ □	“Home on the Range” □ □	□ □	□ □	□ □	□ □
Old Testament 5x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Poetry Reading 5x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Poetry Recitation 3x per week	“There was an Old Woman Tossed Up in a Blanket” □ □ □	□ □ □	□ □ □	□ □ □	Review	“Singing” □ □ □	□ □ □	□ □ □	□ □ □	Review
<u>Aesop's Fable</u> 3x per week	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □
<u>The Parent's Assistant</u> 2x per week	“Simply Susan, Chapter 1” □ Pages 71-73 □ Pages 74-77	□ Pages 78-80 □ Pages 81-83	□ Pages 84-86 □ Pages 87-89	□ Pages 90-93 □ Pages 94-96	“Simply Susan, Chapter 2” □ Pages 97-99 □ Pages 100-102	□ Pages 103-105 □ Pages 106-109	□ Pages 110-112 □ Pages 113-115	□ Pages 116-118 □ Pages 119-121	□ Pages 122-124 □ Pages 125-127	

Benediction Table

Term 3

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Scripture Memory 5x per week	Matthew 5:14 □ □ □ □	Matthew 5:15 □ □ □ □	Matthew 5:16 □ □ □ □	Matthew 5:17 □ □ □ □	Matthew 5:18 □ □ □ □	Matthew 5:19 □ □ □ □	Matthew 5:20 □ □ □ □	Matthew 5:21 □ □ □ □	Matthew 5:22 □ □ □ □	Review □ □ □ □
Psalm Sing 3x per week	“72E” □ □ □	□ □ □	□ □ □	□ □ □	□ □ □	“41B” □ □ □	□ □ □	□ □ □	□ □ □	□ □ □
Folk Song 2x per week	“Star-Spangled Banner” □ □	□ □	□ □	□ □	□ □	“Clementine” □ □	□ □	□ □	□ □	□ □
Old Testament 5x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Poetry Reading 5x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Poetry Recitation 3x per week	“One Misty, Misty Morning” □ □ □	□ □ □	□ □ □	Review	“Knight in Armour” □ □ □	□ □ □	□ □ □	□ □ □	□ □ □	Review
<i>Aesop's Fable</i> 3x per week	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □
<i>The Parent's Assistant</i> 2x per week	“The White Pigeon” □ Pages 129-131 □ Pages 132-135	□ Pages 136-139	“The Birthday Present” □ Pages 141-143 □ Pages 144-147	□ Pages 148-151 □ Pages 152-154	“Eton Montem” □ Pages 155-158	□ Pages 158-163 □ Pages 164-168	□ Pages 168-172 □ Pages 172-175	□ Pages 176-180 □ Pages 180-182	□ Pages 183-184 □ Pages 184-188	□ Pages 188-192 □ Pages 192-196

Benediction Table

Year 2

Term 1

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Scripture Memory 5x per week	Psalm 23:1 □□□□□	Psalm 23:2 □□□□□	Psalm 23:3 □□□□□	Psalm 23:4 □□□□□	Psalm 23:5 □□□□□	Psalm 23:6 □□□□□	Matthew 5:23 □□□□□	Matthew 5:24 □□□□□	Matthew 5:25 □□□□□	Matthew 5:26 □□□□□
Psalm Sing 3x per week	“7A” □□□	□□□	□□□	□□□	□□□	“5C” □□□	□□□	□□□	□□□	□□□
Folk Song 2x per week	“This Land is My Land” □□	□□	□□	□□	□□	“Oh, Susanna” □□	□□	□□	□□	□□
Old Testament 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Reading 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Recitation 3x per week	“Boys and Girls Come Out to Play” □□□	□□□	□□□	□□□	“Pirate Story” □□□	□□□	□□□	□□□	□□□	□□□
<i>Aesop's Fable</i> 3x per week	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□
<i>The Parent's Assistant</i> 2x per week	“Forgive and Forget” □ Pages 197-200 □ Pages 201-203	□ Pages 204-206 □ Pages 207-211	“Waste Not, Want Not” □ Pages 213-216 □ Pages 217-220	□ Pages 221-224 □ Pages 225-228	□ Pages 229-231 □ Pages 232-236	“Old Poz” □ Pages 237-238 □ Pages 238-244	□ Pages 245-247 □ Pages 247-250	“The Mimic” □ Pages 251-253 □ Pages 254-258	□ Pages 259-262 □ Pages 262-265	□ Pages 266-268 □ Pages 269-270

Benediction Table

Term 2

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Scripture Memory 5x per week	Matthew 5:27 □ □ □ □	Matthew 5:28 □ □ □ □	Matthew 5:29 □ □ □ □ □	Matthew 5:30 □ □ □ □	Matthew 5:31 □ □ □ □	Matthew 5:32 □ □ □ □	Matthew 5:33 □ □ □ □	Matthew 5:34 □ □ □ □	Matthew 5:35 □ □ □ □	Matthew 5:36 □ □ □ □
Psalm Sing 3x per week	“38B” □ □ □	□ □ □	□ □ □	□ □ □	□ □ □	“62A” □ □ □	□ □ □	□ □ □	□ □ □	□ □ □
Folk Song 2x per week	“Rise Up, Shepherd...” □ □	□ □	□ □	□ □	□ □	“You're a Grand Ol' Flag” □ □	□ □	□ □	□ □	□ □
Old Testament 5x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Poetry Reading 5x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Poetry Recitation 3x per week	“Up in the Green Orchard” □ □ □	□ □ □	“The Land of Nod” □ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □
<u>Aesop's Fable</u> 3x per week	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □
<u>The Parent's Assistant</u> 2x per week	“The Mimic”, cont. □ Pages 271-274 □ Pages 275-278	“The Barring Out” □ Pages 281-284 □ Pages 285-289	□ Pages 290-293 □ Pages 294-297	□ Pages 298-301 □ Pages 302-305	□ Pages 306-309 □ Pages 310-312	□ Pages 313-316	“The Bracelets” □ Pages 317 □ Pages 317-320	□ Pages 321-324 □ Pages 325-328	□ Pages 329-331 □ Pages 332-336	□ Pages 337-340

Benediction Table

Term 3

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Scripture Memory 5x per week	Matthew 5:37 □ □ □ □	Matthew 5:38 □ □ □ □	Matthew 5:39 □ □ □ □ □	Matthew 5:40 □ □ □ □	Matthew 5:41 □ □ □ □	Matthew 5:42 □ □ □ □	Matthew 5:43-44 □ □ □ □	Matthew 5:45 □ □ □ □	Matthew 5:46 □ □ □ □	Matthew 5:47 □ □ □ □
Psalm Sing 3x per week	“114A” □ □ □	□ □ □	□ □ □	□ □ □	□ □ □	“107B” □ □ □	□ □ □	□ □ □	□ □ □	□ □ □
Folk Song 2x per week	“Wayfaring Stranger □ □	□ □	□ □	□ □	□ □	“I've Been Working...” □ □	□ □	□ □	□ □	□ □
Old Testament 5x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Poetry Reading 5x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Poetry Recitation 3x per week	“Mr and Mrs. Spikky Sparrow” Verse 1 □ □ □	□ □ □	□ □ □	□ □ □	“Fairy Bread” □ □ □	□ □ □	□ □ □	□ □ □	“Away, Pretty Robin” □ □ □	□ □ □
<u>Aesop's Fable</u> 3x per week	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □
<u>The Parent's Assistant</u> 2x per week	“The Little Merchants” □ Pages 341-345 □ Pages 346-349	□ Pages 350-354 □ Pages 354-357	□ Pages 358-361 □ Pages 362-365	□ Pages 366-368 □ Pages 369-372	□ Pages 373-377 □ Pages 379-383	□ Pages 384-387 □ Pages 388-392	“Tarlton” □ Pages 393-396 □ Pages 397-400	□ Pages 401-405 □ Pages 406-410	“The Basket Woman” □ Pages 411-415 □ Pages 416-419	□ Pages 420-424

Benediction Table

Year 3

Term 1

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Scripture Memory 5x per week	Psalm 16:1 ○○○○○	Psalm 16:2 ○○○○○	Psalm 16:3 ○○○○○	Psalm 16:4 ○○○○○	Psalm 16:5 ○○○○○	Psalm 16:6 ○○○○○	Psalm 16:7 ○○○○○	Psalm 16:8 ○○○○○	Psalm 16:9 ○○○○○	Psalm 16:10-11 ○○○○○
Psalm Sing 3x per week	“96D” ○○○	○○○	○○○	○○○	○○○	“95D” ○○○	○○○	○○○	○○○	○○○
Folk Song 2x per week	“Battle Hymn...” ○○	○○	○○	○○	○○	“Down in the Valley” ○○	○○	○○	○○	○○
Old Testament 5x per week	○○○○○	○○○○○	○○○○○	○○○○○	○○○○○	○○○○○	○○○○○	○○○○○	○○○○○	○○○○○
Poetry Reading 5x per week	○○○○○	○○○○○	○○○○○	○○○○○	○○○○○	○○○○○	○○○○○	○○○○○	○○○○○	○○○○○
Poetry Recitation 3x per week	“This is the Key” ○○○	○○○	○○○	○○○	○○○	○○○	○○○	○○○	○○○	○○○
<u>Aesop's Fable</u> 3x per week	○○○	○○○	○○○	○○○	○○○	○○○	○○○	○○○	○○○	○○○
Moral Tales, Vol 1 2x per week	○○	○○	○○	○○	○○	○○	○○	○○	○○	○○

Benediction Table

Term 2

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Scripture Memory 5x per week	Matthew 6:1 □□□□□	Matthew 6:2 □□□□□	Matthew 6:3 □□□□□	Matthew 6:4 □□□□□	Matthew 6:5□□	Matthew 6:6 □□□□□	Matthew 6:7 □□□□□	Matthew 6:8□□	Matthew 6:9-10 □□□□□	Matthew 6:11-12 □□□□□
Psalm Sing 3x per week	“28A” □□□	□□□	□□□	□□□	□□□	“117C” □□□	□□□	□□□	□□□	□□□
Folk Song 2x per week	“Jesus is Born in Bethlehem” □	□□	□□	□□	□□	“On Top of Old Smoky” □□	□□	□□	□□	□□
Old Testament 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Reading 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Recitation 3x per week	“The Wind” □□□	□□□	□□□	□□□	□□□	□□□	□□□	“The Hare” □□□	□□□	□□□
<i>Aesop's Fable</i> 3x per week	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□
<i>Moral Tales, Vol 1</i> 2x per week	□□	□□	□□	□□	□□	□□	□□	□□	□□	□□

Benediction Table

Term 3

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Scripture Memory 5x per week	Matthew 6:13-14 □□□□□	Matthew 6:15 □□□□□	Matthew 6:16 □□□□□	Matthew 6:17 □□□□□	Matthew 6:18 □□□□□	Matthew 6:19 □□□□□	Matthew 6:20 □□□□□	Matthew 6:21 □□□□□	Matthew 6:22-23 □□□□□	Matthew 6:24 □□□□□
Psalm Sing 3x per week	“110A” □□□	□□□	□□□	□□□	□□□	“145D” □□□	□□□	□□□	□□□	□□□
Folk Song 2x per week	“Hail Columbia” □□	□□	□□	□□	□□	“Shady Grove” □□	□□	□□	□□	□□
Old Testament 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Reading 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Recitation 3x per week	“Here We Come A-Piping” □□□	□□□	□□□	□□□	“The Fly” □□□	□□□	□□□	□□□	□□□	□□□
<i>Aesop's Fable</i> 3x per week	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□
Moral Tales, Vol 1 2x per week	□□	□□	□□	□□	□□	□□	□□	□□	□□	□□

Benediction Table

Year 4

Term 1

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Scripture Memory 5x per week	Psalm 19:1 □□□□□	Psalm 19:2 □□□□□	Psalm 19:3 □□□□□	Psalm 19:4 □□□□□	Psalm 19:5 □□□□□	Psalm 19:6 □□□□□	Psalm 19:7 □□□□□	Psalm 19:8 □□□□□	Psalm 19:9 □□□□□	Psalm 19:10 □□□□□
Psalm Sing 3x per week	“3B” □□□	□□□	□□□	□□□	□□□	“27A” □□□	□□□	□□□	□□□	□□□
Folk Song 2x per week	“America the Beautiful” □□	□□	□□	□□	□□	“Frankie and Johnny” □□	□□	□□	□□	□□
Old Testament 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Reading 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Recitation 3x per week	“Flower and Thorn” □□□	□□□	□□□	□□□	□□□	“Frost Work” □□□	□□□	□□□	□□□	□□□
<u>Aesop's Fable</u> 3x per week	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□
<u>Proverbs Stories</u> 1x per week	▫ “Kitty’s Class Day”	▫ “Aunt Kipp, I”	▫ “Aunt Kipp, II”	▫ “Psyche’s Art, I”	▫ “Psyche’s Art, II”	▫ “A Country Christmas”	▫ “On Picket Duty”	▫ “Amy’s Glove, I-III”	▫ “Amy’s Glove, IV-VI”	▫ “Amy’s Glove, VII-IX”

Benediction Table

Term 2

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Scripture Memory 5x per week	Psalm 19:11 □□□□□	Psalm 19:12 □□□□□	Psalm 19:13 □□□□□	Psalm 19:14 □□□□□	Matthew 6:24 □□□□□	Matthew 6:25 □□□□□	Matthew 6:27 □□□□□	Matthew 6:27 □□□□□	Matthew 6:28 □□□□□	Matthew 6:29 □□□□□
Psalm Sing 3x per week	“30B” □□□	□□□	□□□	□□□	□□□	“34B” □□□	□□□	□□□	□□□	□□□
Folk Song 2x per week	“Babe of Bethlehem” □□	□□	□□	□□	□□	“Old Dan Tucker” □□	□□	□□	□□	□□
Old Testament 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Reading 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Recitation 3x per week	“A New Year Carol” □□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□
<i>Aesop's Fable</i> 3x per week	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□
Ourselves 1x per week	▫ Book 1, Chapter 1	▫ Book 1, Chapter 2	▫ Book 1, Chapter 3	▫	▫ Part 1, Chapter 1	▫ Part 1, Chapter 2	▫ Part 1, Chapter 3	▫	▫ Part 1, Chapter 4	▫ Part 1, Chapter 5

Benediction Table

Term 3

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Scripture Memory 5x per week	Matthew 6:30 □ □ □ □ □	Matthew 6:31 □ □ □ □ □	Matthew 6:32 □ □ □ □ □	Matthew 6:33 □ □ □ □ □	Matthew 6:34 □ □ □ □ □	Matthew 7:1-2 □ □ □ □ □	Matthew 7:3 □ □ □ □ □	Matthew 7:4 □ □ □ □ □	Matthew 7:5 □ □ □ □ □	Matthew 7:6 □ □ □ □ □
Psalm Sing 3x per week	“42D” □ □ □	□ □ □	□ □ □	□ □ □	□ □ □	“48A” □ □ □	□ □ □	□ □ □	□ □ □	□ □ □
Folk Song 2x per week	“John Henry” □ □	□ □	□ □	□ □	□ □	“I Ride an Old Paint” □ □	□ □	□ □	□ □	□ □
Old Testament 5x per week	□ □ □ □ □	□ □ □ □ □	□ □ □ □ □	□ □ □ □ □	□ □ □ □ □	□ □ □ □ □	□ □ □ □ □	□ □ □ □ □	□ □ □ □ □	□ □ □ □ □
Poetry Reading 5x per week	□ □ □ □ □	□ □ □ □ □	□ □ □ □ □	□ □ □ □ □	□ □ □ □ □	□ □ □ □ □	□ □ □ □ □	□ □ □ □ □	□ □ □ □ □	□ □ □ □ □
Poetry Recitation 3x per week	“The Lamb” □ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □
<i>Aesop's Fable</i> 3x per week	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □
Ourselves 1x per week	□ Part 2, Chapter 1	□ Part 2, Chapter 2	□ Part 2, Chapter 3	□	□ Part 2, Chapter 4	□ Part 2, Chapter 5	□ Part 2, Chapter 6	□	□ Part 2, Chapter 7	□ Part 2, Chapter 8

Benediction Table

Year 5

Term 1

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Scripture Memory 5x per week	Psalm 142:1 □□□□□	Psalm 142:2 □□□□□	Psalm 142:3 □□□□□	Psalm 142:4 □□□□□	Psalm 142:5 □□□□□	Psalm 142:6 □□□□□	Psalm 142:7 □□□□□	Matthew 7:7 □□□□□	Matthew 7:8 □□□□□	Matthew 7:9 □□□□□
Psalm Sing 3x per week	“51C” □□□	□□□	□□□	□□□	□□□	“68A” □□□	□□□	□□□	□□□	□□□
Folk Song 2x per week	“Roll the Old Chariot...” □□	□□	□□	□□	□□	“Liberty Song” □□	□□	□□	□□	□□
Old Testament 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Reading 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Recitation 3x per week	“Leisure” □□□	□□□	□□□	□□□	“A Turkish Legend” □□□	□□□	□□□	□□□	“The Book” □□□	□□□
<i>Aesop's Fable</i> 3x per week	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□
Ourselves 1x per week	□ Part 3, Chapter 1	□ Part 3, Chapter 2	□	□ Part 3, Chapter 3	□ Part 3, Chapter 4	□	□ Part 3, Chapter 5	□ Part 3, Chapter 6	□	□ Part 3, Chapter 7

Benediction Table

Term 2

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Scripture Memory 5x per week	Matthew 7:10 □ □ □	Matthew 7:11 □ □ □ □	Matthew 7:12 □ □ □ □	Matthew 7:13 □ □ □ □	Matthew 7:14 □ □ □ □	Matthew 7:15 □ □ □ □	Matthew 7:16 □ □ □ □	Matthew 7:17 □ □ □ □	Matthew 7:18 □ □ □ □	Matthew 7:19 □ □ □ □
Psalm Sing 3x per week	“73B” □ □ □	□ □ □	□ □ □	□ □ □	□ □ □	“76B” □ □ □	□ □ □	□ □ □	□ □ □	□ □ □
Folk Song 2x per week	“Cradle Song” □ □	□ □	□ □	□ □	□ □	“Robin Hood and the Pedlar” □ □	□ □	□ □	□ □	□ □
Old Testament 5x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Poetry Reading 5x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Poetry Recitation 3x per week	“The Book,” cont. □ □ □	□ □ □	□ □ □	“Human Ignorance” □ □ □	“Egypt” □ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □
<i>Aesop's Fable</i> 3x per week	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □
Ourselves 1x per week	□ Part 3, Chapter 8	□ Part 3, Chapter 9	□	□ Part 3, Chapter 10	□ Part 3, Chapter 11	□	□ Part 3, Chapter 12	□ Part 3, Chapter 13	□	□

Benediction Table

Term 3

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Scripture Memory 5x per week	Matthew 7:20 □□□□□	Matthew 7:21 □□□□□	Matthew 7:22 □□□□□	Matthew 7:23 □□□□□	Matthew 7:24 □□□□□	Matthew 7:25 □□□□□	Matthew 7:26 □□□□□	Matthew 7:27 □□□□□	Matthew 7:28 □□□□□	Matthew 7:29 □□□□□
Psalm Sing 3x per week	“84C” □□□	□□□	□□□	□□□	□□□	“130B” □□□	□□□	□□□	□□□	□□□
Folk Song 2x per week	“So Long...” □□	□□	□□	□□	□□	“Tramp!...” □□	□□	□□	□□	□□
Old Testament 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Reading 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Recitation 3x per week	“Wonder” □□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□
<i>Aesop's Fable</i> 3x per week	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□
Ourselves 1x per week	□ Part 3, Chapter 14	□ Part 3, Chapter 15	□ Part 3, Chapter 16	□	□ Part 3, Chapter 17	□ Part 3, Chapter 18		□ Part 3, Chapter 19	□ Part 3, Chapter 20	□ Part 4

Benediction Table

Year 6

Term 1

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Scripture Memory 5x per week	Psalm 139:1-2 □□□□□	Psalm 139:3-4 □□□□□	Psalm 139:5-6 □□□□□	Psalm 139:7-8 □□□□□	Psalm 139:9-10 □□□□□	Psalm 139:11-12 □□□□□	Psalm 139:13-14 □□□□□	Psalm 139:15-16 □□□□□	Psalm 139:17-18 □□□□□	Psalm 139:19-20 □□□□□
Psalm Sing 3x per week	“123A” □□□	□□□	□□□	□□□	□□□	“107C” □□□	□□□	□□□	□□□	□□□
Folk Song 2x per week	“Follow the Drinking...” □□	□□	□□	□□	□□	“House of the Rising Sun” □□	□□	□□	□□	□□
Old Testament 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Reading 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Recitation 3x per week	“A Psalm of Life” □□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□
<i>Gesta Romanorum</i> 3x per week	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□
Ourselves 1x per week	▫ Introductory	▫ Part I, Chapter I	▫	▫ Part I, Chapter II	▫ Part I, Chapter III	▫	▫ Part I, Chapter IV	▫ Part I, Chapter V	▫	▫ Part I, Chapter VI

Benediction Table

Term 2

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Scripture Memory 5x per week	Psalm 139:21-22 □□□□□	Psalm 139:23-24 □□□□□	John 1:1 □□□□	John 1:2 □□□□□	John 1:3 □□□□□	John 1:4 □□□□□	John 1:5 □□□□□	John 1:6 □□□□□	John 1:7 □□□□□	John 1:8 □□□□□
Psalm Sing 3x per week	“134A” □□□	□□□	□□□	□□□	□□□	“140A” □□□	□□□	□□□	□□□	□□□
Folk Song 2x per week	“Joseph and Mary” □□	□□	□□	□□	□□	“John Brown’s Body” □□	□□	□□	□□	□□
Old Testament 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Reading 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Recitation 3x per week	“Echo’s Lament to Narcissus” □□□	□□□	□□□	“It’s Not Always May” □□□	□□□	□□□	□□□	□□□	□□□	□□□
<i>Gesta Romanorum</i> 5x per week	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□
Ourselves 1x per week	□ Part I, Chapter VII	□ Part I, Chapter VIII	□	□ Part I, Chapter IX	□ Part I, Chapter X	□	□ Part I, Chapter XI	□ Part I, Chapter XII	□	□ Part I, Chapter XIII

Benediction Table

Term 3

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Scripture Memory 5x per week	John 1:9 □□□□□	John 1:10 □□□□□	John 1:11 □□□□□	John 1:12 □□□□□	John 1:13 □□□□□	John 1:14 □□□□□	John 1:15 □□□□□	John 1:16 □□□□□	John 1:17 □□□□□	John 1:18 □□□□□
Psalm Sing 3x per week	“149A” □□□	□□□	□□□	□□□	□□□	“18” □□□	□□□	□□□	□□□	□□□
Folk Song 2x per week	“Oh, What a Beautiful City” □□	□□	□□	□□	□□	“Nobody Knows...” □□	□□	□□	□□	□□
Old Testament 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Reading 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Recitation 3x per week	“Ode to the West Wind” □□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□
<i>Gesta Romanorum</i> 3x per week	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□
Ourselves 1x per week	□ Part I, Chapter XIV	□ Part I, Chapter XV	□	□ Part I, Chapter XVI	□ Part I, Chapter XVII	□	□ Part I, Chapter XVIII	□ Part I, Chapter XIX	□	□

Benediction Table

Year 7

Term 1

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Scripture Memory 5x per week	Psalm 119:1 ○○○○○	Psalm 119:2-3 ○○○○○	Psalm 119:4-5 ○○○○○	Psalm 119:6-7 ○○○○○	Psalm 119:8-9 ○○○○○	Psalm 119:10-11 ○○○○○	Psalm 119:12-13 ○○○○○	Psalm 119:14-15 ○○○○○	Psalm 119:16-17 ○○○○○	○○○○○
Psalm Sing 3x per week	“89D” ○○○	○○○	○○○	○○○	○○○	“61B” ○○○	○○○	○○○	○○○	○○○
Folk Song 2x per week	“Buffalo Gals” ○○	○○	○○	○○	○○	“Swing Low, Sweet Chariot” ○○	○○	○○	○○	○○
Old Testament 5x per week	○○○○○	○○○○○	○○○○○	○○○○○	○○○○○	○○○○○	○○○○○	○○○○○	○○○○○	○○○○○
Poetry Reading 5x per week	○○○○○	○○○○○	○○○○○	○○○○○	○○○○○	○○○○○	○○○○○	○○○○○	○○○○○	○○○○○
Poetry Recitation 3x per week	“The Evening Star” ○○○	○○○	○○○	○○○	“He is the Lonely Greatness” ○○○	○○○	○○○	“To Helen” ○○○	○○○	○○○
<i>Gesta Romanorum</i> 3x per week	○○○	○○○	○○○	○○○	○○○	○○○	○○○	○○○	○○○	○○○
Ourselves 1x per week	○ Part II, Chapter I	○ Part II, Chapter II	○	○ Part II, Chapter III	○	○ Part II, Chapter IV	○	○ Part II, Chapter V	○	○ Part II, Chapter VI

Benediction Table

Term 2

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Scripture Memory 5x per week	Luke 1:41 □□□□	Luke 1:42–43 □□□□	Luke 1:44 □□□□□	Luke 1:45 □□□□	Luke 1:46–47 □□□□	Luke 1:48–49 □□□□	Luke 1:50–51 □□□□	Luke 1:52–53 □□□□	Luke 1:54 □□□□	Luke 1:55 □□□□
Psalm Sing 3x per week	“89A” □□□	□□□	□□□	□□□	□□□	“132B” □□□	□□□	□□□	□□□	□□□
Folk Song 2x per week	“The Twelve Apostles” □□	□□	□□	□□	□□	“The Wabash Cannonball” □□	□□	□□	□□	□□
Old Testament 5x per week	□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Reading 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Recitation 3x per week	“Rarely, Rarely Comest Thou” □□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□
<i>Gesta Romanorum</i> 3x per week	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□
Ourselves 1x per week	□ Part II, Chapter VII	□ Part II, Chapter VIII	□	□ Part II, Chapter IX	□	□ Part II, Chapter X	□	□ Part II, Chapter XI	□	□ Part III, Chapter I

Benediction Table

Term 3

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Scripture Memory 5x per week	Luke 1:67-68 □□□□□	Luke 1:69-70 □□□□□	Luke 1:71 □□□□□	Luke 1:72 □□□□□	Luke 1:73 □□□□□	Luke 1:74-75 □□□□□	Luke 1:76 □□□□□	Luke 1:77-78 □□□□□	Luke 1:79 □□□□□	Luke 1:80 □□□□□
Psalm Sing 3x per week	“8A” □□□	□□□	□□□	□□□	□□□	“2D” □□□	□□□	□□□	□□□	□□□
Folk Song 2x per week	“Barbara Allen” □□	□□	□□	□□	□□	“Young Man Who...” □□	□□	□□	□□	□□
Old Testament 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Reading 5x per week	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□	□□□□□
Poetry Recitation 3x per week	“The Witnesses” □□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□
<u>Gesta Romanorum</u> 3x per week	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□	□□□
Ourselves 1x per week	□ Part III, Chapter II	□ Part III, Chapter III		□ Part III, Chapter IV		□ Part III, Chapter V		□ Part III, Chapter VI		□ Part III, Chapter VII

Year One

Purchase List & Timetabling Suggestions

Benediction Table		
Prayer		Prayer book from your Christian tradition, or <i>Fount of Heaven: Prayers of the Early Church</i> edited by Robert Elber
Psalms	5 minutes, 5x per week	<i>Abundance: Selections from the Book of Psalms</i> (Available as a CD or on iTunes)
Lives of the Saints / Christian Biographies	Will vary depending on the book.	Protestant: <i>Foxes of Book of Martyrs</i> ; Orthodox: <i>Synaxarion</i> ; Catholic: <i>Lives of the Saints</i>
Spiritual Formation	20 minutes, 2x per week	<i>The Parent's Assistant</i> by Maria Edgeworth
Poetry	5 minutes, 5x per week	<i>Mother Goose's Melodies</i> <i>A Child's Garden of Verses</i> by Robert Louis Stevenson <i>Now We Are Six</i> by A. A. Milne
Fables	10 minutes, 5x per week	<i>Fables (Everyman's Library Children's Classic)</i> by Aesop, translated by Roger L'Estrange
Reading Lessons	20 minutes, 4x per week	Selection of books appropriate for the child's reading level.
Composition	10 minutes, 3x per week	Copywork Notebook
Drawing	20 minutes, 2x per week	<i>Brush Drawing</i> by May Mallan A Sketchbook
Latin	30 minutes, 3x per week	<i>Latin Through Stories: a K-5 Curriculum</i> from the University of Dallas
Fairy Tales	20 minutes, 2x per week	<u>Term 1</u> <i>Household Stories from the Brothers Grimm</i> Translated by Lucy Crane with Illustrations by Walter Crane <u>Term 2</u> <i>Blue Fairy Book</i> by Andrew Lang
Myths and Legends	20 minutes, 1x per week 20 minutes, 1x per week	<i>American Tall Tales</i> by Mary Pope Osborne <i>D'Aulaires' Book of Greek Myths</i>
Literary Novel	20 minutes, 4x per week	<u>Term 1</u> <i>Winnie the Pooh</i> by A. A. Milne <i>The House at Pooh Corner</i> by A. A. Milne <i>Story of Doctor Dolittle</i> by Hugh Lofting

		<p>Term 2 <i>The Voyage of Dr. Dolittle</i> by Hugh Lofting <i>Dr. Dolittle's Garden</i> by Hugh Lofting</p> <p>Term 3 <i>The Wind in the Willows</i> by Kenneth Graham Free Reads <i>Dr. Dolittle's Zoo</i> by Hugh Lofting <i>Dr. Dolittle's Circus</i> by Hugh Lofting <i>Dr. Dolittle's Caravan</i> by Hugh Lofting</p>
Shakespeare	20 minutes, 1x per week	<i>Beautiful Stories from Shakespeare</i> by Edith Nesbit
Historical Fiction	20 minutes, 1x per week	<p>Term 1 <i>Pocahontas</i> by Ingri and Edgar D'Aulaire <i>Benjamin Franklin</i> by Ingri and Edgar D'Aulaire</p> <p>Term 2 <i>Abraham Lincoln</i> by Ingri and Edgar D'Aulaire <i>Wings for Per</i> by Ingri and Edgar D'Aulaire</p> <p>Term 3 <i>Leif the Lucky</i> by Ingri and Edgar D'Aulaire <i>Columbus</i> by Ingri and Edgar D'Aulaire</p>
Art	20 minutes, 5x per term	<i>Stories of the Painters</i> by Amy Steedman
Music	20 minutes, 5x per term	<i>The Complete Book of the Great Musicians</i> by Percy A. Scholes
Natural History	20 minutes, 1x per week	<i>The Burgess Animal Book for Children</i> by Thornton Burgess
Nature Study	60 minutes, 2x per week	<i>Handbook of Nature Study</i> Nature Journal Sketchbook
Geography	20 minutes, 1x per week	<i>Elementary Geography</i> by Charlotte Mason
Stargazing	30 minutes, 1x per week	For Students: <i>Star Stories</i> by Anita Ganeri For Parents: <i>Star Lore: Myths, Legends, and Facts</i> by William Tyler Olcott
Arithmetic	20 minutes, 4x per week	Select a math curriculum at your child's level.

Year 1 Sample Timetable

<i>Day 1</i>	<i>Day 2</i>	<i>Day 3</i>	<i>Day 4</i>
Benediction Table (40)	Benediction Table (40)	Benediction Table (40)	Benediction Table (40)
Gymnastic (20)	Gymnastic (20)	Gymnastic (20)	Gymnastic (20)
Reading Lesson (20)	Reading Lesson (20)	Reading Lesson (20)	Reading Lesson (20)
Copywork (10)	Drawing Lesson (20)	Copywork (10)	Copywork (10)
Fairy Tale (20)	Greek Myth (20)	Fairy Tale (20)	Tall Tales (20)
Arithmetic (20)	Arithmetic (20)	Arithmetic (20)	Arithmetic (20)
Latin (20)	Novel (20)	Latin (30)	Novel (20)
Novel (20)		Novel (20)	

Lunch: Poetry, Proverbs, Lives of the Saints/Christian Biographies

Afternoon

Nature Study (60)	Burgess Book (20)	Nature Study (60)	Free Exploration
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Evening: Stargazing, New Testament Reading, Bedtime Read-Aloud

Day 5 / Tutorial Day

Benediction Table (40)	Geography (20)	Brush Drawing (20)
Gymnastics (20)	Shakespeare (20)	Latin (30)
Historical Fiction (20)	Artist/Composer Loop (20)	

Term 1

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Reading Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 3x per week	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □
Fairy Tales 2x per week										
<u>Household Stories</u>	□ "The Rabbit's Bride" □ "Six Soldiers of Fortune"	□ "Clever Gretel!" □ "The Death of the Hen"	□ "Hans in Luck" □ "The Goose Girl"	□ "The Raven" □ "The Frog Prince"	□ "Cat and Mouse..." □ "The Wolf and the Seven..."	□ "Faithful John"	□ "The Wonderful Musician"	□ "The Twelve Brothers" □ "The Vagabonds"	□ "The Brother and Sister" □ "Rapunzel"	□ "The Three Little Men..." □ "The Three Spinsters"
Myths and Legends 2x per week										
American Tall Tales 1x per week	□ "Davy Crocket"	□	□	□ "Sally Ann..."	□	□	□	□ "Johnny Appleseed"	□	□
Greek Myth 1x per week	□ 9-15	□ 16-21	□ 22-27	□ 28-33	□ 34-39	□ 40-45	□ 46-51	□ 52-57	□ 58-63	□ 64-69
Novel 4x per week										
<u>Winnie the Pooh</u>	□ Ch. 1 □ Ch. 2 □ Ch. 3 □ Ch. 4	□ Ch. 5 □ Ch. 6 □ Ch. 7 □ Ch. 8	□ Ch. 9 □ Ch. 10							
<u>The House at Pooh's Corner</u>			□ Ch. 1 □ Ch. 2	□ Ch. 3 □ Ch. 4 □ Ch. 5 □ Ch. 6	□ Ch. 7 □ Ch. 8 □ Ch. 9 □ Ch. 10					
<u>The Story of Dr. Dolittle</u>						□ Ch. 1 □ Ch. 2 □ Ch. 3 □ Ch. 4	□ Ch. 5 □ Ch. 6 □ Ch. 7 □ Ch. 8	□ Ch. 9 □ Ch. 10 □ Ch. 11 □ Ch. 12	□ Ch. 13 □ Ch. 14 □ Ch. 15 □ Ch. 16	□ Ch. 17 □ Ch. 18 □ Ch. 19 □ Ch. 20-21

Shakespeare 1x per week										
<u>Beautiful Stories from Shakespeare</u>	<input type="checkbox"/> "When Shakespeare was a Boy"	<input type="checkbox"/>	<input type="checkbox"/> "How the Stories Were Written"	<input type="checkbox"/>	<input type="checkbox"/> "The Tempest"	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> "Romeo and Juliet"	<input type="checkbox"/>	<input type="checkbox"/>
Historical Fiction 1x per week										
<u>Pocahontas</u>	<input type="checkbox"/> Pages 8-17	<input type="checkbox"/> Pages 18-25	<input type="checkbox"/> Pages 26-37	<input type="checkbox"/> Pages 38-47						
<u>Benjamin Franklin</u>					<input type="checkbox"/> Pages 2-10	<input type="checkbox"/> Pages 12-23	<input type="checkbox"/> Pages 24-29	<input type="checkbox"/> Pages 30-39	<input type="checkbox"/> Pages 40-48	
Artist/Composer Study Loop 10x per term										
<i>Stories of Painters</i> 5x per term	Giotto <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
<i>The Complete Book of the Great Musicians</i> 5x per term		<input type="checkbox"/> Henry Purcell		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
Natural History 1x per week										
<i>Burgess Animal Book</i>	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter
Nature Study 1x per week										
<i>Handbook of Nature Study</i>	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson
Geography 1x per week										
<u>Elementary Geography</u>	<input type="checkbox"/> How All Things Praise the Lord	<input type="checkbox"/> "Our World, Part I"	<input type="checkbox"/>	<input type="checkbox"/> The Sailor-boy's Gossip	<input type="checkbox"/> "Our World, Part II"	<input type="checkbox"/>	<input type="checkbox"/> The Star	<input type="checkbox"/> "Our World and Other Worlds, Part I"	<input type="checkbox"/>	<input type="checkbox"/>

Term 2

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Reading Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 3x per week	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □
Fairy Tales 2x per week										
<u>Blue Fairy Book</u>	“The Bronze Ring” □ □	“Prince Hyacinth..” □ □	“East of the Sun...” □ □	“The Yellow Dwarf” □ □	“Little Red Riding-Hood” □ □	“The Sleeping Beauty...” □ □	“Cinderella...” □ □	“Aladdin...” □ □	“The Tale of a Youth...” □ □	Catch-up
Myths and Legends 2x per week										
American Tall Tales 1x per week	“Stormalong” □	□	□	“Mose”	□	□	“Febold Feboldson” □	□	□	□
Greek Myths 1x per week	□ 70-75	□ 76-81	□ 82-87	□ 88-93	□ 94-99	□ 100-105	□ 106-111	□ 112-117	□ 118-122	□ 123-129
Novel 4x per week										
<u>The Voyage of Dr. Dolittle</u>	□ Part 1, Ch. 1-2 □ Par 1, Ch. 3-4 □ Part 1, Ch. 5-6 □ Part 1, Ch. 7-8	□ Part 1, Ch. 9-10 □ Par 1, Ch. 11-12 □ Part 1, Ch. 13-14 □ Part 1, Ch. 15-Part 2, Ch. 1	□ Part 2, Ch. 2-3 □ Par 2, Ch. 4-5 □ Part 2, Ch. 6-7 □ Part 2, Ch. 8-9	□ Part 2, Ch. 10-11 □ Part 2, Ch. 12-Part 3, Ch. 1 □ Part 3, Ch. 2-3 □ Part 3, Ch. 4-5	□ Part 3, Ch. 6-7 □ Part 3, Ch. 8-9 □ Part 4, Ch. 1-2 □ Part 4, Ch. 3-4	□ Part 4, Ch. 5-6 □ Part 4, Ch. 7-Part 5, Ch. 1 □ Part 5, Ch. 2-3 □ Part 5, Ch. 4-5	□ Part 5, Ch. 6-7 □ Part 5, Ch. 8-9 □ Part 5, Ch. 10-Part 6, Ch. 1 □ Part 6, Ch. 2-3	□ Part 6, Ch. 4-5 □ Part 6, Ch. 6-7		
<u>Dr. Dolittle's Garden</u>									□ Part 1, Ch. 1-2 □ Par 1, Ch. 3-4 □ Part 1, Ch. 5-6 □ Part 1, Ch. 7-8	□ Part 1, Ch. 9-10 □ Par 1, Ch. 11-12 □ Part 2, Ch. 1-2 □ Part 2, Ch. 3-4

Shakespeare 1x per week											
<i>Beautiful Stories from Shakespeare</i>	<input type="checkbox"/> "A Midsummer Night's Dream"	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			"Hamlet, Prince of Denmark"	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Historical Fiction 1x per week											
<i>Abraham Lincoln</i>	No page numbers, read 11 pages per week <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						
<i>Wings for Per</i>							No pages numbers, read 7-8 pages per week	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Artist/Composer Study Loop 10x per term											
<i>Stories of Painters</i> 5x per term	Fra Angelico <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
<i>The Complete Book of the Great Musicians</i> 5x per term		<input type="checkbox"/> George Frederick Handel		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>
Natural History 1x per week											
<i>Burgess Animal Book</i>	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter
Nature Study 1x per week											
<i>Handbook of Nature Study</i>	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson

Geography
1x per week

<u>Elementary Geography</u>	<input type="checkbox"/> “Our World and Other Worlds, Part II”	<input type="checkbox"/>	<input type="checkbox"/> <i>The Sunshine</i>	<input type="checkbox"/> “Day and Night”	<input type="checkbox"/>	<input type="checkbox"/> <i>The Blind Boy</i>	<input type="checkbox"/> “Poles and Axis”	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Term 3

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Reading Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 3x per week	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □
Fairy Tales 2x per week										
<u>Blue Fairy Book</u>	“Rumplestiltskin” □ □	“Beauty and the Beast” □ □	“The Master-Maid” □ □	“Why the Sea is Salt” □ □	“The Master Cat” □ □	“Felicia...” □ □	“The White Cat” □ □	“The Water Lily” □ □	“The Terrible Head” □ □	Catch-up
Myths and Legends 2x per week										
American Tall Tales 1x per week	○ “Pecos Bill”	○	○	○ “John Henry”	○	○	○ “Paul Bunyan”	○	○	○
Greek Myths 1x per week	○ 130-135	○ 136-141	○ 142-147	○ 148-155	○ 156-161	○ 162-167	○ 168-175	○ 176-181	○ 182-189	
Novel 4x per week										
<u>Dr. Dolittle's Garden</u>	○ Part 2, Ch. 5-6 ○ Part 2, Ch. 7-8 ○ Part 2, Ch. 9-10 ○ Part 2, Ch. 11-12	○ Part 2, Ch. 13-14 ○ Part 2, Ch. 15-Part 3, Ch. 1	○ Part 3, Ch. 2-3 ○ Part 3, Ch. 4-5 ○ Part 3, Ch. 6-7 ○ Part 2, Ch. 8-9	○ Part 3, Ch. 10-11 ○ Part 4, Ch. 1-2 ○ Part 4, Ch. 3-4 ○ Part 4, Ch. 5-8						
<u>The Wind and the Willows</u>					Ch. 1 ○ □ Ch. 2 ○ □	Ch. 3 ○ □ Ch. 4 ○ □	Ch. 5 ○ □ Ch. 6 ○ □	Ch. 7 ○ □ Ch. 8 ○ □	Ch. 9 ○ □ Ch. 10 ○ □	Ch. 11 ○ □ Ch. 12 ○ □

Shakespeare 1x per week										
<u>Beautiful Stories from Shakespeare</u>	"As You Like It" <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	"King Lear" <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Historical Fiction 1x per week										
Leif the Lucky	<input type="checkbox"/> 1-11	<input type="checkbox"/> 12-21	<input type="checkbox"/> 22-33	<input type="checkbox"/> 34-43	<input type="checkbox"/> 44-54					
Columbus						<input type="checkbox"/> 4-13	<input type="checkbox"/> 14-23	<input type="checkbox"/> 24-35	<input type="checkbox"/> 36-45	<input type="checkbox"/> 46-56
Artist/Composer Study Loop 10x per term										
Stories of Painters 5x per term	Sandro Botticeli <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
The Complete Book of the Great Musicians 5x per term		<input type="checkbox"/> John Sebastian Bach		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
Natural History 1x per week										
Burgess Animal Book	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter
Nature Study 1x per week										
Handbook of Nature Study	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson
Geography 1x per week										
<u>Elementary Geography</u>	<input type="checkbox"/> "The Four Seasons, Part I"	<input type="checkbox"/> The Voices of Spring	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> "The Four Seasons, Part II"	<input type="checkbox"/> Summer	<input type="checkbox"/> Harvest Thanksgiving	<input type="checkbox"/> Winter	<input type="checkbox"/>	<input type="checkbox"/>

Year Two

Purchase List & Timetabling Suggestions

Benediction Table		
Prayer		Prayer book from your Christian tradition, or <i>Fount of Heaven: Prayers of the Early Church</i> edited by Robert Elber
Psalms	5 minutes, 5x per week	<i>Abundance: Selections from the Book of Psalms</i> (Available as a CD or on iTunes)
Lives of the Saints/ Christian Biographies	Will vary depending on the book.	Protestant: <i>Foxes of Book of Martyrs</i> ; Orthodox: <i>Synaxarion</i> ; Catholic: <i>Lives of the Saints</i>
Spiritual Formation	20 minutes, 2x per week	<i>The Parent's Assistant</i> by Maria Edgeworth
Poetry	5 minutes, 5x per week	<i>Mother Goose's Melodies</i> <i>A Child's Garden of Verses</i> by Robert Louis Stevenson <i>Nonsense Omnibus</i> by Edward Lear
Fable	10 minutes, 5x per week	<i>Fables (Everyman's Library Children's Classic)</i> by Aesop, translated by Roger L'Estrange
Reading Lessons	20 minutes, 4x per week	Selection of books appropriate for the child's reading level
Composition	10 minutes, 3x per week	Copywork Notebook
Drawing	20 minutes, 2x per week	<i>Brush Drawing</i> by May Mallan <i>A Sketchbook</i>
Latin	30 minutes, 3x per week	<i>Latin Through Stories: a K-5 Curriculum</i> from the University of Dallas
Fairy Tale	20 minutes, 2x per week	<u>Term 1</u> <i>Household Stories from the Brothers Grimm</i> Translated by Lucy Crane with Illustrations by Walter Crane <u>Terms 2</u> <i>Blue Fairy Book</i> by Andrew Lang
Myths and Legends	20 minutes, 1x per week 20 minutes, 2x per week	<i>D'Aulaires' Book of Norse Myths</i> <i>A Wonder Book for Boys and Girls</i> by Nathaniel Hawthorne
Literary Novel	20 minutes, 4x per week	<u>Term 1</u> <i>Jackanapes</i> by Juliana Ewing <i>Jungle Book</i> by Rudyard Kipling

		<p>Term 2 <i>Lulu's Library</i> by Louisa May Alcott <i>Alice in Wonderland</i> by Lewis Carroll <i>Through the Looking Glass</i> by Lewis Carroll <i>Water Babies</i> by Charles Kingsley</p> <p>Term 3 <i>Once On a Time</i> by A. A. Milne</p> <p>Free Reads <i>Just So Stories</i> by Rudyard Kipling (Audiobook recommended) <i>Dr. Dolittle and the Green Canary</i> by Hugh Lofting</p>
Shakespeare	20 minutes, 1x per week	<i>Beautiful Stories from Shakespeare</i> by Edith Nesbit
Historical Fiction	20 minutes, 2x per week	<p>Term 1 <i>George Washington</i> by Ingri and Edgar D'Aulaire <i>Buffalo Bill</i> by Ingri and Edgar D'Aulaire</p> <p>Terms 2-3 <i>50 Famous Stories Retold</i> by James Baldwin</p>
Art	20 minutes, 5x per term	<i>Stories of the Painters</i> by Amy Steedman
Music	20 minutes, 5x per term	<i>The Complete Book of the Great Musicians</i> by Percy A. Scholes
Natural History	20 minutes, 1x per week	<i>The Burgess Seashore Book for Children</i> by Thorton Burgess
Nature Study	60 minutes, 2x per week	<i>Handbook of Nature Study</i> Nature Journal Sketchbook
Geography	20 minutes, 1x per week	<i>Elementary Geography</i> by Charlotte Mason
Stargazing	30 minutes, 1x per week	For Students: <i>Star Stories</i> by Anita Ganeri For Parents: <i>Star Lore: Myths, Legends, and Facts</i> by William Tyler Olcott
Arithmetic	20 minutes, 4x per week	Select a math curriculum at your child's level.

Year 2 Sample Timetable

<i>Day 1</i>	<i>Day 2</i>	<i>Day 3</i>	<i>Day 4</i>
Benediction Table (40)	Benediction Table (40)	Benediction Table (40)	Benediction Table (40)
Gymnastic (20)	Gymnastic (20)	Gymnastic (20)	Gymnastic (20)
Reading Lesson (20)	Reading Lesson (20)	Reading Lesson (20)	Reading Lesson (20)
Copywork (10)	Drawing Lesson (20)	Copywork (10)	Copywork (10)
Fairy Tale (20)	Norse Myths (20)	Fairy Tale (20)	<i>Wonder Book</i> (20)
Arithmetic (20)	Arithmetic (20)	Arithmetic (20)	Arithmetic (20)
Latin (30)	<i>Wonder Book</i> (20)	Latin (30)	Historical Fiction (20)
Novel (20)	Novel (20)	Novel (20)	Novel (20)

Lunch: Poetry, Proverbs, Lives of the Saints/Christian Biographies

Afternoon

Nature Study (60)	Burgess Book (20)	Nature Study (60)	Free Exploration
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Evening: Stargazing, New Testament Reading, Bedtime Read-Aloud

Day 5 / Tutorial Day

Benediction Table (40)	Geography (20)	Brush Drawing (20)
Gymnastics (20)	Shakespeare (20)	Latin (30)
Historical Fiction (20)	Artist/Composer Loop (20)	

Term 1

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Reading Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 3x per week	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □
Fairy Tales 2x per week										
<u>Household Stories</u>	<input type="checkbox"/> "Hansel and Gretel" <input type="checkbox"/> "The White Snake"	<input type="checkbox"/> "The Straw, the Coal..." <input type="checkbox"/> "The Fishermen..."	<input type="checkbox"/> "The Gallant Tailor"	<input type="checkbox"/> "Aschenput..." <input type="checkbox"/> "The Mouse, the Bird..."	<input type="checkbox"/> "Mother Hulda" <input type="checkbox"/> "Little Red Cap"	<input type="checkbox"/> "The Bremen Town Musicians" <input type="checkbox"/> "Prudent Hans"	<input type="checkbox"/> "Clever Else"	<input type="checkbox"/> "The Table, the Ass, and the Stick" <input type="checkbox"/> "Tom Thumb"	<input type="checkbox"/> "How Mrs. Fox Married Again" <input type="checkbox"/> "The Elves"	<input type="checkbox"/> "The Robber Bridegroom"
Myths and Legends 3x per week										
<u>Norse Myths</u> 1x per week	<input type="checkbox"/> Pages 9-11	<input type="checkbox"/> Pages 12-20	<input type="checkbox"/> Pages 21-25	<input type="checkbox"/> Pages 26-30	<input type="checkbox"/> Pages 31-35	<input type="checkbox"/> Pages 36-37	<input type="checkbox"/> Pages 38-41	<input type="checkbox"/> Pages 42-43	<input type="checkbox"/> Pages 44-49	<input type="checkbox"/> Pages 50-53
<u>A Wonder Book</u> 2x per week	<input type="checkbox"/> "Introduction to The Gorgon's Head" <input type="checkbox"/> Pages 1-3 <input type="checkbox"/> Pages 4-6	<input type="checkbox"/> "The Gorgon's Head" <input type="checkbox"/> Pages 7-9 <input type="checkbox"/> Pages 10-13	<input type="checkbox"/> Pages 14-16 <input type="checkbox"/> Pages 17-20	<input type="checkbox"/> Pages 21-24 <input type="checkbox"/> Pages 25-29	<input type="checkbox"/> Pages 30-32 <input type="checkbox"/> Pages 33-37	<input type="checkbox"/> Pages 37-41 <input type="checkbox"/> "Tanglewood Porch After the Story" <input type="checkbox"/> Pages 42-44	<input type="checkbox"/> "Introductory to the Golden Touch" <input type="checkbox"/> Pages 45-48 <input type="checkbox"/> "The Golden Touch" <input type="checkbox"/> Pages 49-52	<input type="checkbox"/> Pages 53-57 <input type="checkbox"/> Pages 58-61	<input type="checkbox"/> Pages 62-65 <input type="checkbox"/> Pages 66-71	<input type="checkbox"/> Pages 72-73 <input type="checkbox"/> "Shadowbrook After the Story" <input type="checkbox"/> Pages 74-77
Novel 4x per week										
<u>Jackanapes</u>	<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/> IV	<input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/> VII								
<u>Jungle Book</u>			"Mowgli's Brothers, Hunting Song..." <input type="checkbox"/> □ □ □	"Ka's Hunting, Road Song..." <input type="checkbox"/> □ □ □	"Tiger! Tiger', Mowgli's Song" <input type="checkbox"/> □ □ □	"The White Seal, Lukannon" <input type="checkbox"/> □ □ □	"Rikki-Tikki-Tavi, Darzee's Chaunt" <input type="checkbox"/> □ □ □	"Toomai of the Elephants, Shiv..." <input type="checkbox"/> □ □ □	"Her Majesty's Servants, Parade Song..." <input type="checkbox"/> □ □ □	Catch-up

Shakespeare 1x per week										
<u>Beautiful Stories from Shakespeare</u>	“The Taming of the Shrew” <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	“Cymbeline” <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Historical Fiction 2x per week										
<u>George Washington</u>	<input type="checkbox"/> Pages 8-17	<input type="checkbox"/> Pages 18-27	<input type="checkbox"/> Pages 28-37	<input type="checkbox"/> Pages 38-47	<input type="checkbox"/> Pages 48-58					
<u>Buffalo Bill</u>						<input type="checkbox"/> 2-9	<input type="checkbox"/> 10-17	<input type="checkbox"/> 18-25	<input type="checkbox"/> 26-32	<input type="checkbox"/> 33-40
Artist/Composer Study Loop 10x per term										
<u>Stories of Painters</u> 5x per term	Velasquez <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
<u>The Complete Book of the Great Musicians</u> 5x per term		Haydn <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
Natural History 1x per week										
<u>Burgess Seashore Book</u>	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter
Nature Study 1x per week										
<u>Handbook of Nature Study</u>	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson
Geography 1x per week										
<u>Elementary Geography</u>	<input type="checkbox"/> “Hot Countries and Cold Countries, Part I”	<input type="checkbox"/>	<input type="checkbox"/> <i>The Hummingbird</i>	<input type="checkbox"/> “Hot Countries and Cold Countries, Part II”	<input type="checkbox"/>	<input type="checkbox"/> <i>The Land of Ice at the South Pole</i>	<input type="checkbox"/> “Parallel Lines”	<input type="checkbox"/> <i>Day-Break</i>	<input type="checkbox"/> “Sunrise and Sunset”	<input type="checkbox"/>

Term 2

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Reading Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 3x per week	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □
Fairy Tales 2x per week										
<u>Blue Fairy Book</u>	“The Story of the Pretty Goldilocks” □ □	“The History of Whittington” □ □	“The Wonderful Sheep” □ □	“Little Thumb” □ □	“The Forty Thieves” □ □	“Hansel and Gretel” □	“The Goose Girl” □ □	“Toads and Diamonds” □ □	“Prince Darling” □ □	“Blue Beard” □ □
Myths and Legends 3x per week										
<u>Norse Myths</u> 1x per week	□ Pages 54-57	□ Pages 58-63	□ Pages 64-67	□ Pages 68-71	□ Pages 72-79	□ Pages 80-83	□ Pages 84-86	□ Pages 87-90	□ Pages 91-95	□ Pages 96-99
<u>A Wonder Book</u> 2x per week	“Introductory to the Paradise of Children” □ Pages 78-82 “The Paradise of Children” □ Pages 83-85	□ Pages 86-90 □ Pages 91-94	□ Pages 95-98 □ Pages 99-102	□ Pages 103-107 “Tanglewood Playroom” □ Pages 108-109	“Introductory to the Three Golden Apples” □ Pages 110-112 □ Pages 113-116	“Three Golden Apples” □ Pages 117-121 □ Pages 122-125	□ Pages 126-129 □ Pages 130-133	□ Pages 134-137 □ Pages 138-141	□ Pages 142-146 “Tanglewood Fireside After the Story” □ Pages 147-150	Catch-up
Novel 4x per week										
<u>Lulu's Library</u>	□ I □ II □ III □ IV	□ V □ VI □ VII □ VIII	□ IX □ X □ XI □ XII							
<u>Alice in Wonderland</u>				□ I □ II □ III □ IV	□ V □ VI □ VII □ VIII	□ IX □ X □ XI □ XII				

<u>Through the Looking Glass</u>							<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/> IV	<input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/> VII <input type="checkbox"/> VIII	<input type="checkbox"/> IX <input type="checkbox"/> X <input type="checkbox"/> XI <input type="checkbox"/> XII	
<u>Water Babies</u>										Chapter I <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Shakespeare 1x per week										
<u>Beautiful Stories from Shakespeare</u>	<input type="checkbox"/> "Twelfth Night"	<input type="checkbox"/>	<input type="checkbox"/> "The Winter's Tale"	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>				
Historical Fiction 2x per week										
<u>50 Famous Stories</u>	<input type="checkbox"/> 1 Story <input type="checkbox"/> 1 Story	<input type="checkbox"/> 1 Story <input type="checkbox"/> 1 Story	<input type="checkbox"/> 1 Story <input type="checkbox"/> 1 Story	<input type="checkbox"/> 1 Story <input type="checkbox"/> 1 Story						
Artist/Composer Study Loop 10x per term										
<u>Stories of Painters</u> 5x per term	Murillo <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
<u>The Complete Book of the Great Musicians</u> 5x per term		Mozart <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
Natural History 1x per week										
<u>Burgess Seashore Book</u>	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter						
Nature Study 1x per week										
<u>Handbook of Nature Study</u>	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson						
Geography 1x per week										
<u>Elementary Geography</u>	<input type="checkbox"/> Evening	<input type="checkbox"/> "Why the Sun Rises and Sets"	<input type="checkbox"/>	<input type="checkbox"/> "Mid-Day Lines"	<input type="checkbox"/>	<input type="checkbox"/> "The Points of a Compass"	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Term 3

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Reading Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 3x per week	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □
Fairy Tales 2x per week										
<u>Blue Fairy Book</u>	“Trust John” □ □	“The Brave Little Tailor” □ □	“A Voyage to Lilliput,” Ch. I □ □	“A Voyage to Lilliput,” Ch. II-III □ □	“A Voyage to Lilliput,” Ch. IV-V □ □	“The Princess and the Glass Hill” □ □	“The Story of Prince Ahmed..” □ □	“The History of Jack the Giant Killer” □ □	“The Black Bull of Norroway” □ □	“The Red Etin” □ □
Myths and Legends 3x per week										
<u>Norse Myths</u> 1x per week	□ Page 100-103	□ Page 104-107	□ Page 108-116	□ Page 117-119	□ Page 120-127	□ Page 128-136	□ Page 137-139	□ Page 140-150	□ Page 151-155	
<u>A Wonder Book</u> 2x per week	“The Miraculous Pitcher: The Hil-Side” □ Pages 151-154 “The Miraculous Pitcher” □ Pages 155-158	□ Pages 159-161 □ Pages 162-166	□ Pages 167-170 □ Pages 171-174	□ Pages 175-178 □ Pages 179-183	“The Hill-Side After the Story” □ Pages 184-185 “Introductory to the Chimera” □ Pages 186-189	“The Chimera” □ Pages 190-193 □ Pages 194-197	□ Pages 198-201 □ Pages 202-205	□ Pages 206-209 □ Pages 210-213	□ Pages 214-217 □ Pages 218-221	“Bald Summit: After the Story” □ Pages 222-226
Novel 4x per week										
<u>Water Babies</u>	Chapter II □ □	Chapter III □ □	Chapter IV □ □	Chapter V □ □	Chapter VI □ □	Chapter VII □ □	Chapter VIII □ □			
<u>Once on a Time</u>								□ I □ II □ III □ IV	□ V □ VI □ VII □ VIII	□ IX □ X □ XI □ XII

Shakespeare 1x per week										
<u>Beautiful Stories from Shakespeare</u>	“Pericles, Prince of Tyre” <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	“The Comedy of Errors” <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			
Historical Fiction 2x per week										
<u>50 Famous Stories</u>	<input type="checkbox"/> 1 Story <input type="checkbox"/> 1 Story									
Artist/Composer Study Loop 10x per term										
<u>Stories of Painters</u> 5x per term	Goya <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
<u>The Complete Book of the Great Musicians</u> 5x per term		Beethoven <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
Natural History 1x per week										
<u>Burgess Seashore Book</u>	<input type="checkbox"/> 1 Chapter									
Nature Study 1x per week										
<u>Handbook of Nature Study</u>	<input type="checkbox"/> 1 Lesson									
Geography 1x per week										
<u>Elementary Geography</u>	<input type="checkbox"/> “The Mariner’s Compass”	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> “The Plan of a Room”	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> “The Plan of a Town”	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Year Three

Purchase List & Timetabling Suggestions

Benediction Table		
Prayer		Prayer book from your Christian tradition, or <i>Fount of Heaven: Prayers of the Early Church</i> edited by Robert Elber
Psalms	5 minutes, 5x per week	<i>Abundance: Selections from the Book of Psalms</i> (Available as a CD or on iTunes)
Lives of the Saints/ Christian Biographies	Will vary depending on the book.	Protestant: <i>Foxes of Book of Martyrs</i> ; Orthodox: <i>Synaxarion</i> ; Catholic: <i>Lives of the Saints</i>
Spiritual Formation	20 minutes, 2x per week	<i>Moral Tales</i> By Maria Edgeworth Free Read <i>Pilgrim's Progress</i> by John Bunyan
Poetry	5 minutes, 5x per week	<i>Come Hither</i> by Walter de la Mare <i>Songs of Childhood</i> by Walter de la Mare
Fable	10 minutes, 5x per week	<i>Fables (Everyman's Library Children's Classic)</i> by Aesop, translated by Roger L'Estrange
Reading Lessons	20 minutes, 4x per week	Selection of books appropriate for the child's reading level
Composition	15 minutes, 3x per week	Composition Notebook for Copywork
Drawing	20 minutes, 2x per week	<i>Brush Drawing</i> by May Mallan A Sketchbook
Latin	30 minutes, 3x per week	<i>Latin Through Stories: a K-5 Curriculum</i> from the University of Dallas
Fairy Tale	20 minutes, 2x per week	<u>Term 1</u> <i>Household Stories from the Brothers Grimm</i> translated by Lucy Crane with Illustrations by Walter Crane (pg 179-269) <u>Term 2</u> <i>Arabian Nights</i>
Myths and Legends	20 minutes, 2x per week	<i>Tanglewood Tales</i> by Nathaniel Hawthorne
Literary Novels	25 minutes, 4x per week	<u>Term 1</u> <i>Pinocchio</i> by Carlo Collodi <i>Beauty and the Beast</i> by Charles Lamb <i>Heidi</i> by Johannes Spyri

		<p>Term 2 <i>Little Lord Fauntleroy</i> by Frances Hodgson Burnett <i>The Secret Garden</i> by Frances Hodgson Burnett</p> <p>Term 3 <i>Black Beauty</i> by Anna Sewall <i>Jack and Jill: A Village Story</i> by Louisa May Alcott</p> <p>Free Reads <i>Uncle Remus</i> by Joel Chandler Harris (Audiobook recommended) <i>Chel: A Story of the Swiss Mountains</i> by Johannes Spyri <i>On Picket Duty</i> by Louisa May Alcott (Short Story) <i>Morning-Glories, and Other Stories</i> by Louisa May Alcott</p>
Shakespeare	20 minutes, 1x per week	<p>Term 1 <i>Beautiful Stories from Shakespeare</i> by Edith Nesbit</p> <p>Terms 2 <i>Tales from Shakespeare</i> by Charles and Mary Lamb</p>
Historical Fiction	20 minutes, 4x per week	<p>Term 1 <i>Little House in the Big Woods</i> by Laura Ingalls Wilder <i>Farmer Boy</i> by Laura Ingalls Wilder</p> <p>Term 2 <i>Little House on the Prairie</i> by Laura Ingalls Wilder <i>On the Banks of the Plum Creek</i> by Laura Ingalls Wilder</p> <p>Term 3 <i>By the Shores of Silver Lake</i> by Laura Ingalls Wilder</p> <p>Free Reads <i>The Long Winter</i> by Laura Ingalls Wilder <i>Little Town on the Prairie</i> by Laura Ingalls Wilder <i>These Happy Golden Years</i> by Laura Ingalls Wilder</p>
Medieval Chronicler	20 minutes, 1x per week	<i>Life of Alfred</i> by Asser
Art	20 minutes, 5x per term	<i>Stories of the Painters</i> by Amy Steedman
Music	20 minutes, 5x per term	<i>The Complete Book of the Great Musicians</i> by Percy A. Scholes
Natural History	20 minutes, 1x per week	<i>The Burgess Bird Book for Children</i> by Thornton Burgess
Nature Study	60 minutes, 2x per week	<i>Handbook of Nature Study</i> Nature Journal Sketchbook
Geography	20 minutes, 1x per week	<i>Elementary Geography</i> by Charlotte Mason

Stargazing	30 minutes, 1x per week	For Students: <i>Star Stories</i> by Anita Ganeri For Parents: <i>Star Lore: Myths, Legends, and Facts</i> by William Tyler Olcott
Arithmetic	20 minutes, 5x a week	Select a math curriculum at your child's level.

Year 3 Sample Timetable

<i>Day 1</i>	<i>Day 2</i>	<i>Day 3</i>	<i>Day 4</i>
Benediction Table (40)	Benediction Table (40)	Benediction Table (40)	Benediction Table (40)
Gymnastic (20)	Gymnastic (20)	Gymnastic (20)	Gymnastic (20)
Historical Fiction (20)	Historical Fiction (20)	Historical Fiction (20)	Historical Fiction (20)
Reading Lesson (20)	Reading Lesson (20)	Reading Lesson (20)	Reading Lesson (20)
Copywork (15)	Drawing Lesson (20)	Copywork (15)	Copywork (15)
Fairy Tale (20)	<i>Tanglewood Tales</i> (20)	Fairy Tale (20)	<i>Tanglewood Tales</i> (20)
Arithmetic (20)	Arithmetic (20)	Arithmetic (20)	Arithmetic (20)
Latin (20)	Novel (25)	Latin (30)	Novel (25)
Novel (25)		Novel (25)	

Lunch: Poetry, Proverbs, Lives of the Saints/Christian Biographies

Afternoon

Nature Study (60)	Burgess Book (20)	Nature Study (60)	Free Exploration
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Evening: Stargazing, New Testament Reading, Bedtime Read-Aloud

Day 5 / Tutorial Day

Benediction Table (40)	Geography (20)	Brush Drawing (20)
Gymnastics (20)	Shakespeare (20)	Latin (30)
Medieval Chronicler (20)	Artist/Composer Loop (20)	

Term 1

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Reading Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 3x per week	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □
Fairy Tales 2x per week										
<u>Household Stories</u>	"Mr. Korbes" □ "Tom Thumb's Travels" □	"The Almond Tree" □ "Old Sultan" □	"The Six Swans" □	"The Sleeping Beauty" □ "King Thrushbeard" □	"Snow-White" □ "The Knapsack, the Hat, and the Horn" □	"Rumpelstilts..." □ "Roland" □	"The Golden Bird" □	"The Dog and the Sparrow" □ "Fred and Kate" □	"The Little Farmer" □ "The Queen Bee" □	"The Golden Goose" □
Myths and Legends 2x per week										
<u>Tanglewood Tales</u>	"The Wayside" □ Pages 1-5 □ Pages 5-9	"The Minotaur" □ Pages 11-14 □ Pages 14-19	□ Pages 19-23 □ Pages 24-27	□ Pages 27-30 □ Pages 31-36	□ Pages 36-40 □ Pages 40-42	□ Pages 43-46 □ Pages 46-50	"The Pygmies" □ Pages 51-54 □ Pages 55-57	□ Pages 57-61 □ Pages 61-63	□ Pages 64-68 □ Pages 68-71	□ Pages 71-75 □ Pages 75-79
Novel 4x per week										
<u>Pinocchio</u>	□ Ch. 1-2 □ Ch. 3-4 □ Ch. 5-6 □ Ch. 7-8	□ Ch. 9-10 □ Ch. 11-12 □ Ch. 13-14 □ Ch. 15-16	□ Ch. 17-18 □ Ch. 19-20 □ Ch. 21-22 □ Ch. 23-24	□ Ch. 25-26 □ Ch. 27-28 □ Ch. 29-30 □ Ch. 31-32	□ Ch. 33-34 □ Ch. 35-36					
<i>Beauty and the Beast</i>					□ □	□ □				
<u>Heidi</u>					□ I □ II	□ III □ IV □ V □ VI	□ VII □ VIII □ IX □ X	□ XI □ XII □ XIII □ XIV	□ XV □ XVI □ XVII □ XVIII	

<p>Shakespeare 1x per week</p>										
<u>Beautiful Stories from Shakespeare</u>	“Macbeth” <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	“Othello” <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	“The Merchant of Venice” <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<p>Historical Fiction 4x per week</p>										
<u>Little House in the Big Woods</u>	<input type="checkbox"/> “Little House in the Big Woods” <input type="checkbox"/> “Winter Days and Winter...” <input type="checkbox"/> “The Long Rifle” <input type="checkbox"/> “Christmas”	<input type="checkbox"/> “Sundays” <input type="checkbox"/> “Two Big Bears” <input type="checkbox"/> “The Sugar Snow” <input type="checkbox"/> “Dance at Grandpa’s”	<input type="checkbox"/> “Going to Town” <input type="checkbox"/> “Summerti...” <input type="checkbox"/> “Harvest” <input type="checkbox"/> “The Wonderful Machine”, “The Deer in the Wood”							
<u>Farmer Boy</u>				<input type="checkbox"/> “School Days” <input type="checkbox"/> “Winter Evening” <input type="checkbox"/> “Winter Night” <input type="checkbox"/> “Surprise”	<input type="checkbox"/> “Birthday” <input type="checkbox"/> “Filling the Ice-House” <input type="checkbox"/> “Saturday Night” <input type="checkbox"/> “Sunday”	<input type="checkbox"/> “Breaking the Calves” <input type="checkbox"/> “The Turn of the Year” <input type="checkbox"/> “Cold Snap” <input type="checkbox"/> “Tin-Peddlar”	<input type="checkbox"/> “The Strange Dog” <input type="checkbox"/> “Sheep-She...” <input type="checkbox"/> “Independence Day”	<input type="checkbox"/> “Summer Time” <input type="checkbox"/> “Keeping House” <input type="checkbox"/> “Early Harvest” <input type="checkbox"/> “Late Harvest”	<input type="checkbox"/> “County Fair” <input type="checkbox"/> “Fall of the Year” <input type="checkbox"/> “Cobbler” <input type="checkbox"/> “The Little Bobsled”	<input type="checkbox"/> “Threshing” <input type="checkbox"/> “Christmas” <input type="checkbox"/> “Wood Hauling” <input type="checkbox"/> “Mr. Thompson’s Pocketbook,” “Farmer Boy”
<p>Medieval Chroniclers 1x per week</p>										
<u>Life of King Alfred</u>	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages
<p>Artist/Composer Study Loop 10x per term</p>										
<i>Stories of Painters</i> 5x per term	Hubert and Jan Van Eyck <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
<i>The Complete Book of the Great Musicians</i> 5x per term		Robert Schumann <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>

Natural History 1x per week										
Burgess Bird Book	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter
Nature Study 1x per week										
Handbook of Nature Study	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson
Geography 1x per week										
<u>Elementary Geography</u>	“The Plan of a County” <input type="checkbox"/>	<input type="checkbox"/>	“How Maps are Made”	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	“The Surface of the Earth” <input type="checkbox"/>	<input type="checkbox"/>	“The Surface of the Earth” <input type="checkbox"/>	<input type="checkbox"/>

Term 2

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Reading Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 3x per week	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □
Fairy Tales 2x per week										
<u>Arabian Nights</u>	Introduction □ pages 13-16 □ pages 17-22	Chapter I: Nights 1-3 □ “The Story of the Merchant and the Jinnee” □ “The Story of the First Sheykh...”	□ “The Story of the Second Sheykh...,” “The Story of the Third Sheykh” Chapter II: Nights 3-9 □ “The Story of the Fisherman”	□ “The Story of King Yoonán and the Sage Doobán” □ “The Story of the Husband and the Parrot”	□ “The Story of the Envious Weezer and the Price and the Ghoolie” □ “Continuation of the Story of King Yoonán...”	□ “Continuation of the Story of the Fisherman” □ “The Story of the Young King of the Black Islands”	Chapter III: Nights 9-18 □ “The Story of the Porter and the Ladies...” □ “The Story of the Envier and the Envied”	□ “The Story of the Second Royal Medicant” □ “The Story of the Envier and the Envied”	□ “Continuation of the Story of the Second Royal Medicant” □ “The Story of the Third Royal Medicant”	□ “Continuation of the Story of the Ladies of Baghdád...” □ “The Story of the First of the Three Ladies of Baghdád”
Myths and Legends 2x per week										
<u>Tanglewood Tales</u>	‘The Dragon’s Teeth’ □ Pages 80-85 □ Pages 85-91	□ Pages 91-93 □ Pages 93-96	□ Pages 96-100 □ Pages 100-106	□ Pages 107-111 □ Pages 111-114	□ Pages 114-120 □ Pages 120-123	“Circe’s Palace” □ Pages 124-127 □ Pages 127-133	□ Pages 133-137 □ Pages 137-141	□ Pages 141-143 □ Pages 144-147	□ Pages 148-150 □ Pages 151-155	□ Pages 156-162 □ Pages 162-164
Novel 4x per week										
<u>Heidi</u>	□ XIX □ XX □ XXI □ XXII	□ XXIII								
<u>Little Lord Fauntleroy</u>		□ I □ II □ III	□ IV □ V □ VI □ VII	□ VIII □ IX □ X □ XI	□ XII □ XIII □ XIV □ XV					
<u>The Secret Garden</u>						□ I □ II □ III □ IV	□ V □ VI □ VII □ VIII	□ IX □ X □ XI □ XII	□ XIII □ XIV □ XV □ XVI	□ XVII □ XVIII □ XIX □ XX

Shakespeare 1x per week										
<u>Tales from Shakespeare</u>	"The Tempest" <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	"A Midsummer Night's Dream" <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	"The Winter's Tale" <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Catch-up
Historical Fiction 4x per week										
<i>Little House on the Prairie</i>	<input type="checkbox"/> "Going West" <input type="checkbox"/> "Crossing the Creek" <input type="checkbox"/> "Camp on the High Prairie" <input type="checkbox"/> "Prairie Day"	<input type="checkbox"/> "The House on the Prairie" <input type="checkbox"/> "Moving In" <input type="checkbox"/> "The Wolf Pack" <input type="checkbox"/> "Two Stout Doors"	<input type="checkbox"/> "A Fire on the Hearth" <input type="checkbox"/> "A Roof and a Floor" <input type="checkbox"/> "Indians in the House" <input type="checkbox"/> "Fresh Water to Drink"	<input type="checkbox"/> "Texas Longhorn" <input type="checkbox"/> "Indian Camp" <input type="checkbox"/> "Fever 'N' Ague" <input type="checkbox"/> "Fire in the Chimney"	<input type="checkbox"/> "Pa Goes to Town" <input type="checkbox"/> "The Tall Indian" <input type="checkbox"/> "Mr. Edwards Meets Santa..." <input type="checkbox"/> "A Scream in the Night"	<input type="checkbox"/> "Indian Jamboree" <input type="checkbox"/> "Prairie Fire" <input type="checkbox"/> "Indian War-Cry" <input type="checkbox"/> "Indians Ride Away"	<input type="checkbox"/> "Soldiers" <input type="checkbox"/> "Going Out"			
<i>On the Banks of Plum Creek</i>							<input type="checkbox"/> "The Door in the Ground" <input type="checkbox"/> "The House in the Ground"	<input type="checkbox"/> "Rushes and Flags" <input type="checkbox"/> "Deep Water" <input type="checkbox"/> "Strange Animal" <input type="checkbox"/> "Wreath of Roses"	<input type="checkbox"/> "Ox on the Roof" <input type="checkbox"/> "Straw-Stack" <input type="checkbox"/> "Grasshopper Weather" <input type="checkbox"/> "Cattle in the Hay"	<input type="checkbox"/> "Runaway" <input type="checkbox"/> "The Christmas Horses" <input type="checkbox"/> "A Merry Christmas" <input type="checkbox"/> "Spring Freshet"
Medieval Chroniclers 1x per week										
<u>Life of King Alfred</u>	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages
Artist/Composer Study Loop 10x per term										
<i>Stories of Painters</i> 5x per term	Hans Memling <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
<i>The Complete Book of the Great Musicians</i> 5x per term		Chopin <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
Natural History 1x per week										
<i>Burgess Bird Book</i>	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter

	Nature Study 1x per week										
<i>Handbook of Nature Study</i>	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson
	Geography 1x per week										
<u><i>Elementary Geography</i></u>	“Highlands and Lowlands” <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	“Rivers” <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	“Countries” <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Term 3

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Reading Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 3x per week	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □
Fairy Tales 2x per week										
<u>Arabian Nights</u> *	<ul style="list-style-type: none"> ▫ “The Story of the Second of the Three Ladies of Baghdad” ▫ Conclusion of the Story of the Ladies of Baghdad 	<ul style="list-style-type: none"> Chapter IV: Nights 18-24 ▫ “The Story of the Three Apples” ▫ “The Story of Noor-Ed-Deen and His Son..” 	<ul style="list-style-type: none"> Chapter V: Nights 24-32 ▫ “The Story of the Humpback” ▫ “The Story Told by the Christian Broker” 	<ul style="list-style-type: none"> ▫ “The Story Told by the Sultán’s Steward” ▫ “The Story Told by the Jewish Physician” 	<ul style="list-style-type: none"> ▫ “The Story told by the Tailor” ▫ “The Barber’s Story of Himself” 	<ul style="list-style-type: none"> ▫ “The Barber’s Story of His First Brother” ▫ “The Barber’s Story of His Second Brother” 	<ul style="list-style-type: none"> ▫ “The Barber’s Story of His Third Brother” ▫ “The Barber’s Story of His Fourth Brother” 	<ul style="list-style-type: none"> ▫ “The Barber’s Story of His Fifth Brother” ▫ “The Barber’s Story of His Sixth Brother” 	<ul style="list-style-type: none"> ▫ “Continuation of the Story Told by the Sailor” ▫ “Continuation of the Story of the Humpback” 	<ul style="list-style-type: none"> Chapter VI:Nights 32-36 “The Story of Nor-Ed-Deen and Enees-El-Jelees”
Myths and Legends 2x per week										
<u>Tanglewood Tales</u>	“The Pomegranate Seeds” ▫ Pages 165-169 ▫ Pages 170-174	<ul style="list-style-type: none"> ▫ Pages 174-180 ▫ Pages 180-186 	<ul style="list-style-type: none"> ▫ Pages 186-188 ▫ Pages 188-193 	<ul style="list-style-type: none"> ▫ Pages 193-199 ▫ Pages 199-203 	<ul style="list-style-type: none"> ▫ Pages 203-205 ▫ Pages 206-210 	“The Golden Fleece” ▫ Pages 211-213 ▫ Pages 213-217	<ul style="list-style-type: none"> ▫ Pages 217-221 ▫ Pages 222-227 	<ul style="list-style-type: none"> ▫ Pages 227-233 ▫ Pages 233-238 	<ul style="list-style-type: none"> ▫ Pages 239-243 ▫ Pages 243-248 	<ul style="list-style-type: none"> ▫ Pages 248-255 ▫ Pages 255-262
Novel 4x per week										
<u>The Secret Garden</u>	<ul style="list-style-type: none"> ▫ XXI ▫ XXII ▫ XXIII ▫ XXIV 	<ul style="list-style-type: none"> ▫ XXV ▫ XXVI ▫ XXVII ▫ XXVIII 								
<u>Black Beauty</u>			<ul style="list-style-type: none"> ▫ 1-3 ▫ 4-6 ▫ 7-9 ▫ 10-12 	<ul style="list-style-type: none"> ▫ 13-15 ▫ 16-18 ▫ 19-21 ▫ 22-24 	<ul style="list-style-type: none"> ▫ 25-27 ▫ 28-30 ▫ 31-33 ▫ 34-36 	<ul style="list-style-type: none"> ▫ 37-39 ▫ 40-42 ▫ 43-45 ▫ 46-49 				
<u>Jack and Jill</u>							<ul style="list-style-type: none"> ▫ I ▫ II-III ▫ IV ▫ V-VI 	<ul style="list-style-type: none"> ▫ VII ▫ VIII-IX ▫ X ▫ XI-XII 	<ul style="list-style-type: none"> ▫ XIII ▫ XIV-XV ▫ XVI ▫ XVII-XVIII 	<ul style="list-style-type: none"> ▫ XIX ▫ XX-XXI ▫ XXII ▫ XXIII-XXIV

* Due to its length, we are not able to finish *Arabian Nights* in the school year, so plan to continue free reading during the summer.

Shakespeare 1x per week										
<u>Tales from Shakespeare</u>	"Much Ado About Nothing" <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	"As You Like It" <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	"The Two Gentlemen of Verona" <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Catch-up
Historical Fiction 4x per week										
<i>On the Banks of Plum Creek</i>	<input type="checkbox"/> "The Footbridge" <input type="checkbox"/> "The Wonderful House" <input type="checkbox"/> "Moving In" <input type="checkbox"/> "The Old Cra..."	<input type="checkbox"/> "The Fish-Trap" <input type="checkbox"/> "School" <input type="checkbox"/> "Nellie Oleson" <input type="checkbox"/> "Town Party"	<input type="checkbox"/> "Country Party" <input type="checkbox"/> "Going to Church" <input type="checkbox"/> "The Glittering Cloud" <input type="checkbox"/> "The Grasshopper Eggs"	<input type="checkbox"/> "Rain" <input type="checkbox"/> "The Letter" <input type="checkbox"/> "The Darkest Hour.." <input type="checkbox"/> "Going to Town"	<input type="checkbox"/> "Surprise" <input type="checkbox"/> "Grasshopper Walker" <input type="checkbox"/> "Wheels of Fire" <input type="checkbox"/> "Marks on the Slate"	<input type="checkbox"/> "Keeping House" <input type="checkbox"/> "Prairie Winter" <input type="checkbox"/> "The Long Blizzard" <input type="checkbox"/> "The Day of Games"	<input type="checkbox"/> "The Third Day" <input type="checkbox"/> "The Fourth Day" <input type="checkbox"/> "Christmas"			
<i>OPTIONAL* By the Shores of the Silver Lake</i>							<input type="checkbox"/> "Unexpected Visitor"	<input type="checkbox"/> "Grow Up" <input type="checkbox"/> "Riding in the Cars" <input type="checkbox"/> "End of the Rails" <input type="checkbox"/> "Railroad Camp"	<input type="checkbox"/> "The Black Ponies" <input type="checkbox"/> "The West Begins" <input type="checkbox"/> "Silver Lake" <input type="checkbox"/> "Horse Thieves"	<input type="checkbox"/> "The Wonderful Afternoon" <input type="checkbox"/> "Payday" <input type="checkbox"/> "Wings Over Silver Lake" <input type="checkbox"/> "Breaking Camp"
Medieval Chroniclers 1x per week										
<i>Life of King Alfred</i>	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages
Artist/Composer Study Loop 10x per term										
<i>Stories of Painters</i> 5x per term	Hans Holbein <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
<i>The Complete Book of the Great Musicians</i> 5x per term		Edward Elgar <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>

* Due to the length of the Wilder books, there is not room to fit all of *By the Shores of the Silver Lake* into the lesson plans. I will be listing it as a free read, but have included the first thirteen chapters if you are interested in beginning it in Term 3 and then finishing it during the summer. The rest of Wilder's series would make wonderful summer time read-alouds. Another option is to substitute the last four 4 Wilder books for the Henty reads in Year 4. This is up to your discretion and what is best suited for your student.

Natural History 1x per week										
Burgess Bird Book	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter
Nature Study 1x per week										
Handbook of Nature Study	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson
Natural Geography 1x per week										
<u>Elementary Geography</u>	“The Water of the Earth, Part I” <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	“The Water of the Earth, Part II” <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	“The Oceans and Their Parts” <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

School Years: A 2-Year Transition Plan

This plan is for a 4th grade student (or older) who does not have previous experience with these books. This plan will cover the most important books from Years 1-5 in two years. You can select a Benediction Table from the Benediction Table lesson plans that suits where your student is at.

Transitional Year One (4th Grade or Older)

Purchase List & Timetabling Suggestions

Benediction Table		
Prayer		Prayer book from your Christian tradition, or <i>Fount of Heaven: Prayers of the Early Church</i> edited by Robert Elber
Psalms	5 minutes, 5x per week	<i>Refuge: Selections from the Book of Psalms</i> (Available as a CD or on iTunes)
Lives of the Saints/ Christian Biographies	will vary depending on the book	Protestant: <i>Foxes of Book of Martyrs</i> ; Orthodox: <i>Synaxarion</i> ; Catholic: <i>Lives of the Saints</i>
Spiritual Formation	30 minutes, 1x per week	<i>Ourselves</i> by Charlotte Mason Free Read <i>Pilgrim's Progress</i>
Poetry	10 minutes, 5x per week	<i>Come Hither</i> by Walter de la Mare <i>A Child's Garden of Verses</i> by Robert Louis Stevenson
Fable	10 minutes, 5x per week	<i>Fables (Everyman's Library Children's Classic)</i> by Aesop, translated by Roger L'Estrange
Composition	20 minutes, 2x per week 20 minutes, 1x per week 20 minutes, 2x per week	Composition Notebook for Copywork Composition Notebook for Dictation Composition Notebook for Written Narration
Drawing	30 minutes, 2x per week	<i>Brush Drawing</i> by May Mallan Online Drawing Class: <i>Classical Art at Home</i> A Sketchbook
Latin	30 minutes, 3x per week	<i>Latin Through Stories: a K-5 Curriculum</i> from the University of Dallas OR <i>Lingua Latina: Familia Romana</i>

Fairy Tales	20 minutes, 2x per week	<i>Household Stories from the Brothers Grimm</i> translated by Lucy Crane with Illustrations by Walter Crane Free Read <i>Blue Fairy Book</i> by Andrew Lang
Myths and Legends	30 minutes, 1x per week	<i>Tanglewood Tales</i> by Nathaniel Hawthorne Free Read <i>D'Aulaire's Book of Greek Myths</i>
Literary Novels	30 minutes, 4x per week	Term 1 <i>Pinocchio</i> by Carlo Collodi <i>The Secret Garden</i> by Frances Hodgson Burnett Term 2 <i>Black Beauty</i> by Anna Sewall <i>Tom Sawyer</i> by Mark Twain Term 3 <i>Marjorie Daw</i> by Thomas Bailey Aldrich Free Reads See Appendix for titles by Louisa May Alcott, Gene Stratton-Porter, Thomas Bailey Aldrich, and James Fenimore Cooper
Adventure Stories	30 minutes, 4x per week	Term 1 <i>Captain Courageous</i> by Rudyard Kipling <i>Penrod</i> by Booth Tarkington <i>Swiss Family Robinson</i> by Johann Wyss Term 2 <i>Willis the Pilot</i> by Johann Wyss Term 3 <i>Smoky</i> by Will James Free Reads <i>Penrod Jashber</i> by Booth Tarkington <i>Book of Cowboys</i> by Will James
Shakespeare	20 minutes, 1x per week	<i>Tales from Shakespeare</i> by Charles and Mary Lamb
Historical Fiction	30 minutes, 4x per week	Term 1 <i>Farmer Boy</i> by Laura Ingalls Wilder <i>Little House on the Prairie</i> by Laura Ingalls Wilder Term 2 <i>By England's Aid</i> by G. A. Henty <i>Main-Traveled Roads</i> by Hamlin Garland

		<p><u>Term 3</u></p> <p><i>Prairie Folk</i> by Hamlin Garland <i>In the Reign of Terror</i> by G. A. Henty</p> <p>Free Reads G. A. Henty books listed as Free Reads in the Appendix</p>
Medieval Chronicler	20 minutes, 1x per week	<i>Life of Alfred</i> by Asser
Plutarch	45 minutes, 1x per week	<i>Plutarch's Lives, Volume I</i> (The Modern Library's Classics) translated by John Dryden
Geography/ Mapwork	15 minutes, 1x per week	<i>Elementary Geography</i> by Charlotte Mason Sketch Notebook for Mapping Adventure Novels
Art	30 minutes, 5x per term	<i>Stories of the Painters</i> by Amy Steedman
Music	30 minutes, 5x per term	<i>The Second Book of The Great Musicians</i> by Percy A. Scholes
Nature Study	60 minutes, 2x per week	<i>Handbook of Nature Study</i> Nature Journal Sketchbook
Stargazing	30 minutes, 1x per week	<i>Star Lore: Myths, Legends, and Facts</i> by William Tyler Olcott <i>Field Guide to the Stars</i> by William Tyler Olcott
Arithmetic	20 minutes, 5x per week	Select a math curriculum at your child's level.

Year 1 Sample Transition Timetable

<i>Day 1</i>	<i>Day 2</i>	<i>Day 3</i>	<i>Day 4</i>
Benediction Table (40)	Benediction Table (40)	Benediction Table (40)	Benediction Table (40)
Gymnastics (20)	Gymnastics (20)	Gymnastics (20)	Gymnastics (20)
Historical Fiction (30)	Historical Fiction (30)	Historical Fiction (30)	Historical Fiction (30)
Copywork (20)	Drawing (30)	Copywork (20)	Written Narration (20)
Fairy Tale (30)	Myths and Legends (30)	Fairy Tale (30)	Medieval Chronicler (20)
Arithmetic (20)	Arithmetic (20)	Arithmetic (20)	Arithmetic (20)
Adventure Story (30)	Adventure Story (30)	Adventure Story (30)	Adventure Story (30)
Latin (30)	Dictation (20)	Latin (30)	Novel (30)
Novel (30)	Novel (30)	Novel (30)	

Lunch: Poetry, Proverbs, Lives of the Saints/Christian Biographies

Afternoon

Nature Study (60)	Burgess (20)	Nature Study (60)	Free Exploration
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Evening: Stargazing, New Testament Reading, Bedtime Read-Aloud

Day 5 / Tutorial Day

Benediction Table (35)	Geography (20)	Brush Drawing (30)
Gymnastics (20)	Shakespeare (20)	Artist/Composer (20)
Latin (30)	Plutarch (45)	

Term 1

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Dictation 1x per week	□	□	□	□	□	□	□	□	□	□
Written Narration 1x per week	□	□	□	□	□	□	□	□	□	□
Fairy Tales 2x per week										
<u>Household Stories</u>	□ “The Rabbit’s Bride” □ “Six Soldiers of Fortune”	□ “Clever Grethel” □ “The Death of the Hen”	□ “Hans in Luck” □ “The Goose Girl”	□ “The Raven” □ “The Frog Prince”	□ “Cat and Mouse...” □ “The Wolf and the Seven...”	□ “Faithful John”	□ “The Wonderful Musician”	□ “The Twelve Brothers” □ “The Vagabonds”	□ “The Brother and Sister” □ “Rapunzel”	□ “The Three Little Men...” □ “The Three Spinsters”
Myths and Legends 1x per week										
<u>Tanglewood Tales</u>	“The Wayside” □ Pages 1-9	“The Minotaur” □ Pages 11-19	□ Pages 19-27	□ Pages 27-36	□ Pages 36-42	□ Pages 43-50	“The Pygmies” □ Pages 51-57	□ Pages 57-63	□ Pages 64-71	□ Pages 71-79
Novels 4x per week										
<u>Pinocchio</u>	□ Ch. 1-2 □ Ch.3-4 □ Ch. 5-6 □ Ch. 7-8	□ Ch. 9-10 □ Ch. 11-12 □ Ch. 13-14 □ Ch. 15-16	□ Ch. 17-18 □ Ch. 19-20 □ Ch. 21-22 □ Ch. 23-24	□ Ch. 25-26 □ Ch. 27-28 □ Ch. 29-30 □ Ch. 31-32	□ Ch. 33-34 □ Ch. 35-36					
<u>The Secret Garden</u>						□ I □ II □ III □ IV	□ V □ VI □ VII □ VIII	□ IX □ X □ XI □ XII	□ XIII □ XIV □ XV □ XVI	□ XVII □ XVIII □ XIX □ XX

Adventure Stories 3x per week										
<u>Captain Courageous</u>	<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III	<input type="checkbox"/> IV <input type="checkbox"/> V <input type="checkbox"/> VI	<input type="checkbox"/> VII <input type="checkbox"/> VIII <input type="checkbox"/> IX	<input type="checkbox"/> X						
<u>Penrod</u>				<input type="checkbox"/> I-II <input type="checkbox"/> III-IV	<input type="checkbox"/> V-VI <input type="checkbox"/> VII-VIII <input type="checkbox"/> IX-X	<input type="checkbox"/> XI-XII <input type="checkbox"/> XIII-XIV <input type="checkbox"/> XV-XVI	<input type="checkbox"/> XVII-XVIII <input type="checkbox"/> XIX-XX <input type="checkbox"/> XXI-XXII	<input type="checkbox"/> XXIII-XXIV <input type="checkbox"/> XXV-XXVI <input type="checkbox"/> XXVII-XXVIII	<input type="checkbox"/> XXIX-XXX <input type="checkbox"/> XXXI	
<u>Swiss Family Robinson</u>									<input type="checkbox"/> Ch. 1	<input type="checkbox"/> Ch. 2 <input type="checkbox"/> Ch. 3 <input type="checkbox"/> Ch. 4
Shakespeare 1x per week										
<u>Tales from Shakespeare</u>	"The Merchant of Venice" <input type="checkbox"/>	<input type="checkbox"/>	"Cymbeline" <input type="checkbox"/>	<input type="checkbox"/>	"King Lear" <input type="checkbox"/>	<input type="checkbox"/>	"Macbeth" <input type="checkbox"/>	<input type="checkbox"/>	"All's Well That Ends Well" <input type="checkbox"/>	<input type="checkbox"/>
Historical Fiction 4x per week										
<u>Farmer Boy</u>	<input type="checkbox"/> "School Days" <input type="checkbox"/> "Winter Evening" <input type="checkbox"/> "Winter Night" <input type="checkbox"/> "Surprise"	<input type="checkbox"/> "Birthday" <input type="checkbox"/> "Filling the Ice-House" <input type="checkbox"/> "Saturday Night" <input type="checkbox"/> "Sunday"	<input type="checkbox"/> "Breaking the Calves" <input type="checkbox"/> "The Turn of the Year" <input type="checkbox"/> "Springtime" <input type="checkbox"/> "Tin-Peddlar"	<input type="checkbox"/> "The Strange Dog" <input type="checkbox"/> "Sheep-She..." <input type="checkbox"/> "Cold Snap" <input type="checkbox"/> "Independence Day"	<input type="checkbox"/> "Summer Time" <input type="checkbox"/> "Keeping House" <input type="checkbox"/> "Early Harvest" <input type="checkbox"/> "Late Harvest"	<input type="checkbox"/> "County Fair" <input type="checkbox"/> "Fall of the Year" <input type="checkbox"/> "Cobbler" <input type="checkbox"/> "The Little Bobsled"	<input type="checkbox"/> "Threshing" <input type="checkbox"/> "Christmas" <input type="checkbox"/> "Wood Hauling" <input type="checkbox"/> "Mr. Thompson's Pocketbook," "Farmer Boy"			
<u>Little House on the Prairie</u>							<input type="checkbox"/> "Going West" <input type="checkbox"/> "Crossing the Creek" <input type="checkbox"/> "Camp on the High Prairie" <input type="checkbox"/> "Prairie Day"	<input type="checkbox"/> "The House on the Praire" <input type="checkbox"/> "Moving In" <input type="checkbox"/> "The Wolf Pack" <input type="checkbox"/> "Two Stout Doors"	<input type="checkbox"/> "A Fire on the Hearth" <input type="checkbox"/> "A Roof and a Floor" <input type="checkbox"/> "Indians in the House" <input type="checkbox"/> "Fresh Water to Drink"	

Medieval Chroniclers 1x per week										
<u>Life of King Alfred</u>	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages
Plutarch 1x per week										
<u>Plutarch's Lives</u>	Theseus <input type="checkbox"/> Pages 1-2	<input type="checkbox"/> Pages 3-4	<input type="checkbox"/> Pages 5-6	<input type="checkbox"/> Pages 7-8	<i>Catch-Up</i>	<input type="checkbox"/> Pages 9-10	<input type="checkbox"/> Pages 11-12	<input type="checkbox"/> Pages 13-14	<input type="checkbox"/> Pages 15-16	<input type="checkbox"/> Pages 17-18
Artist/Composer Study Loop 10x per term										
<i>Stories of Painters</i> 5x per term	Leonardo da Vinci <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
<i>The Second Book of The Great Musicians</i> 5x per term		Schubert <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
Natural History 1x per week										
<i>Burgess Flower Book</i>	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter
Nature Study 1x per week										
<i>Handbook of Nature Study</i>	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson
Geography 1x per week										
<u>Elementary Geography</u>	I. How all things praise the Lord <input type="checkbox"/>	II. Our World Part I <input type="checkbox"/>	III. The Sailor-boy's Gossip <input type="checkbox"/>	<input type="checkbox"/>	IV. Our World Part II <input type="checkbox"/>	V. The Star <input type="checkbox"/>	VI. Our World and Other Worlds Part I <input type="checkbox"/>	<input type="checkbox"/>	VII. Our World and Other Worlds Part II <input type="checkbox"/>	<input type="checkbox"/>

Term 2

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Dictation 1x per week	□	□	□	□	□	□	□	□	□	□
Written Narration 1x per week	□	□	□	□	□	□	□	□	□	□
Fairy Tales 2x per week										
<u>Household Stories</u>	<input type="checkbox"/> "Hansel and Gretel" <input type="checkbox"/> "The White Snake"	<input type="checkbox"/> "The Straw, the Coal..." <input type="checkbox"/> "The Fishermen..."	<input type="checkbox"/> "The Gallant Tailor"	<input type="checkbox"/> "Aschenput..." <input type="checkbox"/> "The Mouse, the Bird..."	<input type="checkbox"/> "Mother Hulda" <input type="checkbox"/> "Little Red Cap"	<input type="checkbox"/> "The Bremen Town Musicians"	<input type="checkbox"/> "Clever Else"	<input type="checkbox"/> "The Table, the Ass, and the Stick" <input type="checkbox"/> "Tom Thumb"	<input type="checkbox"/> "How Mrs. Fox Married Again" <input type="checkbox"/> "The Elves"	<input type="checkbox"/> "The Robber Bridegroom"
Myths and Legends 1x per week										
<u>Tanglewood Tales</u>	'The Dragon's Teeth' <input type="checkbox"/> Pages 80-91	<input type="checkbox"/> Pages 91-96	<input type="checkbox"/> Pages 96-106	<input type="checkbox"/> Pages 107-114	<input type="checkbox"/> Pages 114-123	"Circe's Palace" <input type="checkbox"/> Pages 124-133	<input type="checkbox"/> Pages 133-141	<input type="checkbox"/> Pages 141-147	<input type="checkbox"/> Pages 148-155	<input type="checkbox"/> Pages 156-164
Novel 4x per week										
<u>The Secret Garden</u>	<input type="checkbox"/> XXI <input type="checkbox"/> XXII <input type="checkbox"/> XXIII <input type="checkbox"/> XXIV	<input type="checkbox"/> XXV <input type="checkbox"/> XXVI <input type="checkbox"/> XXVII <input type="checkbox"/> XXVIII								

<u>Black Beauty</u>			<input type="checkbox"/> 1-3 <input type="checkbox"/> 4-6 <input type="checkbox"/> 7-9 <input type="checkbox"/> 10-12	<input type="checkbox"/> 13-15 <input type="checkbox"/> 16-18 <input type="checkbox"/> 19-21 <input type="checkbox"/> 22-24	<input type="checkbox"/> 25-27 <input type="checkbox"/> 28-30 <input type="checkbox"/> 31-33 <input type="checkbox"/> 34-36	<input type="checkbox"/> 37-39 <input type="checkbox"/> 40-42 <input type="checkbox"/> 43-45 <input type="checkbox"/> 46-49	Catch-up			
<u>Tom Sawyer</u>							<input type="checkbox"/> Ch. 1 <input type="checkbox"/> Ch. 2 <input type="checkbox"/> Ch. 3 <input type="checkbox"/> Ch. 4	<input type="checkbox"/> Ch. 5 <input type="checkbox"/> Ch. 6 <input type="checkbox"/> Ch. 7 <input type="checkbox"/> Ch. 8	<input type="checkbox"/> Ch. 9 <input type="checkbox"/> Ch. 10 <input type="checkbox"/> Ch. 11 <input type="checkbox"/> Ch. 12	
Adventure Stories 3x per week										
<u>Swiss Family Robinson</u>	<input type="checkbox"/> Ch. 5 <input type="checkbox"/> Ch. 6 <input type="checkbox"/> Ch. 7	<input type="checkbox"/> Ch. 8 <input type="checkbox"/> Ch. 9 <input type="checkbox"/> Ch. 10	<input type="checkbox"/> Ch. 11 <input type="checkbox"/> Ch. 12 <input type="checkbox"/> Ch. 13	<input type="checkbox"/> Ch. 14 <input type="checkbox"/> Ch. 15 <input type="checkbox"/> Ch. 16	<input type="checkbox"/> Ch. 17 <input type="checkbox"/> Ch. 18					
<u>Willis the Pilot</u>					<input type="checkbox"/> Ch. 1 <input type="checkbox"/> Ch. 2 <input type="checkbox"/> Ch. 3	<input type="checkbox"/> Ch. 4 <input type="checkbox"/> Ch. 5 <input type="checkbox"/> Ch. 6	<input type="checkbox"/> Ch. 7 <input type="checkbox"/> Ch. 8 <input type="checkbox"/> Ch. 9	<input type="checkbox"/> Ch. 10 <input type="checkbox"/> Ch. 11 <input type="checkbox"/> Ch. 12	<input type="checkbox"/> Ch. 13 <input type="checkbox"/> Ch. 14 <input type="checkbox"/> Ch. 15	<input type="checkbox"/> Ch. 16 <input type="checkbox"/> Ch. 17 <input type="checkbox"/> Ch. 18
Shakespeare 1x per week										
<u>Tales from Shakespeare</u>	“The Taming of the Shrew” <input type="checkbox"/>	<input type="checkbox"/>	“The Comedy of Errors” <input type="checkbox"/>	<input type="checkbox"/>	“Measure for Measure” <input type="checkbox"/>	<input type="checkbox"/>	“Twelfth Night” <input type="checkbox"/>	<input type="checkbox"/>	“Timon of Athens” <input type="checkbox"/>	<input type="checkbox"/>
Historical Fiction 4x per week										
<u>Little House on the Prairie</u>	<input type="checkbox"/> “Texas Longhorn” <input type="checkbox"/> “Indian Camp” <input type="checkbox"/> “Fever ‘N’ Ague” <input type="checkbox"/> “Fire in the Chimney”	<input type="checkbox"/> “Pa Goes to Town” <input type="checkbox"/> “The Tall Indian” <input type="checkbox"/> “Mr. Edwards Meets Santa..” <input type="checkbox"/> “A Scream in the Night”	<input type="checkbox"/> “Indian Jamboree” <input type="checkbox"/> “Prairie Fire” <input type="checkbox"/> “Indian War-Cry” <input type="checkbox"/> “Indians Ride Away”	<input type="checkbox"/> “Soldiers” <input type="checkbox"/> “Going Out”						
<u>By England’s Aid</u>				<input type="checkbox"/> I <input type="checkbox"/> II	<input type="checkbox"/> III <input type="checkbox"/> IV <input type="checkbox"/> V <input type="checkbox"/> VI	<input type="checkbox"/> VII <input type="checkbox"/> VIII <input type="checkbox"/> IX <input type="checkbox"/> X	<input type="checkbox"/> XI <input type="checkbox"/> XII <input type="checkbox"/> XIII <input type="checkbox"/> XIV	<input type="checkbox"/> XV <input type="checkbox"/> XVI <input type="checkbox"/> XVII <input type="checkbox"/> XVIII	<input type="checkbox"/> XIX <input type="checkbox"/> XX <input type="checkbox"/> XXI <input type="checkbox"/> XXII	<input type="checkbox"/> XXIII
<u>Main-Traveled Roads</u>										<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III

Medieval Chroniclers 1x per week										
<u>Life of King Alfred</u>	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages
Plutarch 1x per week										
<u>Plutarch's Lives</u>	<input type="checkbox"/> Pages 19-20	<input type="checkbox"/> Pages 21-22	<input type="checkbox"/> Pages 23-24	Romulus <input type="checkbox"/> Pages 25-26	<input type="checkbox"/> Pages 27-28	<input type="checkbox"/> Pages 29-30	<input type="checkbox"/> Pages 31-32	<input type="checkbox"/> Pages 33-34	<input type="checkbox"/> Pages 35-36	<input type="checkbox"/> Pages 37-38
Artist/Composer Study Loop 10x per term										
Stories of Painters 5x per term	Raphaeli <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
The Second Book of The Great Musicians 5x per term		Mendelssohn <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
Natural History 1x per week										
Burgess Flower Book	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter
Nature Study 1x per week										
Handbook of Nature Study	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson
Geography 1s per week										
<u>Elementary Geography</u>	VIII. The Sunshine <input type="checkbox"/>	IX. Day and Night <input type="checkbox"/>	X. The Blind Boy <input type="checkbox"/>	XI. Poles and Axis <input type="checkbox"/>	<input type="checkbox"/>	XII. The Four Seasons Part I <input type="checkbox"/>	XIII. The Voice of Spring <input type="checkbox"/>	<input type="checkbox"/>	XLI. The Oceans and Their Parts <input type="checkbox"/>	<input type="checkbox"/>

Term 3

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Dictation 1x per week	□	□	□	□	□	□	□	□	□	□
Written Narration 1x per week	□	□	□	□	□	□	□	□	□	□
Fairy Tales 2x per week										
<u>Household Stories</u>	“Mr. Korbes” □ “Tom Thumb’s Travels” □	“The Almond Tree” □ “Old Sultan” □	“The Six Swans” □	“The Sleeping Beauty” □ “King Thrushbeard” □	“Snow-White” □ “The Knapsack, the Hat, and the Horn” □	“Rumpelstilts...” □ “Roland” □	“The Golden Bird” □	“The Dog and the Sparrow” □ “Fred and Kate” □	“The Little Farmer” □ “The Queen Bee” □	“The Golden Goose” □
Myths and Legends 1x per week										
<u>Tanglewood Tales</u>	“The Pomegranate Seeds” □ Pages 165-174	□ Pages 174-186	□ Pages 186-193	□ Pages 193-203	□ Pages 203-210	“The Golden Fleece” □ Pages 211-217	□ Pages 217-227	□ Pages 227-238	□ Pages 239-248	□ Pages 248-262
Novel 4x per week										
<u>Tom Sawyer</u>	□ Ch. 13 □ Ch. 14 □ Ch. 15 □ Ch. 16	□ Ch. 17 □ Ch. 18 □ Ch. 19 □ Ch. 20	□ Ch. 21 □ Ch. 22 □ Ch. 23 □ Ch. 24	□ Ch. 25 □ Ch. 26 □ Ch. 27 □ Ch. 28	□ Ch. 29 □ Ch. 30 □ Ch. 31 □ Ch. 32	□ Ch. 33 □ Ch. 34 □ Ch. 35				
<u>Marjorie Daw</u>							□ I-II □ III-IV	□ V-VI □ VII-VIII □ IX-X □ XI-XII	□ XIII-XIV □ XV-XVI	Catch-up

Adventure Novel 3x per week										
<u>Willis the Pilot</u>	<input type="checkbox"/> Ch. 19 <input type="checkbox"/> Ch. 20	<input type="checkbox"/> Ch. 21 <input type="checkbox"/> Ch. 22 <input type="checkbox"/> Ch. 23	<input type="checkbox"/> Ch. 24 <input type="checkbox"/> Ch. 25 <input type="checkbox"/> Ch. 26	<input type="checkbox"/> Ch. 27 <input type="checkbox"/> Ch. 28						
<u>Smoky</u>				<input type="checkbox"/> Ch. 1	<input type="checkbox"/> Ch. 2 <input type="checkbox"/> Ch. 3 <input type="checkbox"/> Ch. 4	<input type="checkbox"/> Ch. 5 <input type="checkbox"/> Ch. 6 <input type="checkbox"/> Ch. 7	<input type="checkbox"/> Ch. 8 <input type="checkbox"/> Ch. 9 <input type="checkbox"/> Ch. 10	<input type="checkbox"/> Ch. 11 <input type="checkbox"/> Ch. 12 <input type="checkbox"/> Ch. 13	<input type="checkbox"/> Ch. 14	Catch-up
Shakespeare 1x per week										
<u>Tales from Shakespeare</u>	“Romeo and Juliet” <input type="checkbox"/>	<input type="checkbox"/>	“Hamlet, Prince of Denmark” <input type="checkbox"/>	<input type="checkbox"/>	“Othello” <input type="checkbox"/>	<input type="checkbox"/>	“Pericles, Prince of Tyre” <input type="checkbox"/>	<input type="checkbox"/>	“The Tempest” <input type="checkbox"/>	<input type="checkbox"/>
Historical Fiction 4x per week										
<u>Main-Traveled Roads</u>	<input type="checkbox"/> IV <input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/> VII	<input type="checkbox"/> VIII	<input type="checkbox"/> IX <input type="checkbox"/> X <input type="checkbox"/> XI							
<u>Prairie Folk</u>			“Uncle Ethan’s Speculation” <input type="checkbox"/>	“The Test of Elder Pill” <input type="checkbox"/> “William Bacon’s Hired Man” <input type="checkbox"/> <input type="checkbox"/>	“Sim Burn’s Wife” <input type="checkbox"/> “Saturday Night on the Farm” <input type="checkbox"/> <input type="checkbox"/>	“Village Cronies” <input type="checkbox"/> “Drifting Crane” <input type="checkbox"/> “Old Daddy Deering” <input type="checkbox"/> <input type="checkbox"/>	“The Sociable at Dudley’s” <input type="checkbox"/> <input type="checkbox"/>			
<u>In the Reign of Terror*</u>							<input type="checkbox"/> I <input type="checkbox"/> II	<input type="checkbox"/> III <input type="checkbox"/> IV <input type="checkbox"/> V <input type="checkbox"/> VI	<input type="checkbox"/> VII <input type="checkbox"/> VIII <input type="checkbox"/> IX <input type="checkbox"/> X	<input type="checkbox"/> XI <input type="checkbox"/> XII <input type="checkbox"/> XIII <input type="checkbox"/> XIV

* Finish the last couple of chapters over summer break.

Medieval Chroniclers 1x per week										
<u>Life of King Alfred</u>	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages	<input type="checkbox"/> 3-4 Pages
Plutarch 1x per week										
<u>Plutarch's Lives</u>	<input type="checkbox"/> Pages 39-40	<input type="checkbox"/> Pages 41-42	<input type="checkbox"/> Pages 43-44	<input type="checkbox"/> Pages 45-46	<input type="checkbox"/> Pages 47-48	<input type="checkbox"/> Pages 49	Comparison of Romulus and Remus <input type="checkbox"/> Page 49	<input type="checkbox"/> Page 50	<input type="checkbox"/> Page 51	<input type="checkbox"/> Page 52
Artist/Composer Study Loop 10x per term										
<i>Stories of Painters</i> 5x per term	Michaelangelo <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
<i>The Second Book of The Great Musicians</i> 5x per term		Wagner <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
Natural History 1x per week										
<i>Burgess Flower Book</i>	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter
Nature Study 1x per week										
<i>Handbook of Nature Study</i>	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson

Geography 1x per week										
<u>Elementary Geography</u>	VIV. The Four Seasons Part II <input type="checkbox"/>	XV. Summer <input type="checkbox"/>	XVI. Harvest Thanksgiving <input type="checkbox"/>	XVII. Winter <input type="checkbox"/>	<input type="checkbox"/>	XVIII. Hot Countries and Cold Countries Part I <input type="checkbox"/>	XIX. The Humming-bird <input type="checkbox"/>	<input type="checkbox"/>	XX. Hot Countries and Cold Countries Part II <input type="checkbox"/>	<input type="checkbox"/>

Transitional Year Two (5th Grade or Older)

Purchase List & Timetabling Suggestions

Benediction Table		
Prayer		Prayer book from your Christian tradition, or <i>Fount of Heaven: Prayers of the Early Church</i> edited by Robert Elber
Psalms	5 minutes, 5x per week	<i>Refuge: Selections from the Book of Psalms</i> (Available as a CD or on iTunes)
Lives of the Saints/ Christian Biographies	will vary depending on the book	Protestant: <i>Foxes of Book of Martyrs</i> ; Orthodox: <i>Synaxarion</i> ; Catholic: <i>Lives of the Saints</i>
Spiritual Formation	30 minutes, 1x per week	Free Read <i>Ourselves</i> by Charlotte Mason <i>Pilgrim's Progress</i>
Poetry	10 minutes, 5x per week	<i>Come Hither</i> by Walter de la Mare <i>The Poems of Thomas Bailey Aldrich</i>
Fable	10 minutes, 5x per week	<i>Fables (Everyman's Library Children's Classic)</i> by Aesop, translated by Roger L'Estrange
Composition	20 minutes, 2x per week 20 minutes, 1x per week 20 minutes, 2x per week	Composition Notebook for Copywork Composition Notebook for Dictation Composition Notebook for Written Narration
Drawing	30 minutes, 2x per week	<i>Brush Drawing</i> by May Mallan Online Drawing Class: <i>Classical Art at Home</i> A Sketchbook
Latin	30 minutes, 3x per week	<i>Latin Through Stories: a K-5 Curriculum</i> from the University of Dallas OR <i>Lingua Latina: Familia Romana</i>
Fairy Tales	30 minutes, 1x per week	<i>The Marvelous Adventures and Rare Conceits of Master Tyll Owlglass</i> translated by Kenneth Mackenzie Free Read <i>Arabian Nights</i> translated by Edward Lane
Myths and Legends	30 minutes, 1x per week	<u>Term 1</u> <i>Robin Hood</i> by Howard Pyle

		<u>Term 3</u> <i>Heroes</i> by Charles Kingsley
Literary Novels	30 minutes, 4x per week	<u>Term 1</u> <i>Oliver Twist</i> by Charles Dickens <u>Term 2</u> <i>Little Women</i> by Louisa May Alcott <u>Term 3</u> <i>Freckles</i> by Gene Stratton-Porter Free Reads See Appendix for titles by Louisa May Alcott, Gene Stratton-Porter, Thomas Bailey Aldrich, and James Fenimore Cooper
Adventure Stories	30 minutes, 3x per week	<u>Term 1</u> <i>Treasure Island</i> by Robert Louis Stevenson <u>Term 2</u> <i>20,000 Leagues Under the Sea</i> by Jules Verne <u>Term 3</u> <i>Tarzan</i> by Edgar Rice Burroughs Free Reads <i>Journey into the Center of the Earth</i> by Jules Verne <i>From the Earth to the Moon</i> by Jules Verne <i>Voyages and Adventures of Captain Hatteras</i> by Jules Verne <i>Kim</i> by Rudyard Kipling <i>The Return of Tarzan</i> by Edgar Rice Burroughs <i>The Son of Tarzan</i> by Edgar Rice Burroughs <i>Jungle Tales of Tarzan</i> by Edgar Rice Burroughs
Shakespeare	20 minutes, 1x per week	<i>The Comedy of Errors</i> by Shakespeare
Historical Fiction	30 minutes, 4x per week	<u>Term 1</u> <i>The Cat of Bubastes: A Tale of Ancient Egypt</i> by G. A. Henty <i>Otto of the Silver Hand</i> by Howard Pyle <i>The Lion of St. Mark: A Story of Venice in the Fourteenth Century</i> by G. A. Henty <u>Term 2</u> <i>When London Burned: A Story of Restoration Times and the Great Fire</i> by G. A. Henty <i>Winning His Spurs: A Tale of the Crusades</i> by G. A. Henty <u>Term 3</u> <i>Both Sides the Border: A Tale of Hotspur and Glendower</i> by G. A. Henty

		Free Reads G. A. Henty books listed as Free Reads in the Appendix
Historical Accounts	30 minutes, 2x per week	<u>Term 1</u> <i>Lone Cowboy</i> by Will James <u>Term 2</u> <i>Story of a Bad Boy</i> by Thomas Bailey Aldrich <u>Term 3</u> <i>Stalky and Co.</i> by Rudyard Kipling
Medieval Chronicler	20 minutes, 1x per week	<i>The Life of St. Louis</i> by Jean de Joinville
Plutarch	45 minutes, 1x per week	<i>Plutarch's Lives, Volume I</i> (The Modern Library's Classics) translated by John Dryden
Geography/Mapwork	15 minutes, 1x per week	<i>Elementary Geography</i> by Charlotte Mason Sketch Notebook for Mapping Adventure Novels
Art	30 minutes, 5x per term	<i>Stories of the Painters</i> by Amy Steedman
Music	30 minutes, 5x per term	<i>The Second Book of The Great Musicians</i> by Percy A. Scholes
Nature Study	60 minutes, 2x per week	<i>Handbook of Nature Study</i> Nature Journal Sketchbook
Stargazing	30 minutes, 1x per week	<i>Star Lore: Myths, Legends, and Facts</i> by William Tyler Olcott <i>Field Guide to the Stars</i> by William Tyler Olcott
Arithmetic	20 minutes, 5x per week	Select a math curriculum at your child's level.

Year 2 Sample Transition Timetable

<i>Day 1</i>	<i>Day 2</i>	<i>Day 3</i>	<i>Day 4</i>
Benediction Table (40)	Benediction Table (40)	Benediction Table (40)	Benediction Table (40)
Gymnastics (20)	Gymnastics (20)	Gymnastics (20)	Gymnastics (20)
Historical Fiction (30)	Historical Fiction (30)	Historical Fiction (30)	Historical Fiction (30)
Copywork (20)	Dictation (20)	Copywork (20)	Written Narration (20)
Novel (30)	Novel (30)	Novel (30)	Novel (30)
Arithmetic (30)	Arithmetic (30)	Arithmetic (30)	Arithmetic (30)
Adventure Story (30)	Fairy Tale (30)	Adventure Story (30)	Adventure Story (30)
Written Narration (20)	Latin (30)	Drawing (30)	Latin (30)
Historical Accounts (30)	Myths and Legends (30)	Medieval Chronicler (30)	Historical Accounts (30)

Lunch: Poetry, Proverbs, Lives of the Saints/Christian Biographies

Afternoon

Nature Study (60)	Free Exploration	Nature Study (60)	Free Exploration
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Evening: Stargazing, New Testament Reading, Bedtime Read-Aloud

Day 5 / Tutorial Day

Benediction Table (35)	Geography (20)	Brush Drawing (30)
Gymnastics (20)	Shakespeare (20)	Artist/Composer (20)
Latin (30)	Plutarch (45)	

Term 1

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Dictation 1x per week	□	□	□	□	□	□	□	□	□	□
Written Narration 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Fairy Tales 1x per week										
<u>Marvelous Adventures</u>	I-IV □	V-VIII □	IX-XII □	XIII-XVI □	XVII-XX □	XXI-XXIV □	XXV-XXVIII □	XXIX-XXXII □	XXXIII-XXXVI □	XXXVII-XL □
Myths and Legends 1x per week										
<u>Robin Hood</u>	“How Robin Hood Came to be an Outlaw” □	“Robin Hood and the Tinker” □	“The Shooting Match at Nottingham” □	“Will Stutely Rescued by His Companions” □	“Robin Hood Turns Butcher” □	“Little John Goes to Nottingham Fair;” “How Little John Lived at the Sheriff’s” □	“Little John and the Tanner at Blythe” □	“Robin Hood and Will Scarlet” □	“The Adventure with Midge and the Miller’s Son” □	“Robin Hood and Allan a Dale” □
Novel 4x per week										
<u>Oliver Twist</u>	□ I-II □ III □ IV □ V	□ VI □ VII □ VIII □ IX	□ X □ XI □ XII □ XIII	□ XIV □ XV □ XVI □ XVII	□ XVIII □ XIX □ XX □ XXI	□ XXII □ XXIII □ XXIV □ XXV	□ XXVI □ XXVII □ XXVIII □ XXIX	□ XXX □ XXXI □ XXXII □ XXXIII	□ XXXIV □ XXXV □ XXXVII □ XXXVIII	□ XXXIX □ XL □ XLI

Adventure Story 3x per week										
<u>Treasure Island</u>	<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III	<input type="checkbox"/> IV <input type="checkbox"/> V <input type="checkbox"/> VI	<input type="checkbox"/> VII <input type="checkbox"/> VIII <input type="checkbox"/> IX	<input type="checkbox"/> X <input type="checkbox"/> XI <input type="checkbox"/> XII	<input type="checkbox"/> XIII <input type="checkbox"/> XIV <input type="checkbox"/> XV	<input type="checkbox"/> XVI <input type="checkbox"/> XVII <input type="checkbox"/> XVIII	<input type="checkbox"/> XIX <input type="checkbox"/> XX <input type="checkbox"/> XXI	<input type="checkbox"/> XXII <input type="checkbox"/> XXIII <input type="checkbox"/> XXIV	<input type="checkbox"/> XXV <input type="checkbox"/> XXVI	<input type="checkbox"/> XXVII <input type="checkbox"/> XXVIII <input type="checkbox"/> XXIX
Shakespeare 1x per week										
<u>The Comedy of Errors</u>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Historical Fiction 4x per week										
<u>The Cat of Bubastes</u>	<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/> IV	<input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/> VII <input type="checkbox"/> VIII	<input type="checkbox"/> IX <input type="checkbox"/> X <input type="checkbox"/> XI <input type="checkbox"/> XII	<input type="checkbox"/> XIII <input type="checkbox"/> XIV <input type="checkbox"/> XV <input type="checkbox"/> XVI	<input type="checkbox"/> XVII <input type="checkbox"/> XVIII <input type="checkbox"/> XIX <input type="checkbox"/> XX					
<u>Otto of the Silver Hand</u>					<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/> IV	<input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/> VII <input type="checkbox"/> VIII	<input type="checkbox"/> IX <input type="checkbox"/> X <input type="checkbox"/> XI <input type="checkbox"/> XII	<input type="checkbox"/> XIII <input type="checkbox"/> XIV		
<u>The Lion of St. Mark</u>								<input type="checkbox"/> I <input type="checkbox"/> II	<input type="checkbox"/> III <input type="checkbox"/> IV <input type="checkbox"/> V <input type="checkbox"/> VI	<input type="checkbox"/> VII <input type="checkbox"/> VIII
Historical Accounts 2x per week										
<u>Lone Cowboy</u>	<input type="checkbox"/> Ch. 1 <input type="checkbox"/> Ch. 2	<input type="checkbox"/> Ch. 3 <input type="checkbox"/> Ch. 4	<input type="checkbox"/> Ch. 5 <input type="checkbox"/> Ch. 6	<input type="checkbox"/> Ch. 7 <input type="checkbox"/> Ch. 8	<input type="checkbox"/> Ch. 9 <input type="checkbox"/> Ch. 10	<input type="checkbox"/> Ch. 11 <input type="checkbox"/> Ch. 12	<input type="checkbox"/> Ch. 13 <input type="checkbox"/> Ch. 14	<input type="checkbox"/> Ch. 15 <input type="checkbox"/> Ch. 16	<input type="checkbox"/> Ch. 17 <input type="checkbox"/> Ch. 18	<input type="checkbox"/> Ch. 19 <input type="checkbox"/> Ch. 20
Medieval Chroniclers 1x per week										
<u>Life of St. Louis</u>	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages

Plutarch 1x per week										
<u>Plutarch's Lives</u>	Lycurgus <input type="checkbox"/> Pages 52-53	<input type="checkbox"/> Pages 54-55	<input type="checkbox"/> Pages 56-57	<input type="checkbox"/> Pages 58-59	<input type="checkbox"/> Pages 60-61	<input type="checkbox"/> Pages 62-63	<input type="checkbox"/> Pages 64-65	<input type="checkbox"/> Pages 66-67	<input type="checkbox"/> Pages 68-69	<input type="checkbox"/> Pages 70-71
Artist/Composer Study Loop 10x per term										
Stories of Painters 5x per term	Frans Hal <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
The Second Book of The Great Musicians 5x per term		Verdi <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
Nature Study 2x per week										
Handbook of Nature Study	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson									
Geography 1x per week										
<u>Elementary Geography</u>	XXI. The Land of Ice at the South Pole <input type="checkbox"/>	XXII. Parallel Lines <input type="checkbox"/>	XXIII. Day-break <input type="checkbox"/>	XXIV. Sunrise and Sunset <input type="checkbox"/>	XXV. Evening <input type="checkbox"/>	XXVI. Why the Sun Rises and Sets <input type="checkbox"/>	<input type="checkbox"/>	XXVII. Mid-day Lines <input type="checkbox"/>	XXVIII. The Points of the Compass <input type="checkbox"/>	<input type="checkbox"/>

Term 2

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Dictation 1x per week	□	□	□	□	□	□	□	□	□	□
Written Narration 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Fairy Tales 1x per week										
<u>Marvelous Adventures</u>	XLI - XLIV □	XLV-XLVIII □	XLIX-LII □	LIII-LVI □	LVII-LX □	LXI-LXIV □	LXV-LXVIII □	LXIX-LXXII □	LXXIII-LXVII □	LXVIII-LXXXI □
Myths and Legends 1x per week										
<u>Robin Hood</u>	“Robin Hood Seeks the Curtailed Friar” □	“Robin Hood Compasses a Marriage” □	“Robin Hood Aides a Sorrowful Knight” □	“How Sir Richard of the Lea Paid His Debts” □	“Little John Turns Barefoot Friar” □	“Robin Hood Turns Beggar” □	“Robin Hood Shoots Before Queen Eleanor” □	“The Chase of Robin Hood” □	“Robin Hood and Guy of Gisbourne” □	“King Richard Comes to Sherwood...,” “Epilogue” □
Novel 4x per week										
<u>Oliver Twist</u>	□ XLII □ XLIII □ XLIV □ XLV-XLVI	□ XLVIII □ XLIX □ L □ LI	□ LII □ LIII							

<u>Little Women</u>				<input type="checkbox"/> Ch. 1 <input type="checkbox"/> Ch. 2 <input type="checkbox"/> Ch. 3 <input type="checkbox"/> Ch. 4	<input type="checkbox"/> Ch. 5 <input type="checkbox"/> Ch. 6 <input type="checkbox"/> Ch. 7 <input type="checkbox"/> Ch. 8	<input type="checkbox"/> Ch. 9 <input type="checkbox"/> Ch. 10 <input type="checkbox"/> Ch. 11 <input type="checkbox"/> Ch. 12	<input type="checkbox"/> Ch. 13 <input type="checkbox"/> Ch. 14 <input type="checkbox"/> Ch. 15 <input type="checkbox"/> Ch. 16	<input type="checkbox"/> Ch. 17 <input type="checkbox"/> Ch. 18 <input type="checkbox"/> Ch. 19 <input type="checkbox"/> Ch. 20	<input type="checkbox"/> Ch. 21 <input type="checkbox"/> Ch. 22 <input type="checkbox"/> Ch. 23 <input type="checkbox"/> Ch. 24	<input type="checkbox"/> Ch. 25 <input type="checkbox"/> Ch. 26 <input type="checkbox"/> Ch. 27 <input type="checkbox"/> Ch. 28
Adventure Novel 3x per week										
<u>Treasure Island</u>	<input type="checkbox"/> XXX <input type="checkbox"/> XXXI <input type="checkbox"/> XXXII	<input type="checkbox"/> XXXIII <input type="checkbox"/> XXXIV								
<u>Twenty Thousand Leagues Under the Sea</u>		<input type="checkbox"/> I-II	<input type="checkbox"/> III-IV <input type="checkbox"/> V-VI <input type="checkbox"/> VII-VIII	<input type="checkbox"/> IX-X <input type="checkbox"/> XI-XII <input type="checkbox"/> XIII-XIV	<input type="checkbox"/> XV-XVI <input type="checkbox"/> XVII-XVIII <input type="checkbox"/> XIX-XX	<input type="checkbox"/> XXI-XXII <input type="checkbox"/> XXIII Part 2 <input type="checkbox"/> I-II	<input type="checkbox"/> III-IV <input type="checkbox"/> V-VI <input type="checkbox"/> VII-VIII	<input type="checkbox"/> IX-X <input type="checkbox"/> XI-XII <input type="checkbox"/> XIII-XIV	<input type="checkbox"/> XV-XVI <input type="checkbox"/> XVII-XVIII <input type="checkbox"/> XIX-XX	<input type="checkbox"/> XXI-XXII <input type="checkbox"/> XXIII
Shakespeare 1x per week										
<u>The Comedy of Errors</u>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Historical Fiction 4x per week										
<u>The Lion of St. Mark</u>	<input type="checkbox"/> IX <input type="checkbox"/> X <input type="checkbox"/> XI <input type="checkbox"/> XII	<input type="checkbox"/> XIII <input type="checkbox"/> XIV <input type="checkbox"/> XV <input type="checkbox"/> XVI	<input type="checkbox"/> XVII <input type="checkbox"/> XVIII <input type="checkbox"/> XIX <input type="checkbox"/> XX							
<u>When London Burned</u>				<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/> IV	<input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/> VII <input type="checkbox"/> VIII	<input type="checkbox"/> IX <input type="checkbox"/> X <input type="checkbox"/> XI <input type="checkbox"/> XII	<input type="checkbox"/> XIII <input type="checkbox"/> XIV <input type="checkbox"/> XI <input type="checkbox"/> XVI	<input type="checkbox"/> XVII <input type="checkbox"/> XVIII <input type="checkbox"/> XIX <input type="checkbox"/> XX	<input type="checkbox"/> XXI <input type="checkbox"/> XXII	
<u>Winning His Spurs</u>									<input type="checkbox"/> I <input type="checkbox"/> II	<input type="checkbox"/> III <input type="checkbox"/> IV <input type="checkbox"/> V <input type="checkbox"/> VI

Historical Accounts 2x per week										
<u>Lone Cowboy</u>	<input type="checkbox"/> Ch. 21	<input type="checkbox"/> Ch. 22	<input type="checkbox"/> Ch. 23	<input type="checkbox"/> Ch. 24	<input type="checkbox"/> Ch. 25	<input type="checkbox"/> Ch. 26				
<u>Story of a Bad Boy</u>					<input type="checkbox"/> Ch. 1	<input type="checkbox"/> Ch. 2	<input type="checkbox"/> Ch. 3	<input type="checkbox"/> Ch. 4	<input type="checkbox"/> Ch. 5	<input type="checkbox"/> Ch. 6
Medieval Chroniclers 1x per week										
<u>Life of St. Louis</u>	<input type="checkbox"/> 4-5 Pages									
Plutarch 1x per week										
<u>Plutarch's Lives</u>	<input type="checkbox"/> Pages 72-73	<input type="checkbox"/> Pages 74-75	<input type="checkbox"/> Pages 76-77	<input type="checkbox"/> Pages 78-79	<input type="checkbox"/> Page 80	Numa Pompilius <input type="checkbox"/> Pages 81-82	<input type="checkbox"/> Pages 83-84	<input type="checkbox"/> Pages 85-86	<input type="checkbox"/> Pages 87-88	<input type="checkbox"/> Pages 89-90
Artist/Composer Study Loop 10x per term										
<i>Stories of Painters</i> 5x per term	Peter Paul Rubens <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
<i>The Second Book of The Great Musicians</i> 5x per term		Debussy <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
Nature Study 2x per week										
<i>Handbook of Nature Study</i>	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson									

Geography 1x per week										
<u>Elementary Geography</u>	XXIX. The Mariner's Compass <input type="checkbox"/>	<input type="checkbox"/>	XXX. The Plan of a Room <input type="checkbox"/>	<input type="checkbox"/>	XXXI. The Plan of a Town <input type="checkbox"/>	<input type="checkbox"/>	XXXII. Map of a County <input type="checkbox"/>	<input type="checkbox"/>	XXXIII. How Maps are Made <input type="checkbox"/>	<input type="checkbox"/>

Term 3

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Dictation 1x per week	□	□	□	□	□	□	□	□	□	□
Written Narration 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Fairy Tales 1x per week										
<u>Marvelous Adventures</u> 1x per week	LXXXII-LXXXV □	LXXXVI-LXXXI X □	XC-XCIII □	XCIV-XCVII □	XCVIII-CI □	CII-CV □	CVI-CIX □	CX-CXI □		
Myths and Legends 1x per week										
<u>Heroes</u>	Perseus “How Perseus and His Mother Came to Seriphos” □	“How Perseus Vowed a Rash Vow” □	“How Perseus Slew the Gorgon” □	“How Perseus Came to Aethiops” □	“How Perseus Came Home Again” □	The Argonauts “How the Centaur Trained the Heroes at Pelion” □	“How Jason Lost His Sandal in Anauros” □	“How They Built the Ship ‘Argo’ in Iolcos” □	“How the Argonauts Were Driven to the Unknown Sea” □	“What Was the End of the Heroes” □
Novel 4x per week										
<u>Little Women</u>	□ Ch. 29 □ Ch. 30 □ Ch. 31 □ Ch. 32	□ Ch. 33 □ Ch. 34 □ Ch. 35 □ Ch. 36	□ Ch. 37 □ Ch. 38 □ Ch. 39 □ Ch. 40	□ Ch. 41 □ Ch. 42 □ Ch. 43 □ Ch. 44	□ Ch. 45 □ Ch. 46 □ Ch. 47					

<u>Freckles</u>							<input type="checkbox"/> Ch. 1 <input type="checkbox"/> Ch. 2 <input type="checkbox"/> Ch. 3 <input type="checkbox"/> Ch. 4	<input type="checkbox"/> Ch. 5 <input type="checkbox"/> Ch. 6 <input type="checkbox"/> Ch. 7 <input type="checkbox"/> Ch. 8	<input type="checkbox"/> Ch. 9 <input type="checkbox"/> Ch. 10 <input type="checkbox"/> Ch. 11 <input type="checkbox"/> Ch. 12	<input type="checkbox"/> Ch. 13 <input type="checkbox"/> Ch. 14 <input type="checkbox"/> Ch. 15 <input type="checkbox"/> Ch. 16	<input type="checkbox"/> Ch. 17 <input type="checkbox"/> Ch. 18 <input type="checkbox"/> Ch. 19 <input type="checkbox"/> Ch. 20
Adventure Novel 3x per week											
<u>Tarzan</u>	<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III	<input type="checkbox"/> IV <input type="checkbox"/> V <input type="checkbox"/> VI	<input type="checkbox"/> VII <input type="checkbox"/> VIII <input type="checkbox"/> IX	<input type="checkbox"/> X <input type="checkbox"/> XI <input type="checkbox"/> XII	<input type="checkbox"/> XIII <input type="checkbox"/> XIV <input type="checkbox"/> XV	<input type="checkbox"/> XVI <input type="checkbox"/> XVII <input type="checkbox"/> XVIII	<input type="checkbox"/> XIX <input type="checkbox"/> XX <input type="checkbox"/> XXI	<input type="checkbox"/> XXII <input type="checkbox"/> XXIII <input type="checkbox"/> XXIV	<input type="checkbox"/> XXV <input type="checkbox"/> XXVI <input type="checkbox"/> XXVI	<input type="checkbox"/> XXVII <input type="checkbox"/> XXVIII	
Shakespeare 1x per week											
<u>The Comedy of Errors</u>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Historical Fiction 4x per week											
<u>Winning His Spurs</u>	<input type="checkbox"/> VII <input type="checkbox"/> VIII <input type="checkbox"/> IX <input type="checkbox"/> X	<input type="checkbox"/> XI <input type="checkbox"/> XII <input type="checkbox"/> XIII <input type="checkbox"/> XIV	<input type="checkbox"/> XV <input type="checkbox"/> XVI <input type="checkbox"/> XVII <input type="checkbox"/> XVIII	<input type="checkbox"/> XIX <input type="checkbox"/> XX <input type="checkbox"/> XXI <input type="checkbox"/> XXII	<input type="checkbox"/> XXIII <input type="checkbox"/> XXIV <input type="checkbox"/> XXV <input type="checkbox"/> XXVI						
<u>Both Sides of the Border</u>						<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/> IV	<input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/> VII <input type="checkbox"/> VIII	<input type="checkbox"/> IX <input type="checkbox"/> X <input type="checkbox"/> XI <input type="checkbox"/> XII	<input type="checkbox"/> XIII <input type="checkbox"/> XIV <input type="checkbox"/> XV <input type="checkbox"/> XVI	<input type="checkbox"/> XVII <input type="checkbox"/> XVIII <input type="checkbox"/> XIX <input type="checkbox"/> XX-XXI	
Historical Accounts 2x per week											
<u>Story of a Bad Boy</u>	<input type="checkbox"/> Ch. 15 <input type="checkbox"/> Ch. 16	<input type="checkbox"/> Ch. 17 <input type="checkbox"/> Ch. 18	<input type="checkbox"/> Ch. 19 <input type="checkbox"/> Ch. 20	<input type="checkbox"/> Ch. 21 <input type="checkbox"/> Ch. 22							
<u>Stalky and Co.</u>					<input type="checkbox"/> Ch. 1 <input type="checkbox"/> Ch. 2	<input type="checkbox"/> Ch. 3 <input type="checkbox"/> Ch. 4	<input type="checkbox"/> Ch. 5 <input type="checkbox"/> Ch. 6	<input type="checkbox"/> Ch. 7 <input type="checkbox"/> Ch. 8	<input type="checkbox"/> Ch. 9	<i>Catch-up</i>	

Medieval Chroniclers 1x per week										
<u>Life of St. Louis</u>	<input type="checkbox"/> 4-5 Pages									
Plutarch 1x per week										
<u>Plutarch's Lives</u>	<input type="checkbox"/> Pages 91-92	<input type="checkbox"/> Pages 93-94	<input type="checkbox"/> Pages 95-96	<input type="checkbox"/> Pages 97-98	<input type="checkbox"/> Pages 99-100	Comparison of Numa with Lycurgus <input type="checkbox"/> Pages 101	<input type="checkbox"/> Pages 102	<input type="checkbox"/> Pages 103	<input type="checkbox"/> Pages 104	<input type="checkbox"/> Pages 105
Artist/Composer Study Loop 10x per term										
<i>Stories of Painters</i> 5x per term	Rembrandt Van Ryn <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
<i>The Second Book of The Great Musicians</i> 5x per term		Sullivan <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
Nature Study 2x per week										
<i>Handbook of Nature Study</i>	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson									
Geography 1x per week										
<u>Elementary Geography</u>	XXXIV. The Surface of the Earth Part I <input type="checkbox"/>	XXXV. The Surface of the Earth Part II <input type="checkbox"/>	<input type="checkbox"/>	XXXVI. Highlands and Lowlands <input type="checkbox"/>	XXXVII. Rivers <input type="checkbox"/>	XXXVIII. Countries <input type="checkbox"/>	<input type="checkbox"/>	XXXIX. The Waters of the Earth Part I <input type="checkbox"/>	XL. The Waters of the Earth Part II <input type="checkbox"/>	<input type="checkbox"/>

Year Four

Purchase List & Timetabling Suggestions

Benediction Table		
Prayer		Prayer book from your Christian tradition, or <i>Fount of Heaven: Prayers of the Early Church</i> edited by Robert Elber
Psalms	5 minutes, 5x per week	<i>Refuge: Selections from the Book of Psalms</i> (Available as a CD or on iTunes)
Lives of the Saints/ Christian Biographies	will vary depending on the book	Protestant: <i>Foxes of Book of Martyrs</i> ; Orthodox: <i>Synaxarion</i> ; Catholic: <i>Lives of the Saints</i>
Spiritual Formation	30 minutes, 1x per week	<i>Proverb Stories</i> by Louisa May Alcott <i>Ourselves</i> by Charlotte Mason
Poetry	5 minutes, 5x per week	<i>Come Hither</i> by Walter de la Mare <i>Flower and Thorns: Later Poems</i> by Thomas Bailey Aldrich
Fable	10 minutes, 5x per week	<i>Fables (Everyman's Library Children's Classic)</i> by Aesop, translated by Roger L'Estrange
Composition	20 minutes, 2x per week 20 minutes, 1x per week 20 minutes, 1x per week	Composition Notebook for Copywork Composition Notebook for Dictation Composition Notebook for Written Narration
Drawing	30 minutes, 2x per week	<i>Brush Drawing</i> by May Mallan Online Drawing Class: <i>Classical Art at Home</i> A Sketchbook
Latin	30 minutes, 3x per week	<i>Latin Through Stories: a K-5 Curriculum</i> from the University of Dallas
Fairy Tale	30 minutes, 2x per week 30 minutes, 1x per week	<i>Red Fairy Book</i> by Andrew Lang <i>The Marvelous Adventures and Rare Conceits of Master Tyll Owlglass</i> translated by Kenneth Mackenzie
Myths and Legends	30 minutes, 1x per week	<i>Tales of Troy and Greece</i> by Andrew Lang
Literary Novels	30 minutes, 4x per week	<u>Term 1</u> <i>Hans Brinker</i> by Mary Mapes Dodge

		<p>Term 2 <i>Tom Sawyer</i> by Mark Twain <i>The Prince and the Pauper</i> by Mark Twain</p> <p>Term 3 <i>Marjorie Daw</i> by Thomas Bailey Aldrich Free Read <i>Aunt Jo's Scrapbag, Volumes 1-6</i> by Louisa May Alcott</p>
Adventure Stories	30 minutes, 4x per week	<p>Term 1 <i>Captain Courageous</i> by Rudyard Kipling <i>Penrod</i> by Booth Tarkington <i>Swiss Family Robinson</i> by Johann Wyss</p> <p>Term 2 <i>Willis the Pilot</i> by Johann Wyss <i>Smoky</i> by Will James</p> <p>Term 3 <i>Penrod and Sam</i> by Booth Tarkington</p> <p>Free Reads <i>Penrod Jashber</i> by Booth Tarkington <i>Book of Cowboys</i> by Will James</p>
Shakespeare	20 minutes, 1x per week	<i>Tales from Shakespeare</i> by Charles and Mary Lamb
Historical Fiction	30 minutes, 4x per week	<p>Term 1 <i>By England's Aid or The Freeing of the Netherlands</i> by G. A. Henty <i>Main-Traveled Roads</i> by Hamlin Garland <i>Facing Death or The Hero of the Vaughan Pit: A Tale of the Coal Mines</i> by G. A. Henty</p> <p>Term 2 <i>Prairie Folks</i> by Hamlin Garland</p> <p>Term 3 <i>For the Temple: A Tale of the Fall of Jerusalem</i> by G. A. Henty <i>In the Reign of Terror: The Adventures of a Westminster Boy</i> by G. A. Henty</p> <p>Free Reads G. A. Henty books listed as Free Reads in the Appendix</p>
Medieval Chronicler	20 minutes, 1x per week	<i>The Life of St. Louis</i> by Jean de Joinville
Plutarch	45 minutes, 1x per week	<i>Plutarch's Lives, Volume I</i> (The Modern Library's Classics) translated by John Dryden
Art	20 minutes, 5x per term	<i>Stories of the Painters</i> by Amy Steedman

Music	20 minutes, 5x per term	<i>The Second Book of The Great Musicians</i> by Percy A. Scholes
Natural History	20 minutes, 1x per week	<i>The Burgess Flower Book</i> by Thorton Burgess
Nature Study	60 minutes, 2x per week	<i>Handbook of Nature Study</i> Nature Journal Sketchbook
Geography	20 minutes, 1x per week	<i>Elementary Geography</i> by Charlotte Mason Sketch Notebook for Mapping Adventure Novels
Stargazing	30 minutes, 1x per week	For Students: <i>Star Stories</i> by Anita Ganeri For Parents: <i>Star Lore: Myths, Legends, and Facts</i> by William Tyler Olcott
Arithmetic		Select a math curriculum at your child's level.

Year 4 Sample Timetable

<i>Day 1</i>	<i>Day 2</i>	<i>Day 3</i>	<i>Day 4</i>
Benediction Table (40)	Benediction Table (40)	Benediction Table (40)	Benediction Table (40)
Gymnastics (20)	Gymnastics (20)	Gymnastics (20)	Gymnastics (20)
Historical Fiction (30)	Historical Fiction (30)	Historical Fiction (30)	Historical Fiction (30)
Copywork (20)	Drawing (30)	Copywork (20)	Written Narration (20)
<i>Red Fairy Book</i> (30)	<i>Tales of Troy and Greece</i> (30)	<i>Red Fairy Book</i> (30)	<i>Marvelous Adventures and Rare Conceits</i> (20)
Arithmetic (20)	Arithmetic (20)	Arithmetic (20)	Arithmetic (20)
Adventure Story (30)	Adventure Story (30)	Adventure Story (30)	Adventure Story (30)
Latin (30)	Dictation (20)	Latin (30)	Medieval Chronicler (20)
Novel (30)	Novel (30)	Novel (30)	Novel (30)

Lunch: Poetry, Proverbs, Lives of the Saints/Christian Biographies

Afternoon

Nature Study (60)	Burgess (20)	Nature Study (60)	Free Exploration
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Evening: Stargazing, New Testament Reading, Bedtime Read-Aloud

Day 5 / Tutorial Day

Benediction Table (35)	Geography (20)	Brush Drawing (30)
Gymnastics (20)	Shakespeare (20)	Artist/Composer (20)
Latin (30)	Plutarch (45)	

Term 1

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Dictation 1x per week	□	□	□	□	□	□	□	□	□	□
Written Narration 1x per week	□	□	□	□	□	□	□	□	□	□
Fairy Tales 3x per week										
<u>Red Fairy Book</u> 2x per week	"The Twelve Dancing Princesses" □ □	"The Princess Mayblossom" □ □	"Soria Moria Castle" □ □	"The Death of Koschei the Deathless" □ □	"The Black Thief and the Knight of the Glen" □ □	"The Master Thief" □ □	"Brother and Sister" □ □	"Princess Rosette" □ □	"The Enchanted Pig" □ □	"The Norka" □ □
<u>Marvelous Adventures</u> 1x per week	I-IV □	V-VIII □	IX-XII □	XIII-XVI □	XVII-XX □	XXI-XXIV □	XXV-XXVIII □	XXIX-XXXII □	XXXIII-XXXVI □	XXXVII-XL □
Myths and Legends 1x per week										
<u>Tales of Troy and Greece</u>	<i>Ulysses the Sacker of Cities</i> □ "I. The Boyhood..."	□ "II. How People Lived in the Time of Ulysses"	□ "III. The Wooing of Helen of the Fair Hands"	□ "IV. The Stealing of Helen"	□ "V. Trojan Victories"	□ "VI. Battle at the Ships"	□ "VII. The Slaying and Avenging of Patroclus"	□ "VIII. The Cruelty of Achilles, and the Ransoming..."	□ "IX. How Ulysses Stole the Luck of Troy"	□ "X. The Battles with the Amazons and Memnon"

Novel 4x per week											
<u>Hans Brinker</u>	<input type="checkbox"/> "Hans and Gretel," "Holland" <input type="checkbox"/> "The Silver Skates" <input type="checkbox"/> "Hans and Gretel Find a Friend" <input type="checkbox"/> "Shadow in the Home"	<input type="checkbox"/> "Sunbeams," "Hans Has His Way" <input type="checkbox"/> "Introducing Jacob Poot and His Cousin" <input type="checkbox"/> "The Festival of St. Nicholas" <input type="checkbox"/> "What the Boys Saw and Did..."	<input type="checkbox"/> "Big Manias and the Little Oddities," "On the Way to Harlem" <input type="checkbox"/> "A Catastrophe" <input type="checkbox"/> "Hans" <input type="checkbox"/> "Homes"	<input type="checkbox"/> "Haarlem..." "The Man with Four Heads" <input type="checkbox"/> "Friends in Need" <input type="checkbox"/> "On the Canal" <input type="checkbox"/> "Jacob Poot Changes the Plan"	<input type="checkbox"/> "Mynheer Kleef..." <input type="checkbox"/> "The Red Lion..." <input type="checkbox"/> "Before the Court..." "The Beleaguered Cities" <input type="checkbox"/> "Leyden"	<input type="checkbox"/> "The Palace in the Wood" <input type="checkbox"/> "The Merchant..." <input type="checkbox"/> "Through the Hague" <input type="checkbox"/> "A Day of Rest," Homeward Bound"	<input type="checkbox"/> "Boys and Girls" <input type="checkbox"/> "The Crisis" <input type="checkbox"/> "Gretel and Hilda," "The Awakening" <input type="checkbox"/> "Bones and Tongues"	<input type="checkbox"/> "A New Alarm," "The Father's Return" <input type="checkbox"/> "The Thousand Guilders" <input type="checkbox"/> "Glimpses" <input type="checkbox"/> "Looking for Work"	<input type="checkbox"/> "The Fairy Godmother" <input type="checkbox"/> "The Mysterious Watch" <input type="checkbox"/> "A Discovery" <input type="checkbox"/> "A Race"	<input type="checkbox"/> "Joy in the Cottage" <input type="checkbox"/> "Mysterious Disappearance of Thomas Higgs" <input type="checkbox"/> "Broad Sunshine" <input type="checkbox"/> "Conclusion"	
Adventure Stories 4x per week											
<u>Captain Courageous</u>	<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/> IV	<input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/> VII <input type="checkbox"/> VIII	<input type="checkbox"/> IX X								
<u>Penrod</u>			<input type="checkbox"/> I-II <input type="checkbox"/> III-IV	<input type="checkbox"/> V-VI <input type="checkbox"/> VII-VIII <input type="checkbox"/> IX-X <input type="checkbox"/> XI-XII	<input type="checkbox"/> XIII-XIV <input type="checkbox"/> XV-XVI <input type="checkbox"/> XVII-XVIII <input type="checkbox"/> XIX-XX	<input type="checkbox"/> XXI-XXII <input type="checkbox"/> XXIII-XXIV <input type="checkbox"/> XXV-XXVI <input type="checkbox"/> XXVII-XXVIII	<input type="checkbox"/> XXIX-XXX <input type="checkbox"/> XXXI				
<u>Swiss Family Robinson</u>								<input type="checkbox"/> Ch. 1 <input type="checkbox"/> Ch. 2	<input type="checkbox"/> Ch. 3 <input type="checkbox"/> Ch. 4 <input type="checkbox"/> Ch. 5 <input type="checkbox"/> Ch. 6	<input type="checkbox"/> Ch. 7 <input type="checkbox"/> Ch. 8 <input type="checkbox"/> Ch. 9 <input type="checkbox"/> Ch. 10	<input type="checkbox"/> Ch. 11 <input type="checkbox"/> Ch. 12 <input type="checkbox"/> Ch. 13 <input type="checkbox"/> Ch.14
Shakespeare 1x per week											
<u>Tales from Shakespeare</u>	"The Merchant of Venice"	<input type="checkbox"/>	<input type="checkbox"/>	"Cymbeline"	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	"King Lear"	<input type="checkbox"/>	<input type="checkbox"/>	<i>Catch-up</i>
Historical Fiction 4x per week											
<u>By England's Aid</u>	<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/> IV	<input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/> VII <input type="checkbox"/> VIII	<input type="checkbox"/> IX X <input type="checkbox"/> XI XII	<input type="checkbox"/> XIII XIV <input type="checkbox"/> XV XVI	<input type="checkbox"/> XVII XVIII <input type="checkbox"/> XIX XX	<input type="checkbox"/> XXI XXII <input type="checkbox"/> XXIII					
<u>Main-Traveled Roads</u>						<input type="checkbox"/> I	<input type="checkbox"/> II III <input type="checkbox"/> IV V	<input type="checkbox"/> VI VII <input type="checkbox"/> VIII IX	<input type="checkbox"/> X XI		
<u>Facing Death</u>									<input type="checkbox"/> I II	<input type="checkbox"/> III IV <input type="checkbox"/> V VI	

Medieval Chroniclers 1x per week										
<u>Life of St. Louis</u>	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages
Plutarch 1x per week										
<u>Plutarch's Lives</u>	Theseus <input type="checkbox"/> Pages 1-2	<input type="checkbox"/> Pages 3-4	<input type="checkbox"/> Pages 5-6	<input type="checkbox"/> Pages 7-8	Catch-Up	<input type="checkbox"/> Pages 9-10	<input type="checkbox"/> Pages 11-12	<input type="checkbox"/> Pages 13-14	<input type="checkbox"/> Pages 15-16	<input type="checkbox"/> Pages 17-18
Artist/Composer Study Loop 10x per term										
<i>Stories of Painters</i> 5x per term	Leonardo da Vinci <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
<i>The Second Book of The Great Musicians</i> 5x per term		Schubert <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
Natural History 1x per week										
<i>Burgess Flower Book</i>	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter
Nature Study 1x per week										
<i>Handbook of Nature Study</i>	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson
Geography 1x per week										
<u>Elementary Geography</u>	I. How all things praise the Lord <input type="checkbox"/>	II. Our World Part I <input type="checkbox"/>	III. The Sailor-boy's Gossip <input type="checkbox"/>	<input type="checkbox"/>	IV. Our World Part II <input type="checkbox"/>	V. The Star <input type="checkbox"/>	VI. Our World and Other Worlds Part I <input type="checkbox"/>	<input type="checkbox"/>	VII. Our World and Other Worlds Part II <input type="checkbox"/>	<input type="checkbox"/>

Term 2

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Dictation 1x per week	□	□	□	□	□	□	□	□	□	□
Written Narration 1x per week	□	□	□	□	□	□	□	□	□	□
Fairy Tales 2x per week										
<u>Red Fairy Book</u> 2x per week	"The Wonderful Birch" □ □	"Jack and the Beanstalk" □ □	"The Little Good Mouse" □ □	"Graciosa and Percinet" □ □	"The Three Princesses of Whiteland" □ □	"The Voice of Death" □ □	"The Six Sillies" □ □	"Kari Woodengown" □ □	"Drakestail" □ □	"The Ratcatcher" □ □
<u>Marvelous Adventures</u> 1x per week	XLI - XLIV □	XLV-XLVIII □	XLIX-LII □	LIII-LVI □	LVII-LX □	LXI-LXIV □	LXV-LXVIII □	LXIX-LXXII □	LXXIII-LXVII □	LXVIII-LXXXI □
Myths and Legends 1x per week										
<u>Tales of Troy and Greece</u>	□ "XI. Ulysses Sails to Seek the Son of Achilles..."	□ "XII. The Slaying of Paris"	□ "XIII. How Ulysses Invented the Device..."	□ "XIV. The End of Troy and the Saving of Helen"	<i>The Wandering of Ulysses</i> □ "I. The Slaying of Agamemnon..."	□ "II. The Enchantress Circe, The Land of the Dead..."	□ "III. The Whirlpool..." "IV. How Telemachus Went..."	□ "V. How Ulysses was Wrecked..." "VI. How Ulysses Came to His Own Palace"	□ "VIII. Ulysses Comes Disguised as a Beggar to His Own Palace"	□ "IX. The Slaying of the Wooers," "X. The End"
Novel 4x per week										
<u>Tom Sawyer</u>	□ Ch. 1 □ Ch. 2 □ Ch. 3 □ Ch. 4	□ Ch. 5 □ Ch. 6 □ Ch. 7 □ Ch. 8	□ Ch. 9 □ Ch. 10 □ Ch. 11 □ Ch. 12	□ Ch. 13 □ Ch. 14 □ Ch. 15 □ Ch. 16	□ Ch. 17 □ Ch. 18 □ Ch. 19 □ Ch. 20	□ Ch. 21 □ Ch. 22 □ Ch. 23 □ Ch. 24	□ Ch. 25 □ Ch. 26 □ Ch. 27 □ Ch. 28	□ Ch. 29 □ Ch. 30 □ Ch. 31 □ Ch. 32 □ Ch. 35	□ Ch. 33 □ Ch. 34	

<u>The Prince and the Pauper</u>											<input type="checkbox"/> Ch. 1 <input type="checkbox"/> Ch. 2 <input type="checkbox"/> Ch. 3 <input type="checkbox"/> Ch. 4
Adventure Stories 4x per week											
<u>Swiss Family Robinson</u>	<input type="checkbox"/> Ch. 15 <input type="checkbox"/> Ch. 16 <input type="checkbox"/> Ch. 17 <input type="checkbox"/> Ch. 18	Catch-up									
<u>Willis the Pilot</u>			<input type="checkbox"/> Ch. 1 <input type="checkbox"/> Ch. 2 <input type="checkbox"/> Ch. 3 <input type="checkbox"/> Ch. 4	<input type="checkbox"/> Ch. 5 <input type="checkbox"/> Ch. 6 <input type="checkbox"/> Ch. 7 <input type="checkbox"/> Ch. 8	<input type="checkbox"/> Ch. 9 <input type="checkbox"/> Ch. 10 <input type="checkbox"/> Ch. 11 <input type="checkbox"/> Ch. 12	<input type="checkbox"/> Ch. 13 <input type="checkbox"/> Ch. 14 <input type="checkbox"/> Ch. 15 <input type="checkbox"/> Ch. 16	<input type="checkbox"/> Ch. 17 <input type="checkbox"/> Ch. 18 <input type="checkbox"/> Ch. 19 <input type="checkbox"/> Ch. 20	<input type="checkbox"/> Ch. 21 <input type="checkbox"/> Ch. 22 <input type="checkbox"/> Ch. 23 <input type="checkbox"/> Ch. 24	<input type="checkbox"/> Ch. 25 <input type="checkbox"/> Ch. 26 <input type="checkbox"/> Ch. 27 <input type="checkbox"/> Ch. 28		<i>Catch-up</i>
Shakespeare 1x per week											
<u>Tales from Shakespeare</u>	“Macbeth” <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	“All’s Well That Ends Well” <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	“The Taming of the Shrew” <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<i>Catch-up</i>
Historical Fiction 4x per week											
<u>Facing Death</u>	<input type="checkbox"/> VII <input type="checkbox"/> VIII <input type="checkbox"/> IX <input type="checkbox"/> X	<input type="checkbox"/> XI <input type="checkbox"/> XII <input type="checkbox"/> XIII <input type="checkbox"/> XIV	<input type="checkbox"/> XV <input type="checkbox"/> XVI <input type="checkbox"/> XVII <input type="checkbox"/> XVIII	<input type="checkbox"/> XIX <input type="checkbox"/> XX <input type="checkbox"/> XXI <input type="checkbox"/> XXII	<input type="checkbox"/> XXIII <input type="checkbox"/> XXIV <input type="checkbox"/> XXV <input type="checkbox"/> XXVI	<input type="checkbox"/> XXVI <input type="checkbox"/> XXVII <input type="checkbox"/> XXIX <input type="checkbox"/> XXX-XXXI					
<u>Prairie Folk</u>							<input type="checkbox"/> “Uncle Ethan’s Speculation” <input type="checkbox"/> “The Test of Elder Pill” <input type="checkbox"/>	<input type="checkbox"/> “William Bacon’s Hired Man” <input type="checkbox"/> <input type="checkbox"/> “Sim Burn’s Wife” <input type="checkbox"/>	<input type="checkbox"/> “Saturday Night on the Farm” <input type="checkbox"/> <input type="checkbox"/> “Village Cronies” <input type="checkbox"/> <input type="checkbox"/> “Drifting Crane” <input type="checkbox"/>	<input type="checkbox"/> “Old Daddy Deering” <input type="checkbox"/> <input type="checkbox"/> “The Sociable at Dudley’s” <input type="checkbox"/>	
Medieval Chroniclers 1x per week											
<u>Life of St. Louis</u>	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages
Plutarch 1x per week											
<u>Plutarch’s Lives</u>	<input type="checkbox"/> Pages 19-20	<input type="checkbox"/> Pages 21-22	<input type="checkbox"/> Pages 23-24	Romulus <input type="checkbox"/> Pages 25-26	<input type="checkbox"/> Pages 27-28	<input type="checkbox"/> Pages 29-30	<input type="checkbox"/> Pages 31-32	<input type="checkbox"/> Pages 33-34	<input type="checkbox"/> Pages 35-36	<input type="checkbox"/> Pages 37-38	

Artist/Composer Study Loop 10x per term											
<i>Stories of Painters</i> 5x per term	Raphaeli <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
<i>The Second Book of The Great Musicians</i> 5x per term		Mendelssohn <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
Natural History 1x per week											
<i>Burgess Flower Book</i>	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter
Nature Study 1x per week											
<i>Handbook of Nature Study</i>	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson
Geography 1x per week											
<u><i>Elementary Geography</i></u>	VIII. <i>The Sunshine</i> <input type="checkbox"/>	IX. <i>Day and Night</i> <input type="checkbox"/>	X. <i>The Blind Boy</i> <input type="checkbox"/>	XI. <i>Poles and Axis</i> <input type="checkbox"/>		<input type="checkbox"/>	XII. <i>The Four Seasons Part I</i> <input type="checkbox"/>	XIII. <i>The Voice of Spring</i> <input type="checkbox"/>		XLI. <i>The Oceans and Their Parts</i> <input type="checkbox"/>	<input type="checkbox"/>

Term 3

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Dictation 1x per week	□	□	□	□	□	□	□	□	□	□
Written Narration 1x per week	□	□	□	□	□	□	□	□	□	□
Fairy Tales 3x per week										
<u>Red Fairy Book</u> 2x per week	"The True History of Little Goldenhood" □ □	"The Golden Branch" □ □	"The Three Dwarfs" □ □	"Dapplegrim" □ □	"The Enchanted Canary" □ □	"The Twelve Brothers" □ □	"Rapunzel" □ □	"The Nettle Spinner" □ □	"Farmer Weatherbeard" □ □	"Mother Holle" □ □
<u>Marvelous Adventures</u> 1x per week	LXXXII-LXXXV □	LXXXVI-LXXXIX □	XC-XCIII □	XCIV-XCVII □	XCVIII-CI □	CII-CV □	CVI-CIX □	CX-CXI □		
Myths and Legends 1x per week										
<u>Tales of Troy and Greece</u>	<i>The Fleece of Gold</i> ○ "The Children of the Cloud"	○ "The Search for the Fleece"	○ "The Winning of the Fleece"	<i>Theseus</i> ○ "I. The Wedding of Aethra"	○ "II. The Boyhood of Theseus"	○ "III. Adventures of Theseus"	○ "IV. Theseus Finds His Father," "V. Heralds Come for Tribute"	○ "VI. Theseus in Crete," "VII. The Slaying of the Minotaur"	<i>Perseus</i> ○ "I. The Prison of Danae," "II. The Vow of Perseus"	○ "III. Perseus and Andromeda," "IV. How Perseus Avenged Danae"
Novel 4x per week										
<u>The Prince and the Pauper</u>	○ Ch. 5 ○ Ch. 6 ○ Ch. 7 ○ Ch. 8	○ Ch. 9 ○ Ch. 10 ○ Ch. 11 ○ Ch. 12	○ Ch. 13 ○ Ch. 14 ○ Ch. 15 ○ Ch. 16	○ Ch. 17 ○ Ch. 18 ○ Ch. 19 ○ Ch. 20	○ Ch. 21 ○ Ch. 22 ○ Ch. 23 ○ Ch. 24	○ Ch. 25 ○ Ch. 26 ○ Ch. 27 ○ Ch. 28	○ Ch. 29 ○ Ch. 30 ○ Ch. 31 ○ Ch. 32	○ Ch. 33 ○ Conclusion		
<u>Marjorie Daw</u>								○ I-II ○ III-IV	○ V-VI ○ VII-VIII ○ IX-X ○ XI-XII	○ XIII-XIV ○ XV-XVI

Adventure Stories 4x per week										
<u>Smoky</u>	<input type="checkbox"/> Ch. 1 <input type="checkbox"/> Ch. 2 <input type="checkbox"/> Ch. 3 <input type="checkbox"/> Ch. 4	<input type="checkbox"/> Ch. 5 <input type="checkbox"/> Ch. 6 <input type="checkbox"/> Ch. 7 <input type="checkbox"/> Ch. 8	<input type="checkbox"/> Ch. 9 <input type="checkbox"/> Ch. 10 <input type="checkbox"/> Ch. 11 <input type="checkbox"/> Ch. 12	<input type="checkbox"/> Ch. 13 <input type="checkbox"/> Ch. 14						
<u>Penrod and Sam</u>					<input type="checkbox"/> Ch. 1 <input type="checkbox"/> Ch. 2 <input type="checkbox"/> Ch. 3 <input type="checkbox"/> Ch. 4	<input type="checkbox"/> Ch. 5 <input type="checkbox"/> Ch. 6 <input type="checkbox"/> Ch. 7 <input type="checkbox"/> Ch. 8	<input type="checkbox"/> Ch. 9 <input type="checkbox"/> Ch. 10 <input type="checkbox"/> Ch. 11 <input type="checkbox"/> Ch. 12	<input type="checkbox"/> Ch. 13 <input type="checkbox"/> Ch. 14 <input type="checkbox"/> Ch. 15 <input type="checkbox"/> Ch. 16	<input type="checkbox"/> Ch. 17 <input type="checkbox"/> Ch. 18 <input type="checkbox"/> Ch. 19 <input type="checkbox"/> Ch. 20	<input type="checkbox"/> Ch. 21 <input type="checkbox"/> Ch. 22 <input type="checkbox"/> Ch. 23 <input type="checkbox"/> Ch. 24
Shakespeare 1x per week										
<u>Tales from Shakespeare</u>	“The Comedy of Errors” <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	“Measure for Measure” <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	“Twelfth Night” <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<i>Catch-up</i>
Historical Fiction 4x per week										
<u>For the Temple</u>	<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/> IV	<input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/> VII <input type="checkbox"/> VIII	<input type="checkbox"/> IX <input type="checkbox"/> X <input type="checkbox"/> XI <input type="checkbox"/> XII	<input type="checkbox"/> XIII <input type="checkbox"/> XIV <input type="checkbox"/> XV <input type="checkbox"/> XVI	<input type="checkbox"/> XVII <input type="checkbox"/> XVIII <input type="checkbox"/> XIX					
<u>In the Reign of Terror</u>					<input type="checkbox"/> I	<input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/> IV <input type="checkbox"/> V	<input type="checkbox"/> VI <input type="checkbox"/> VII <input type="checkbox"/> VIII <input type="checkbox"/> IX	<input type="checkbox"/> X <input type="checkbox"/> XI <input type="checkbox"/> XII <input type="checkbox"/> XIII	<input type="checkbox"/> XIV <input type="checkbox"/> XV <input type="checkbox"/> XVI	<i>Catch-up</i>
Medieval Chroniclers 1x per week										
<u>Life of St. Louis</u>	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages
Plutarch 1x per week										
<u>Plutarch's Lives</u>	<input type="checkbox"/> Pages 39-40	<input type="checkbox"/> Pages 41-42	<input type="checkbox"/> Pages 43-44	<input type="checkbox"/> Pages 45-46	<input type="checkbox"/> Pages 47-48	<input type="checkbox"/> Pages 49	Comparison of Romulus and Remus <input type="checkbox"/> Page 49	<input type="checkbox"/> Page 50	<input type="checkbox"/> Page 51	<input type="checkbox"/> Page 52

Artist/Composer Study Loop 10x per term											
<i>Stories of Painters</i> 5x per term	Michaelangelo <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
<i>The Second Book of The Great Musicians</i> 5x per term		Wagner <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
Natural History 1x per week											
<i>Burgess Flower Book</i>	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter	<input type="checkbox"/> 1 Chapter
Nature Study 1x per week											
<i>Handbook of Nature Study</i>	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson
Geography 1x per week											
<u><i>Elementary Geography</i></u>	VIV. The Four Seasons Part II <input type="checkbox"/>	XV. Summer <input type="checkbox"/>	XVI. Harvest Thanksgiving <input type="checkbox"/>	XVII. Winter <input type="checkbox"/>	<input type="checkbox"/>		XVIII. Hot Countries and Cold Countries Part I <input type="checkbox"/>	XIX. The Humming-bird <input type="checkbox"/>	<input type="checkbox"/>		XX. Hot Countries and Cold Countries Part II <input type="checkbox"/>

Year Five

Purchase List & Timetabling Suggestions

Benediction Table		
Prayer		Prayer book from your Christian tradition, or <i>Fount of Heaven: Prayers of the Early Church</i> edited by Robert Elber
Psalms	5 minutes, 5x per week	<i>Refuge: Selections from the Book of Psalms</i> (Available as a CD or on iTunes)
Lives of the Saints/ Christian Biographies	will vary depending on the book	Protestant: <i>Foxes of Book of Martyrs</i> ; Orthodox: <i>Synaxarion</i> ; Catholic: <i>Lives of the Saints</i>
Spiritual Formation	30 minutes, 1x per week	<i>Ourselves</i> by Charlotte Mason
Poetry	10 minutes, 5x per week	<i>Come Hither</i> by Walter de la Mare <i>The Poems of Thomas Bailey Aldrich</i>
Fable	10 minutes, 5x per week	<i>Fables (Everyman's Library Children's Classic)</i> by Aesop, translated by Roger L'Estrange
Composition	20 minutes, 2x per week 20 minutes, 1x per week 20 minutes, 2x per week	Composition Notebook for Copywork Composition Notebook for Dictation Composition Notebook for Written Narration
Drawing	30 minutes, 2x per week	<i>Brush Drawing</i> by May Mallan Online Drawing Class: <i>Classical Art at Home</i> A Sketchbook
Latin	30 minutes, 3x per week	<i>Latin Through Stories: a K-5 Curriculum</i> from the University of Dallas
Myths and Legends	30 minutes, 1x per week	<u>Term 1</u> <i>Heroes</i> by Charles Kingsley <u>Term 2</u> <i>Robin Hood</i> by Howard Pyle
Literary Novels	30 minutes, 4x per week	<u>Term 1</u> <i>Oliver Twist</i> by Charles Dickens <u>Term 2</u> <i>Little Women</i> by Louisa May Alcott <u>Term 3</u> <i>Freckles</i> by Gene Stratton-Porter

		Free Reads See Appendix for titles by Louisa May Alcott, Gene Stratton-Porter, Thomas Bailey Aldrich, and James Fenimore Cooper
Adventure Stories	30 minutes, 4x per week	<u>Term 1</u> <i>Treasure Island</i> by Robert Louis Stevenson <i>20,000 Leagues Under the Sea</i> by Jules Verne <u>Term 2</u> <i>Journey into the Center of the Earth</i> by Jules Verne <u>Term 3</u> <i>Tarzan</i> by Edgar Rice Burroughs Free Reads <i>From the Earth to the Moon</i> by Jules Verne <i>Voyages and Adventures of Captain Hatteras</i> by Jules Verne <i>Kim</i> by Rudyard Kipling <i>The Return of Tarzan</i> by Edgar Rice Burroughs <i>The Son of Tarzan</i> by Edgar Rice Burroughs <i>Jungle Tales of Tarzan</i> by Edgar Rice Burroughs
Shakespeare	20 minutes, 1x per week	<i>Tales from Shakespeare</i> by Charles and Mary Lamb
Historical Fiction	30 minutes, 4x per week	<u>Term 1</u> <i>The Cat of Bubastes: A Tale of Ancient Egypt</i> by G. A. Henty <i>Otto of the Silver Hand</i> by Howard Pyle <i>The Lion of St. Mark: A Story of Venice in the Fourteenth Century</i> by G. A. Henty <u>Term 2</u> <i>When London Burned: A Story of Restoration Times and the Great Fire</i> by G. A. Henty <i>Winning His Spurs: A Tale of the Crusades</i> by G. A. Henty <u>Term 3</u> <i>Both Sides the Border: A Tale of Hotspur and Glendower</i> by G. A. Henty Free Reads G. A. Henty books listed as Free Reads in the Appendix
Historical Accounts	30 minutes, 2x per week	<u>Term 1</u> <i>Lone Cowboy</i> by Will James <u>Term 2</u> <i>Story of a Bad Boy</i> by Thomas Bailey Aldrich <u>Term 3</u> <i>Stalky and Co.</i> by Rudyard Kipling
Medieval Chronicler	30 minutes, 2x per week	<i>Richard Coeur de Lion (Richard the Lion Heart)</i> by Richard of Devizes
Plutarch	45 minutes, 1x per week	<i>Plutarch's Lives, Volume I</i> (The Modern Library's Classics) translated by John Dryden

Geography	20 minutes, 1x per week	<i>Elementary Geography</i> by Charlotte Mason Sketch Notebook for Mapping Adventure Novels/Historical Accounts
Art	20 minutes, 5x per term	<i>Stories of the Painters</i> by Amy Steedman
Music	20 minutes, 5x per term	<i>The Second Book of The Great Musicians</i> by Percy A. Scholes
Nature Study	60 minutes, 2x per week	<i>Handbook of Nature Study</i> <i>Keeping a Nature Journal</i> by Clare Walker Leslie and Charles. E. Roth Nature Journal Sketchbook
Stargazing	30 minutes, 1x per week	<i>Star Lore: Myths, Legends, and Facts</i> by William Tyler Olcott
Arithmetic	30 minutes, 5x per week	Select a math curriculum at your child's level.

Year 5 Sample Timetable

<i>Day 1</i>	<i>Day 2</i>	<i>Day 3</i>	<i>Day 4</i>
Benediction Table (40)	Benediction Table (40)	Benediction Table (40)	Benediction Table (40)
Gymnastics (20)	Gymnastics (20)	Gymnastics (20)	Gymnastics (20)
Historical Fiction (30)	Historical Fiction (30)	Historical Fiction (30)	Historical Fiction (30)
Copywork (20)	Dictation (20)	Copywork (20)	Written Narration (20)
Novel (30)	Novel (30)	Novel (30)	Novel (30)
Arithmetic (30)	Arithmetic (30)	Arithmetic (30)	Arithmetic (30)
Adventure Story (30)	Adventure Story (30)	Adventure Story (30)	Adventure Story (30)
Written Narration (20)	Latin (30)	Drawing (30)	Latin (30)
Historical Accounts (30)	Myths and Legends (30)	Medieval Chronicler (30)	Historical Accounts (30)

Lunch: Poetry, Proverbs, Lives of the Saints/Christian Biographies

Afternoon

Nature Study (60)	<i>Keeping a Nature Journal</i> (30)	Nature Study (60)	Free Exploration
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Evening: Stargazing, New Testament Reading, Bedtime Read-Aloud

Day 5 / Tutorial Day

Benediction Table (35)	Geography (20)	Brush Drawing (30)
Gymnastics (20)	Shakespeare (20)	Artist/Composer (20)
Latin (30)	Plutarch (45)	

Term 1

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Dictation 1x per week	□	□	□	□	□	□	□	□	□	□
Written Narration 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Myths and Legends 1x per week										
<u>Heroes</u>	Perseus “How Perseus and His Mother Came to Seriphos” □	“How Perseus Vowed a Rash Vow” □	“How Perseus Slew the Gorgon” □	“How Perseus Came to Aethiops” □	“How Perseus Came Home Again” □	The Argonauts “How the Centaur Trained the Heroes at Pelion” □	“How Jason Lost His Sandal in Anauros” □	“How They Built the Ship ‘Argo’ in Iolcos” □	“How the Argonauts Were Driven to the Unknown Sea” □	“What Was the End of the Heroes” □
Novels 4x per week										
<u>Oliver Twist</u>	□ I-II □ III □ IV □ V	□ VI □ VII □ VIII □ IX	□ X □ XI □ XII □ XIII	□ XIV □ XV □ XVI □ XVII	□ XVIII □ XIX □ XX □ XXI	□ XXII □ XXIII □ XXIV □ XXV	□ XXVI □ XXVII □ XXVIII □ XXVIII-XXIX	□ XXX □ XXXI □ XXXII □ XXXIII	□ XXXIV □ XXXV □ XXXVI-XXXVII □ XXXVIII	□ XXXIX □ XL □ XLI
Adventure Stories 4x per week										
<u>Treasure Island</u>	□ I □ II □ III □ IV	□ V □ VI □ VII □ VIII	□ IX □ X □ XI □ XII	□ XIII □ XIV □ XV □ XVI	□ XVII □ XVIII □ XIX □ XX	□ XXI □ XXII □ XXIII □ XXIV	□ XXV □ XXVI □ XXVII □ XXVII	□ XXVIII □ XXIX □ XXX □ XXXI	□ XXXII □ XXXIII □ XXXIV	
<u>Twenty Thousand Leagues Under the Sea</u>										□ I-II □ III-IV □ V-VI □ VII-VIII

Shakespeare 1x per week										
<u>Tales from Shakespeare</u>	“Timon of Athens	<input type="checkbox"/>	<input type="checkbox"/>	“Romeo and Juliet”	<input type="checkbox"/>	<input type="checkbox"/>	“Hamlet, Prince of Denmark”	<input type="checkbox"/>	<input type="checkbox"/>	Catch-up
Historical Fiction 4x per week										
<u>The Cat of Bubastes</u>	<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/> IV	<input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/> VII <input type="checkbox"/> VIII	<input type="checkbox"/> IX <input type="checkbox"/> X <input type="checkbox"/> XI <input type="checkbox"/> XII	<input type="checkbox"/> XIII <input type="checkbox"/> XIV <input type="checkbox"/> XV <input type="checkbox"/> XVI	<input type="checkbox"/> XVII <input type="checkbox"/> XVIII <input type="checkbox"/> XIX <input type="checkbox"/> XX					
<u>Otto of the Silver Hand</u>					<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/> IV	<input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/> VII <input type="checkbox"/> VIII	<input type="checkbox"/> IX <input type="checkbox"/> X <input type="checkbox"/> XI <input type="checkbox"/> XII	<input type="checkbox"/> XIII <input type="checkbox"/> XIV		
<u>The Lion of St. Mark</u>								<input type="checkbox"/> I <input type="checkbox"/> II	<input type="checkbox"/> III <input type="checkbox"/> IV <input type="checkbox"/> V <input type="checkbox"/> VI	<input type="checkbox"/> VII <input type="checkbox"/> VIII
Historical Accounts 2x per week										
<u>Lone Cowboy</u>	<input type="checkbox"/> Ch. 1 <input type="checkbox"/> Ch. 2	<input type="checkbox"/> Ch. 3 <input type="checkbox"/> Ch. 4	<input type="checkbox"/> Ch. 5 <input type="checkbox"/> Ch. 6	<input type="checkbox"/> Ch. 7 <input type="checkbox"/> Ch. 8	<input type="checkbox"/> Ch. 9 <input type="checkbox"/> Ch. 10	<input type="checkbox"/> Ch. 11 <input type="checkbox"/> Ch. 12	<input type="checkbox"/> Ch. 13 <input type="checkbox"/> Ch. 14	<input type="checkbox"/> Ch. 15 <input type="checkbox"/> Ch. 16	<input type="checkbox"/> Ch. 17 <input type="checkbox"/> Ch. 18	<input type="checkbox"/> Ch. 19 <input type="checkbox"/> Ch. 20
Medieval Chroniclers 2x per week										
<u>Richard the Lion Heart</u>	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages
Plutarch 1x per week										
<u>Plutarch's Lives</u>	Lycurgus <input type="checkbox"/> Pages 52-53	<input type="checkbox"/> Pages 54-55	<input type="checkbox"/> Pages 56-57	<input type="checkbox"/> Pages 58-59	<input type="checkbox"/> Pages 60-61	<input type="checkbox"/> Pages 62-63	<input type="checkbox"/> Pages 64-65	<input type="checkbox"/> Pages 66-67	<input type="checkbox"/> Pages 68-69	<input type="checkbox"/> Pages 70-71

Artist/Composer Study Loop 10x per term											
<i>Stories of Painters</i> 5x per term	Frans Hal <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
<i>The Second Book of The Great Musicians</i> 5x per term		Verdi <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
Nature Study 2x per week											
<i>Handbook of Nature Study</i>	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson
Geography 1x per week											
<u><i>Elementary Geography</i></u>	XXI. <i>The Land of Ice at the South Pole</i> <input type="checkbox"/>	XXII. Parallel Lines <input type="checkbox"/>	XXIII. <i>Day-break</i> <input type="checkbox"/>	XXIV. <i>Sunrise and Sunset</i> <input type="checkbox"/>	XXV. <i>Evening</i> <input type="checkbox"/>	XXVI. <i>Why the Sun Rises and Sets</i> <input type="checkbox"/>		<input type="checkbox"/>	XXVII. <i>Mid-day Lines</i> <input type="checkbox"/>	XXVIII. <i>The Points of the Compass</i> <input type="checkbox"/>	<input type="checkbox"/>

Term 2

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Dictation 1x per week	□	□	□	□	□	□	□	□	□	□
Written Narration 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Myths and Legends 1x per week										
Robin Hood	"How Robin Hood Came to be an Outlaw" □	"Robin Hood and the Tinker" □	"The Shooting Match at Nottingham" □	"Will Stutely Rescued by His Companions" □	"Robin Hood Turns Butcher" □	"Little John Goes to Nottingham Fair," "How Little John Lived at the Sheriff's" □	"Little John and the Tanner at Blythe" □	"Robin Hood and Will Scarlet" □	"The Adventure with Midge and the Miller's Son" □	"Robin Hood and Allan a Dale" □
Novels 4x per week										
Oliver Twist	□ XLII □ XLIII □ XLIV □ XLV-XLVI	□ XLVIII □ XLIX □ L □ LI	□ LII □ LIII							
Little Women				□ Ch. 1 □ Ch. 2 □ Ch. 3 □ Ch. 4	□ Ch. 5 □ Ch. 6 □ Ch. 7 □ Ch. 8	□ Ch. 9 □ Ch. 10 □ Ch. 11 □ Ch. 12	□ Ch. 13 □ Ch. 14 □ Ch. 15 □ Ch. 16	□ Ch. 17 □ Ch. 18 □ Ch. 19 □ Ch. 20	□ Ch. 21 □ Ch. 22 □ Ch. 23 □ Ch. 24	□ Ch. 25 □ Ch. 26 □ Ch. 27 □ Ch. 28
Adventure Stories 4x per week										
Twenty Thousand Leagues Under the Sea	□ IX-X □ XI-XII □ XIII-XIV □ XV-XVI	□ XVII-XVIII □ XIX-XX □ XXI-XXII □ XXIII	Part 2 □ I-II □ III-IV □ V-VI □ VII-VIII	□ IX-X □ XI-XII □ XIII-XIV □ XV-XVI	□ XVII-XVIII □ XIX-XX □ XXI-XXII □ XXIII					

<u>Journey to the Center of the Earth</u>						<input type="checkbox"/> Ch. 1-2 <input type="checkbox"/> Ch. 3-4 <input type="checkbox"/> Ch. 5-6 <input type="checkbox"/> Ch. 7-8	<input type="checkbox"/> Ch. 9-10 <input type="checkbox"/> Ch. 11-12 <input type="checkbox"/> Ch. 13-14 <input type="checkbox"/> Ch. 15-16	<input type="checkbox"/> Ch. 17-18 <input type="checkbox"/> Ch. 19-20 <input type="checkbox"/> Ch. 21-22 <input type="checkbox"/> Ch. 23-24	<input type="checkbox"/> Ch. 25-26 <input type="checkbox"/> Ch. 27-28 <input type="checkbox"/> Ch. 29-30 <input type="checkbox"/> Ch. 31-32	<input type="checkbox"/> Ch. 33-34 <input type="checkbox"/> Ch. 35-36 <input type="checkbox"/> Ch. 37-38 <input type="checkbox"/> Ch. 39-40
Shakespeare 1x per week										
<u>Tales from Shakespeare</u>	“Othello” <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	“Pericles, Prince of Tyre” <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	“The Tempest” <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<i>Catch-up</i>
Historical Fiction 4x per week										
<u>The Lion of St. Mark</u>	<input type="checkbox"/> IX <input type="checkbox"/> X <input type="checkbox"/> XI <input type="checkbox"/> XII	<input type="checkbox"/> XIII <input type="checkbox"/> XIV <input type="checkbox"/> XV <input type="checkbox"/> XVI	<input type="checkbox"/> XVII <input type="checkbox"/> XVIII <input type="checkbox"/> XIX <input type="checkbox"/> XX							
<u>When London Burned</u>				<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/> IV	<input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/> VII <input type="checkbox"/> VIII	<input type="checkbox"/> IX <input type="checkbox"/> X <input type="checkbox"/> XI <input type="checkbox"/> XII	<input type="checkbox"/> XIII <input type="checkbox"/> XIV <input type="checkbox"/> XV <input type="checkbox"/> XVI	<input type="checkbox"/> XVII <input type="checkbox"/> XVIII <input type="checkbox"/> XIX <input type="checkbox"/> XX	<input type="checkbox"/> XXI <input type="checkbox"/> XXII	
<u>Winning His Spurs</u>									<input type="checkbox"/> I <input type="checkbox"/> II	<input type="checkbox"/> III <input type="checkbox"/> IV <input type="checkbox"/> V <input type="checkbox"/> VI
Historical Accounts 2x per week										
<u>Lone Cowboy</u>	<input type="checkbox"/> Ch. 21 <input type="checkbox"/> Ch. 22	<input type="checkbox"/> Ch. 23 <input type="checkbox"/> Ch. 24	<input type="checkbox"/> Ch. 25 <input type="checkbox"/> Ch. 26							
<u>Story of a Bad Boy</u>				<input type="checkbox"/> Ch. 1 <input type="checkbox"/> Ch. 2	<input type="checkbox"/> Ch. 3 <input type="checkbox"/> Ch. 4	<input type="checkbox"/> Ch. 5 <input type="checkbox"/> Ch. 6	<input type="checkbox"/> Ch. 7 <input type="checkbox"/> Ch. 8	<input type="checkbox"/> Ch. 9 <input type="checkbox"/> Ch. 10	<input type="checkbox"/> Ch. 11 <input type="checkbox"/> Ch. 12	<input type="checkbox"/> Ch. 13 <input type="checkbox"/> Ch. 14
Medieval Chroniclers 2x per week										
<u>Richard the Lion Heart</u>	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages

Plutarch 1x per week										
<u>Plutarch's Lives</u>	<input type="checkbox"/> Pages 72-73	<input type="checkbox"/> Pages 74-75	<input type="checkbox"/> Pages 76-77	<input type="checkbox"/> Pages 78-79	<input type="checkbox"/> Page 80	Numa Pompilius <input type="checkbox"/> Pages 81-82	<input type="checkbox"/> Pages 83-84	<input type="checkbox"/> Pages 85-86	<input type="checkbox"/> Pages 87-88	<input type="checkbox"/> Pages 89-90
Artist/Composer Study Loop 10x per term										
<i>Stories of Painters</i> 5x per term	Peter Paul Rubens <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
<i>The Second Book of The Great Musicians</i> 5x per term		Debussy <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
Nature Study 2x per week										
<i>Handbook of Nature Study</i>	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson									
Geography 1x per week										
<u>Elementary Geography</u>	XXIX. The Mariner's Compass <input type="checkbox"/>	<input type="checkbox"/>	XXX. The Plan of a Room <input type="checkbox"/>	<input type="checkbox"/>	XXXI. The Plan of a Town <input type="checkbox"/>	<input type="checkbox"/>	XXXII. Map of a County <input type="checkbox"/>	<input type="checkbox"/>	XXXIII. How Maps are Made <input type="checkbox"/>	<input type="checkbox"/>

Term 3

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Dictation 1x per week	□	□	□	□	□	□	□	□	□	□
Written Narration 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Myths and Legends 1x per week										
<u>Robin Hood</u>	“Robin Hood Seeks the Curtailed Friar” □	“Robin Hood Compasses a Marriage □	“Robin Hood Aides a Sorrowful Knight” □	“How Sir Richard of the Lea Paid His Debts” □	“Little John Turns Barefoot Friar” □	“Robin Hood Turns Beggar” □	“Robin Hood Shoots Before Queen Eleanor” □	“The Chase of Robin Hood” □	“Robin Hood and Guy of Gisbourne” □	“King Richard Comes to Sherwood...,” “Epilogue” □
Novels 4x per week										
<u>Little Women</u>	□ Ch. 29 □ Ch. 30 □ Ch. 31 □ Ch. 32	□ Ch. 33 □ Ch. 34 □ Ch. 35 □ Ch. 36	□ Ch. 37 □ Ch. 38 □ Ch. 39 □ Ch. 40	□ Ch. 41 □ Ch. 42 □ Ch. 43 □ Ch. 44	□ Ch. 45 □ Ch. 46 □ Ch. 47					
<u>Freckles</u>						□ Ch. 1 □ Ch. 2 □ Ch. 3 □ Ch. 4	□ Ch. 5 □ Ch. 6 □ Ch. 7 □ Ch. 8	□ Ch. 9 □ Ch. 10 □ Ch. 11 □ Ch. 12	□ Ch. 13 □ Ch. 14 □ Ch. 15 □ Ch. 16	□ Ch. 17 □ Ch. 18 □ Ch. 19 □ Ch. 20
Adventure Stories 4x per week										
<u>Journey to the Center of the Earth</u>	□ Ch. 41-42 □ Ch. 43-44									
<u>Tarzan</u>		□ I □ II	□ III □ IV □ V □ VI	□ VII □ VIII □ IX □ X	□ XI □ XII □ XIII □ XIV	□ XV □ XVI □ XVII □ XVIII	□ XIX □ XX □ XXI □ XXII	□ XXIII □ XXIV □ XXV □ XXVI	□ XXVI □ XXVII □ XXVII □ XXVIII	Catch-up

Shakespeare 1x per week										
<u>Tales from Shakespeare</u>	"A Midsummer Night's Dream" <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	"The Winter's Tale" <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	"Much Ado About Nothing" <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Catch-up
Historical Fiction 4x per week										
<u>Winning His Spurs</u>	<input type="checkbox"/> VII <input type="checkbox"/> VIII <input type="checkbox"/> IX <input type="checkbox"/> X	<input type="checkbox"/> XI <input type="checkbox"/> XII <input type="checkbox"/> XIII <input type="checkbox"/> XIV	<input type="checkbox"/> XV <input type="checkbox"/> XVI <input type="checkbox"/> XVII <input type="checkbox"/> XVIII	<input type="checkbox"/> XIX <input type="checkbox"/> XX <input type="checkbox"/> XXI <input type="checkbox"/> XXII	<input type="checkbox"/> XXIII <input type="checkbox"/> XXIV <input type="checkbox"/> XXV <input type="checkbox"/> XXVI					
<u>Both Sides of the Border</u>						<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/> IV	<input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/> VII <input type="checkbox"/> VIII	<input type="checkbox"/> IX <input type="checkbox"/> X <input type="checkbox"/> XI <input type="checkbox"/> XII	<input type="checkbox"/> XIII <input type="checkbox"/> XIV <input type="checkbox"/> XV <input type="checkbox"/> XVI	<input type="checkbox"/> XVII <input type="checkbox"/> XVIII <input type="checkbox"/> XIX <input type="checkbox"/> XX-XXI
Historical Accounts 2x per week										
<u>Story of a Bad Boy</u>	<input type="checkbox"/> Ch. 15 <input type="checkbox"/> Ch. 16	<input type="checkbox"/> Ch. 17 <input type="checkbox"/> Ch. 18	<input type="checkbox"/> Ch. 19 <input type="checkbox"/> Ch. 20	<input type="checkbox"/> Ch. 21 <input type="checkbox"/> Ch. 22						
<u>Stalky and Co</u>					<input type="checkbox"/> Ch. 1 <input type="checkbox"/> Ch. 2	<input type="checkbox"/> Ch. 3 <input type="checkbox"/> Ch. 4	<input type="checkbox"/> Ch. 5 <input type="checkbox"/> Ch. 6	<input type="checkbox"/> Ch. 7 <input type="checkbox"/> Ch. 8	<input type="checkbox"/> Ch. 9	Catch-up
Medieval Chroniclers 2x per week										
<u>Richard the Lion Heart</u>	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages	<input type="checkbox"/> 4-5 Pages <input type="checkbox"/> 4-5 Pages
Plutarch 1x per week										
<u>Plutarch's Lives</u>	<input type="checkbox"/> Pages 91-92	<input type="checkbox"/> Pages 93-94	<input type="checkbox"/> Pages 95-96	<input type="checkbox"/> Pages 97-98	<input type="checkbox"/> Pages 99-100	Comparison of Numa with Lycurgus <input type="checkbox"/> Pages 101	<input type="checkbox"/> Pages 102	<input type="checkbox"/> Pages 103	<input type="checkbox"/> Pages 104	<input type="checkbox"/> Pages 105

Artist/Composer Study Loop
10x per term

<i>Stories of Painters</i> 5x per term	Rembrandt Van Ryn <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		
<i>The Second Book of The Great Musicians</i> 5x per term		Sullivan <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>			<input type="checkbox"/>
Nature Study 2x per week											
<i>Handbook of Nature Study</i>	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson										
Geography 1x per week											
<u>Elementary Geography</u>	XXXIV. The Surface of the Earth Part I <input type="checkbox"/>	XXXV. The Surface of the Earth Part II <input type="checkbox"/>	<input type="checkbox"/>	XXXVI. Highlands and Lowlands <input type="checkbox"/>	XXXVII. Rivers <input type="checkbox"/>	XXXVIII. Countries <input type="checkbox"/>	<input type="checkbox"/>		XXXIX. The Waters of the Earth Part I <input type="checkbox"/>	XL. The Waters of the Earth Part II <input type="checkbox"/>	<input type="checkbox"/>

Year Six

Purchase List & Timetabling Suggestions

Benediction Table		
Prayer		Prayer book from your Christian tradition, or <i>Fount of Heaven: Prayers of the Early Church</i> edited by Robert Elber
Psalms	5 minutes, 5x per week	<i>Refuge: Selections from the Book of Psalms</i> (Available as a CD or on iTunes)
Lives of the Saints/ Christian Biographies	will vary depending on the book	Protestant: <i>Foxes of Book of Martyrs</i> ; Orthodox: <i>Synaxarion</i> ; Catholic: <i>Lives of the Saints</i>
Spiritual Formation	30 minutes, 1x per week	<i>Ourselves</i> by Charlotte Mason Free Read <i>Pilgrim's Progress</i>
Poetry	10 minutes, 5x per week	<i>Come Hither</i> by Walter de la Mare <i>Henry Wadsworth Longfellow Collection</i> <i>Hiawatha</i> by Henry Wadsworth Longfellow
Fable	10 minutes, 5x per week	<i>The Gesta Romanorum</i> translated by Charles Swann
Composition	20 minutes, 2x per week 20 minutes, 1x per week 20 minutes, 2x per week	Composition Notebook for Copywork Composition Notebook for Dictation Composition Notebook for Written Narration
Drawing	30 minutes, 2x per week	<i>Brush Drawing</i> by May Mallan Online Drawing Class: <i>Classical Art at Home</i> A Sketchbook
Latin	30 minutes, 3x per week	<i>Latin Through Stories: a K-5 Curriculum</i> from the University of Dallas OR <i>Lingua Latina: Familia Romana</i>
Myths and Legends	30 minutes, 1x per week	Term 1 <i>Heroes</i> by Charles Kingsley Terms 1 <i>The Story of King Arthur and His Knights</i> by Howard Pyle
Literary Novels	30 minutes, 5x per week	Term 1 <i>Huckleberry Finn</i> by Mark Twain <i>A Girl of Limberlost</i> by Gene Stratton-Porter

		<p>Term 2 <i>The Stillwater Tragedy</i> by Thomas Bailey Aldrich <i>The Pioneers</i> by James Fenimore Cooper</p> <p>Term 3 <i>The Harvester</i> by Gene Stratton-Porter</p> <p>Free Reads See Appendix for titles by Louisa May Alcott, Gene Stratton-Porter, Thomas Bailey Aldrich, and James Fenimore Cooper</p>
Adventure Stories	30 minutes, 4x per week	<p>Term 1 <i>Robinson Crusoe</i> by Daniel Defoe <i>Westward Ho</i> by Charles Kingsley</p> <p>Term 2 <i>Jim Davis</i> by John Masefield <i>Masterman Ready</i> by Frederich Marryat</p> <p>Term 3 <i>Around the World in 80 Days</i> by Jules Verne <i>Mr. Midshipman Easy</i> by Frederick Marryat</p> <p>Free Reads <i>On the Track</i> by Jules Verne <i>Hector Servadac</i> by Jules Verne <i>Mysterious Island</i> by Jules Verne</p>
Shakespeare	20 minutes, 1x per week	<i>The Comedy of Errors</i> by Shakespeare
Historical Fiction	30 minutes, 4x per week	<p>Term 1 <i>By Conduct and Courage: A Story of Nelson's Days</i> by G. A. Henty <i>Why the Chisholm Trail Forks, and Other Tales of the Cattle Country</i> by Andy Adams</p> <p>Term 2 <i>Why the Chisholm Trail Forks, and Other Tales of the Cattle Country</i> by Andy Adams (cont.)</p> <p>Term 3 <i>Captain Bayley's Heir: A Tale of the Gold Fields of California</i> by G. A. Henty <i>The Spirit of Sweetwater</i> by Hamlin Garland</p> <p>Free Reads G. A. Henty books listed as Free Reads in the Appendix</p>
Historical Accounts	30 minutes, 1x per week	<p>Term 1 <i>The Amateur Emigrant</i> by Robert Louis Stevenson</p> <p>Term 2 <i>Across the Plains</i> by Robert Louis Stevenson</p>

		<u>Term 3</u> <i>Son of the Middle Border</i> by Hamlin Garland
Medieval Chronicler	30 minutes, 2x per week	<i>The History of the Kings of Britain</i> by Geoffrey of Monmouth
Plutarch	45 minutes, 1x per week	<i>Plutarch's Lives, Volume I</i> (The Modern Library's Classics) translated by John Dryden
Geography/ Mapwork	15 minutes, 1x per week	<i>States and Capital Poster</i> by Kathy Troxel <i>Geography Songs</i> CD or purchase on iTunes Sketch Notebook for Mapping Adventure Novels/Historical Accounts
Art	30 minutes, 5x per term	<i>Stories of the Painters</i> by Amy Steedman
Music	30 minutes, 5x per term	<i>The Third Book of The Great Musicians</i> by Percy A. Scholes
Nature Study	60 minutes, 2x per week	<i>Handbook of Nature Study</i> <i>Keeping a Nature Journal</i> by Clare Walker Leslie and Charles. E. Roth Nature Journal Sketchbook
Stargazing	30 minutes, 1x per week	<i>Star Lore: Myths, Legends, and Facts</i> by William Tyler Olcott <i>Field Guide to the Stars</i> by William Tyler Olcott
Arithmetic	30 minutes, 5x per week	Select a math curriculum at your child's level.

Year 6 Sample Timetable

<i>Day 1</i>	<i>Day 2</i>	<i>Day 3</i>	<i>Day 4</i>
Benediction Table (40)	Benediction Table (40)	Benediction Table (40)	Benediction Table (40)
Gymnastics (20)	Gymnastics (20)	Gymnastics (20)	Gymnastics (20)
Historical Fiction (30)	Historical Fiction (30)	Historical Fiction (30)	Historical Fiction (30)
Copywork (20)	Dictation (20)	Copywork (20)	Written Narration (20)
Novel (30)	Novel (30)	Novel (30)	Novel (30)
Arithmetic (30)	Arithmetic (30)	Arithmetic (30)	Arithmetic (30)
Adventure Story (30)	Adventure Story (30)	Adventure Story (30)	Adventure Story (30)
Written Narration (20)	Latin (30)	Drawing (30)	Latin (30)
Myths and Legends (30)	Medieval Chronicler (30)	Historical Accounts (30)	Medieval Chronicler (30)

Lunch: Poetry, Proverbs, Lives of the Saints/Christian Biographies

Afternoon

Nature Study (60)	<i>Keeping a Nature Journal</i> (30)	Nature Study (60)	Free Exploration
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Evening: Stargazing, New Testament Reading, Bedtime Read-Aloud

Day 5 / Tutorial Day

Benediction Table (35)	Mapwork (15)	Brush Drawing (30)
Gymnastics (20)	Shakespeare (30)	Artist/Composer (30)
Latin (30)	Plutarch (45)	Novel (30)*
		Arithmetic (30)*

*These lessons would need to be done outside of the tutorial program, but as the quantity of literary novels and the difficulty of math increases, students will be benefited from doing both all five days a week.

Term 1

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □
Copywork 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Dictation 1x per week	□	□	□	□	□	□	□	□	□	□
Written Narration 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Myths and Legends 1x per week										
<u>Heroes</u>	"How Theseus Lifted the Stone" □	"How Theseus Slew the Devourers of Men" □	"How Theseus Slew the Minotaur" □	"How Theseus Fell by His Pride" □						
<u>The Story of King Arthur and His Knights</u>					□ Prologue	<i>The Book of King Arthur</i> PART I □ Chapter First	□ Chapter Second	□ Chapter Third	PART II □ Chapter First	□ Chapter Second
Novels 5x per week										
<u>Huckleberry Finn</u>	□ I- II □ III □ IV □ V □ VI	□ VII □ VIII □ IX □ X □ XI	□ XII □ XIII □ XIV-XV □ XVI □ XVII	□ XVIII □ XIX □ XX □ XXI □ XXII	□ XXIII □ XXIV □ XV □ XXVI □ XXVII	□ XXVIII □ XXIX □ XXXX-XXXI □ XXXII □ XXXIII	□ XXXIV □ XXXV □ XXXVI □ XXXVII □ XXXVIII	□ XXXIX □ XL □ XLI □ XLII □ Chapter the Last		
<u>A Girl of the Limberlost</u>									□ I □ II □ III □ IV □ V	□ VI □ VII □ VIII □ IX □ X

Adventure Stories 4x per week										
<u>Robinson Crusoe</u>	<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/> IV	<input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/> VII <input type="checkbox"/> VIII	<input type="checkbox"/> IX <input type="checkbox"/> X <input type="checkbox"/> XI <input type="checkbox"/> XII	<input type="checkbox"/> XIII <input type="checkbox"/> XIV <input type="checkbox"/> XV <input type="checkbox"/> XVI	<input type="checkbox"/> XVII <input type="checkbox"/> XVIII <input type="checkbox"/> XIX <input type="checkbox"/> XX					
<u>Westward Ho</u>						<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/> IV	<input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/> VII <input type="checkbox"/> VIII	<input type="checkbox"/> IX <input type="checkbox"/> X <input type="checkbox"/> XI <input type="checkbox"/> XII	<input type="checkbox"/> XIII <input type="checkbox"/> XIV <input type="checkbox"/> XV <input type="checkbox"/> XVI	<input type="checkbox"/> XVII <input type="checkbox"/> XVIII <input type="checkbox"/> XIX <input type="checkbox"/> XX
Shakespeare 1x per week										
<u>The Comedy of Errors</u>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Historical Fiction 4x per week										
<u>By Conduct and Courage</u>	<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/> IV	<input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/> VII <input type="checkbox"/> VIII	<input type="checkbox"/> IX <input type="checkbox"/> X <input type="checkbox"/> XI <input type="checkbox"/> XII	<input type="checkbox"/> XIII <input type="checkbox"/> XIV <input type="checkbox"/> XV <input type="checkbox"/> XVI	<input type="checkbox"/> XVII <input type="checkbox"/> XVIII <input type="checkbox"/> XIX <input type="checkbox"/> XX	<input type="checkbox"/> XXI <input type="checkbox"/> XXII <input type="checkbox"/> XXIII <input type="checkbox"/> XXIV	<input type="checkbox"/> XXV <input type="checkbox"/> XXVI <input type="checkbox"/> XXVII	<input type="checkbox"/> XXVIII <input type="checkbox"/> XXIX		
<u>Why the Chisholm Trail Forks</u>								<input type="checkbox"/> "Bull Durham..." <input type="checkbox"/> "The Quartermights..."	<input type="checkbox"/> "Strong on the Breed" <input type="checkbox"/> "The Genuine Blend..." <input type="checkbox"/> "Joe Jenks..." <input type="checkbox"/> "There's My Horse's Track"	<input type="checkbox"/> "A Horse Herd Lost..." <input type="checkbox"/> "A Lecture..." <input type="checkbox"/> "Revisiting the Old States" <input type="checkbox"/> "Bear-Sign Artist"
Historical Accounts 1x per week										
<u>The Amateur Emigrant</u>	Part I– From the Clyde to Sandy Hook <input type="checkbox"/> "The Second Cabin," "First Impressions," "Steerage Scene"	<input type="checkbox"/> "Steerage Types," "The Sick Man," "The Stowaways"	<input type="checkbox"/> "Personal Experience and Review," "New York"							
<u>Across the Plains</u>				I. Across the Plains <input type="checkbox"/> Opening, "The Emigrant Train"	<input type="checkbox"/> "The Plains of Nebraska," "The Desert of Wyoming"	<input type="checkbox"/> "Fellow Passengers," "Despised Races," "To the Golden Gates"	II. The Old Pacific Capital <input type="checkbox"/>	III. Fontainebleau <input type="checkbox"/> I-III	<input type="checkbox"/> IV-VII	IV. Epilogue to "An Island Voyage," V. Random Memories <input type="checkbox"/>

Medieval Chroniclers 2x per week											
<u>The History of the Kings of Britain</u>	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages							
Plutarch 1x per week											
<u>Plutarch's Lives</u>	Solon <input type="checkbox"/> Pages 106-109	<input type="checkbox"/> Pages 110-113	<input type="checkbox"/> Pages 114-117	<input type="checkbox"/> Pages 118-121	<input type="checkbox"/> Pages 122-125	<input type="checkbox"/> Pages 126-128	Poplicola <input type="checkbox"/> Pages 129-132	<input type="checkbox"/> Pages 133-136	<input type="checkbox"/> Pages 137-140	<input type="checkbox"/> Pages 141-142	
Artist/Composer Study Loop 10x per term											
<i>Stories of Painters</i> 5x per term	Claude Lorrain <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		
<i>The Third Book of The Great Musicians</i> 5x per term		Brahms <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>			<input type="checkbox"/>
Nature Study 2x per week											
<i>Handbook of Nature Study</i>	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson							
Mapwork 1x per week											
Mapwork	<i>The Northern Border</i> <input type="checkbox"/> Washington, Idaho	<input type="checkbox"/> Montana, North Dakota	<input type="checkbox"/> Minnesota, Wisconsin	<input type="checkbox"/> Michigan, Ohio	<input type="checkbox"/> Pennsylvania, New York	<input type="checkbox"/> Vermont, New Hampshire	<input type="checkbox"/> Maine	<i>The Southern Border</i> <input type="checkbox"/> California, Arizona	<input type="checkbox"/> New Mexico, Texas	<input type="checkbox"/> Louisiana, Mississippi	

Term 2

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Dictation 1x per week	□	□	□	□	□	□	□	□	□	□
Written Narration 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Myths and Legends 1x per week										
<u>The Story of King Arthur and His Knights</u>	□ Chapter Third	PART III □ Chapter First	□ Chapter Second	□ Chapter Third	□ Chapter Fourth	□ Chapter Fifth	□ Chapter Sixth	<u>The Book of Three Worthies</u> PART 1 □ Chapter First	□ Chapter Second	□ Chapter Third
Novels 5x per week										
<u>A Girl of the Limberlost</u>	□ XI □ XII □ XIII □ XIV □ XV	□ XVI □ XVII □ XVIII □ XIX □ XX	□ XXI □ XXII □ XXIII □ XXIV □ XXV							
<u>The Stillwater Tragedy</u>				□ I-II □ III-IV □ V-VI □ VII-VIII □ IX-X	□ XI-XII □ XIII-XIV □ XV-XVI □ XVII-XVIII □ XIX-XX	□ XXI-XXII □ XXIII-XXIV □ XXV-XXVI □ XXVII-XXVIII				
<u>The Pioneers</u>							Catch up □ I	□ II □ III □ IV □ V □ VI	□ VII □ VIII □ IX □ X □ XI	□ XII □ XIII □ XIV □ XV □ XVI
Adventure Stories 4x per week										
<u>Westward Ho</u>	□ XXI □ XXII □ XXIII □ XXIV	□ XXV □ XXVI □ XXVII □ XXVIII	□ XXIX □ XXX □ XXXI □ XXXII	□ XXXIII						

<u>Jim Davis</u>				<input type="checkbox"/> Ch. 1-2 <input type="checkbox"/> Ch. 3-4 <input type="checkbox"/> Ch. 5-6	<input type="checkbox"/> Ch. 7-8 <input type="checkbox"/> Ch. 9-10 <input type="checkbox"/> Ch. 11-12 <input type="checkbox"/> Ch. 13-14	<input type="checkbox"/> Ch. 15-16 <input type="checkbox"/> Ch. 17-18 <input type="checkbox"/> Ch. 19-20					
<u>Masterman Ready</u>						<input type="checkbox"/> I-IV	<input type="checkbox"/> V-VIII <input type="checkbox"/> IX-XII <input type="checkbox"/> XIII-XVI <input type="checkbox"/> XVII-XX	<input type="checkbox"/> XXI-XXIV <input type="checkbox"/> XXV-XXVIII <input type="checkbox"/> XXIX-XXXII <input type="checkbox"/> XXXIII-XXXVI	<input type="checkbox"/> XXXVII-XL <input type="checkbox"/> XLI-XLIV <input type="checkbox"/> XLV-XLVIII <input type="checkbox"/> XLIX-LII	<input type="checkbox"/> LIII-LVI <input type="checkbox"/> LVII-LV <input type="checkbox"/> LVI-LIX <input type="checkbox"/> LX-LXVII	
Shakespeare 1x per week											
<u>The Comedy of Errors</u>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Historical Fiction 4x per week											
<u>Why the Chisholm Trail Forks</u>	<input type="checkbox"/> "Miss Prescilla..." <input type="checkbox"/> "The Black-Waxy" <input type="checkbox"/> "The Cat..." <input type="checkbox"/> "Trotter's Sack..."	<input type="checkbox"/> "Good for Two Drinks" <input type="checkbox"/> "A Blue Bird..." <input type="checkbox"/> "I'd Have Gambled..." <input type="checkbox"/> "Miss Sallie..."	<input type="checkbox"/> "Scared Horses..." <input type="checkbox"/> "A Drive from the San Saba..." <input type="checkbox"/> "Chasing Mustangs" <input type="checkbox"/> "Indian-Style Fun"	<input type="checkbox"/> "Button Shoes..." <input type="checkbox"/> "Bogged to the Saddle Skirts..." <input type="checkbox"/> "Pig-Fat..." <input type="checkbox"/> "Biblebacks"	<input type="checkbox"/> "Old Turk and the Slicker" <input type="checkbox"/> "Rich in Hounds" <input type="checkbox"/> "Uncle Dave" <input type="checkbox"/> "The Marshal of Cow Springs"	<input type="checkbox"/> "Trust and Betrayal" <input type="checkbox"/> "The Owner..." <input type="checkbox"/> "He had Collided..." <input type="checkbox"/> "Alkaline Dust..."	<input type="checkbox"/> "Why the Chisholm..." <input type="checkbox"/> "In a Spur of the County" <input type="checkbox"/> "Judge Bean in Court" <input type="checkbox"/> "A Skirmish on the Head"	<input type="checkbox"/> "Viva los Timochis!" <input type="checkbox"/> "Buffaloed by a Bear" <input type="checkbox"/> "A Little Paseo..." <input type="checkbox"/> "A Comanche Fight..."	<input type="checkbox"/> "El Lobo's Sweetheart" <input type="checkbox"/> "Raneka Bill Hunter" <input type="checkbox"/> "Voting Bonds..." <input type="checkbox"/> "Death of the Little..."	<input type="checkbox"/> "A Rise in the Price of Coffee" <input type="checkbox"/> "Big Tom Plays Monte" <input type="checkbox"/> "How Doc Langford..." <input type="checkbox"/> "A Jagger; "Cow Coroner"	
Historical Accounts 1x per week											
<u>Across the Plains</u>	VI. Random Memories, VII. The Lantern Bearers <input type="checkbox"/>	VIII. A Chapter on Dreams, IX. Beggars <input type="checkbox"/>	X. Letter to a Young Gentleman..., XI. Pulvis et Umbra, XII. A Christmas Sermon <input type="checkbox"/>								
<u>Son of the Middle Border</u>				<input type="checkbox"/> I-II	<input type="checkbox"/> III-IV	<input type="checkbox"/> V-VI	<input type="checkbox"/> VII-VIII	<input type="checkbox"/> IX-X	<input type="checkbox"/> XI-XII	<input type="checkbox"/> XIII-XIV	
Medieval Chroniclers 2x per week											
<u>The History of the Kings of Britain</u>	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	

Plutarch 1x per week										
<u>Plutarch's Lives</u>	Comparison of Poplicola with Solon <input type="checkbox"/> Pages 143-144	<input type="checkbox"/> Pages 145-146	Themistocles <input type="checkbox"/> Pages 146-149	<input type="checkbox"/> Pages 150-153	<input type="checkbox"/> Pages 154-157	<input type="checkbox"/> Pages 158-161	<input type="checkbox"/> Pages 162-165	<input type="checkbox"/> Pages 166-169	Camillus <input type="checkbox"/> Pages 170-173	<input type="checkbox"/> Pages 174-177
Artist/Composer Study Loop 10x per term										
Stories of Painters 5x per term	Antoine Watteau <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
The Third Book of The Great Musicians 5x per term		Cesar Franck <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
Nature Study 2x per week										
Handbook of Nature Study	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson
Mapwork 1x per week										
Mapwork	<input type="checkbox"/> Alabama, Florida	<i>The Eastern Border</i> <input type="checkbox"/> Florida, Georgia	<input type="checkbox"/> South Carolina, North Carolina	<input type="checkbox"/> Virginia, Maryland	<input type="checkbox"/> Delaware, New Jersey	<input type="checkbox"/> New York, Connecticut	<input type="checkbox"/> Rhode Island, Massachusetts	<input type="checkbox"/> New Hampshire, Maine	<i>The Middle States</i> <input type="checkbox"/> Oregon, Nevada	<input type="checkbox"/> Utah, Colorado

Term 3

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Dictation 1x per week	□	□	□	□	□	□	□	□	□	□
Written Narration 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Myths and Legends 1x per week										
<u>The Story of King Arthur and His Knights</u>	□ Chapter Fourth	Part II □ Chapter First	□ Chapter Second	□ Chapter Third	□ Chapter Fourth	□ Chapter Fifth	□ Chapter Sixth	PART III □ Chapter First	□ Chapter Second	□ Chapter Third
Novels 5x per week										
<u>The Pioneers</u>	□ XVII □ XVIII □ XIX □ XX □ XXI	□ XXII □ XXIII □ XXIV □ XXV □ XXVI	□ XXVII □ XXVIII □ XXIX □ XXX □ XXXI	□ XXXII □ XXXIII □ XXXIV □ XXXV □ XXXVI	□ XXXVII □ XXXVIII □ XXXIX □ XL-XLI					
<u>The Harvester</u>					□ I	□ II □ III □ IV □ V □ VI	□ VII □ VIII □ IX □ X □ XI	□ XII □ XIII □ XIV □ XV □ XVI	□ XVII □ XVIII □ XIX □ XX □ XXI	Catch-up
Adventure Stories 4x per week										
<u>Around the World in Eighty Days</u>	□ I-II □ III-IV □ V-VI □ VII-VIII	□ IX-X □ XI-XII □ XIII-XIV □ XV-XVI	□ XVII-XVIII □ XIX-XX □ XXI-XXII □ XXIII-XXIV	□ XXV-XXVI □ XXVII-XXVIII □ XXIX-XXX □ XXXI	□ XXXII □ XXXIII □ XXXIV □ XXXV	□ XXXVI □ XXXVII				

<u>Mr. Midshipman Easy</u>						<input type="checkbox"/> I-II <input type="checkbox"/> III-IV	<input type="checkbox"/> V-VII <input type="checkbox"/> VIII-X <input type="checkbox"/> XI-XII <input type="checkbox"/> XIII-XIV	<input type="checkbox"/> XV-XVI <input type="checkbox"/> XVII-XVIII <input type="checkbox"/> XIX-XX <input type="checkbox"/> XXI-XXIII	<input type="checkbox"/> XXIV-XXV <input type="checkbox"/> XXVI-XXVII <input type="checkbox"/> XXVIII-XXIX <input type="checkbox"/> XXX-XXXI	<input type="checkbox"/> XXXII-XXXIII <input type="checkbox"/> XXXIV-XXXV <input type="checkbox"/> XXXVII-XXXVIII <input type="checkbox"/> XXXIX-XXXI
Shakespeare 1x per week										
<u>The Comedy of Errors</u>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Historical Fiction 4x per week										
<u>Captain Baley's Heir</u>	<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/> IV	<input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/> VII <input type="checkbox"/> VIII	<input type="checkbox"/> IX <input type="checkbox"/> X <input type="checkbox"/> XI <input type="checkbox"/> XII	<input type="checkbox"/> XIII <input type="checkbox"/> XIV <input type="checkbox"/> XV <input type="checkbox"/> XVI	<input type="checkbox"/> XVII <input type="checkbox"/> XVIII <input type="checkbox"/> XIX <input type="checkbox"/> XX	<input type="checkbox"/> XXI <input type="checkbox"/> XXII				
<u>The Spirit of Sweetwater</u>						Part I <input type="checkbox"/> Ch. I <input type="checkbox"/> Ch. II	Part II <input type="checkbox"/> Ch. I <input type="checkbox"/> Ch. II Part III <input type="checkbox"/> Ch. I <input type="checkbox"/> Ch. II			
Historical Accounts 1x per week										
<u>Son of the Middle Border</u>	<input type="checkbox"/> XV-XVI	<input type="checkbox"/> XVII-XVIII	<input type="checkbox"/> XIX-XX	<input type="checkbox"/> XXI-XXII	<input type="checkbox"/> XXIII-XXIV	<input type="checkbox"/> XXV-XXVI	<input type="checkbox"/> XXVII-XXVIII	<input type="checkbox"/> XXIX-XXX	<input type="checkbox"/> XXXI-XXXII	<input type="checkbox"/> XXXIII-XXXV
Medieval Chroniclers 2x per week										
<u>The History of the Kings of Britain</u>	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages
Plutarch 1x per week										
<u>Plutarch's Lives</u>	<input type="checkbox"/> Pages 178-181	<input type="checkbox"/> Pages 182-185	<input type="checkbox"/> Pages 186-189	<input type="checkbox"/> Pages 190-193	<input type="checkbox"/> Pages 194-197	<input type="checkbox"/> Pages 198-199	<input type="checkbox"/> Discuss Comparison	<input type="checkbox"/> Discuss Comparison	<input type="checkbox"/> Discuss Comparison	<input type="checkbox"/> Discuss Comparison

Artist/Composer Study Loop
10x per term

<i>Stories of Painters</i> 5x per term	Vigée Le Brun <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		
<i>The Third Book of The Great Musicians</i> 5x per term		Tchaikovsky <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
Nature Study 2x per week											
<i>Handbook of Nature Study</i>	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson							
Mapwork 1x per week											
Mapwork	<input type="checkbox"/> Kansas, Nebraska	<input type="checkbox"/> Wyoming, South Dakota	<input type="checkbox"/> Iowa, Missouri	<input type="checkbox"/> Oklahoma, Arkansas	<input type="checkbox"/> Tennessee, Kentucky	<input type="checkbox"/> West Virginia, Indiana	<input type="checkbox"/> Illinois	<input type="checkbox"/> Pacific States <input type="checkbox"/> Hawaii, Alaska	<input type="checkbox"/> Review	<input type="checkbox"/> Review	

Year Seven

Purchase List & Timetabling Suggestions

Benediction Table		
Prayer		Prayer book from your Christian tradition, or <i>Fount of Heaven: Prayers of the Early Church</i> edited by Robert Elber
Psalms	5 minutes, 5x per week	<i>Messiah: Selections from the Book of Psalms</i> (Available as a CD or on iTunes)
Lives of the Saints/ Christian Biographies	will vary depending on the book	Protestant: <i>Foxes of Book of Martyrs</i> ; Orthodox: <i>Synaxarion</i> ; Catholic: <i>Lives of the Saints</i>
Spiritual Formation	30 minutes, 1x per week	<i>Ourselves</i> by Charlotte Mason
Poetry	10 minutes, 5x per week	<i>Come Hither</i> by Walter de la Mare <i>Henry Wadsworth Longfellow Collection</i> <i>Evangeline: A Tale of Acadia</i> by Henry Wadsworth Longfellow
Fable	10 minutes, 5x per week	<i>The Gesta Romanorum</i> translated by Charles Swann
Composition	30 minutes, 1x per week 30 minutes, 1x per week 30 minutes, 3x per week	Composition Notebook for Copywork Composition Notebook for Dictation Composition Notebook for Written Narration
Drawing	30 minutes, 2x per week	<i>Brush Drawing</i> by May Mallan Online Drawing Class: <i>Classical Art at Home</i> A Sketchbook
Latin	30 minutes, 3x per week	<i>Latin Through Stories: a K-5 Curriculum</i> from the University of Dallas OR <i>Lingua Latina: Familia Romana</i>
Myths and Legends	30 minutes, 1x per week	<i>Faerie Queen</i> by Mary Mcleod
Literary Novels	30 minutes, 5x per week	<u>Term 1</u> <i>The Last of the Mohicans</i> by James Fenimore Cooper <i>A Daughter of the Land</i> by Gene Stratton-Porter <u>Term 2</u> <i>David Copperfield</i> by Charles Dickens

		<p><u>Term 3</u> <i>The Little Violinist</i> by Thomas Bailey Aldrich (Short Story) <i>Two Bites at a Cherry, and Other Tales</i> by Thomas Bailey Aldrich</p> <p>Free Reads See Appendix for titles by Louisa May Alcott, Gene Stratton-Porter, Thomas Bailey Aldrich, and James Fenimore Cooper</p>
Adventure Stories	30 minutes, 4x per week	<p><u>Term 1</u> <i>Afloat and Ashore</i> by James Fenimore Cooper <i>Chessman of Mars</i> by Edgar Rice Burroughs</p> <p><u>Term 2</u> <i>Caesar Cascabel</i> by Jules Verne <i>Apache Devil</i> by Edgar Rice Burroughs</p> <p><u>Term 3</u> <i>800 Leagues on the Amazon</i> by Jules Verne</p> <p>Free Reads <i>Back to the Stone Age</i> by Edgar Rice Burroughs <i>The Lighthouse at the End of the World</i> by Jules Verne <i>John Carter of Mars</i> by Edgar Rice Burroughs</p>
Shakespeare	30 minutes, 1x per week	<p><i>A Midsummer Night's Dream</i> by Shakespeare</p>
Historical Fiction	30 minutes, 4x per week	<p><u>Term 1</u> <i>Condemned as a Nihilist: A Story of Escape from Siberia</i> by G. A. Henty <i>Cattle Brands</i> by Andy Adams <i>Held Fast for England: A Tale of the Siege of Gibraltar</i> by G. A. Henty</p> <p><u>Term 2</u> <i>The Outlet</i> by Andy Adams <i>One of the 28th: A Tale of Waterloo</i> by G. A. Henty</p> <p><u>Term 3</u> <i>The Treasure of the Incas: A Tale of Adventure in Peru</i> by G. A. Henty</p> <p>Free Reads G. A. Henty books listed as Free Reads in the Appendix</p>
Historical Accounts	30 minutes, 2x per week	<p><u>Term 1</u> <i>The Silverado Squatter</i> by Robert Louis Stevenson <i>The Trail of the Goldseekers</i> by Hamlin Garland <i>An Old Town by the Sea</i> by Thomas Bailey Aldrich</p> <p><u>Term 2</u> <i>The Sketch-Book</i> by Washington Irving <i>Two Years Before the Mast</i> by Richard Henry Dana</p> <p><u>Term 3</u> <i>Hospital Sketches</i> by Louisa May Alcott <i>Log of a Cowboy</i> by Andy Adams</p>

Medieval Chroniclers	30 minutes, 2x per week	<i>Ecclesiastical History of England</i> by Bede
Plutarch	1 hour, 1x per week	<i>Plutarch's Lives, Volume I</i> (The Modern Library's Classics) translated by John Dryden
Geography/Mapwork	15 minutes, 1x per week	<i>Geography Songs Workbook</i> by Kathy Troxel <i>Geography Songs</i> CD or purchase on iTunes Sketch Notebook for Mapping Adventure Novels/Historical Accounts
Art	20 minutes, 5x per term	<i>Stories of the Painters</i> by Amy Steedman
Music	20 minutes, 5x per term	<i>The Third Book of The Great Musicians</i> by Percy A. Scholes
Nature Study	60 minutes, 2x per week	<i>Handbook of Nature Study</i> <i>Keeping a Nature Journal</i> by Clare Walker Leslie and Charles. E. Roth Nature Journal Sketchbook
Stargazing	30 minutes, 1x per week	<i>Star Lore: Myths, Legends, and Facts</i> by William Tyler Olcott <i>Field Guide to the Stars</i> by William Tyler Olcott
Arithmetic	30 minutes, 5x per week	Select a math curriculum at your child's level.

Year 7 Sample Timetable

<i>Day 1</i>	<i>Day 2</i>	<i>Day 3</i>	<i>Day 4</i>
Benediction Table (40)	Benediction Table (40)	Benediction Table (40)	Benediction Table (40)
Gymnastics (20)	Gymnastics (20)	Gymnastics (20)	Gymnastics (20)
Historical Fiction (30)	Historical Fiction (30)	Historical Fiction (30)	Historical Fiction (30)
Copywork (20)	Dictation (30)	Written Narration (30)	Written Narration (30)
Novel (30)	Novel (30)	Novel (30)	Novel (30)
Arithmetic (30)	Arithmetic (30)	Arithmetic (30)	Arithmetic (30)
Adventure Story (30)	Adventure Story (30)	Adventure Story (30)	Adventure Story (30)
Written Narration (30)	Latin (30)	Drawing (30)	Latin (30)
Myths and Legends (30)	Medieval Chronicler (30)	Historical Accounts (30)	Medieval Chronicler (30)

Lunch: Poetry, Proverbs, Lives of the Saints/Christian Biographies

Afternoon

Nature Study (60)	<i>Keeping a Nature Journal</i> (30)	Nature Study (60)	Free Exploration
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Evening: Stargazing, New Testament Reading, Bedtime Read-Aloud

Day 5 / Tutorial Day

Benediction Table (35)	Mapwork (15)	Brush Drawing (30)
Gymnastics (20)	Shakespeare (30)	Artist/Composer (30)
Latin (30)	Plutarch (45)	Novel (30)*
		Arithmetic (30)*

*These lessons would need to be done outside of the tutorial program, but as the quantity of literary novels and the difficulty of math increases, students will be benefited from doing both all five days a week.

Term 1

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Dictation 1x per week	□	□	□	□	□	□	□	□	□	□
Written Narration 3x per week	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □
Myths and Legends 1x per week										
<u>Stories from the Faerie Queen</u>	“The Red Cross Knight” □ Pages 13-23	□ Pages 24-32	□ Pages 33-42	□ Pages 43-51	□ Pages 52-65	□ Pages 66-78	“The Good Sir Guyon” □ Pages 79-87	□ Pages 88-99	□ Pages 100-106	Catch-up
Novels 5x per week										
<u>The Last of the Mohicans</u>	□ I □ II □ III □ IV □ V	□ VI □ VII □ VIII □ IX □ X	□ XI □ XII □ XIII □ XIV □ XV	□ XVI □ XVII □ XVIII □ XIX □ XX	□ XXI □ XXII □ XXIII □ XXIV □ XXV	□ XXVI □ XXVII □ XXVIII □ XXIX □ XXX	□ XXXI □ XXXII □ XXXIII □ XXXIV □ XXXV	□ XXXVI □ XXXVII □ XXXVIII □ XXXIX □ XL-XLI		
<u>A Daughter of the Land</u>									□ I □ II □ III □ IV □ V	□ VI □ VII □ VIII □ IX □ X
Adventure Stories 4x per week										
<u>Afloat and Ashore</u>	□ I □ II □ III □ IV	□ V □ VI □ VII □ VIII	□ IX □ X □ XI □ XII	□ XIII □ XIV □ XV □ XVI	□ XVII □ XVIII □ XIX □ XX	□ XXI □ XXII □ XXIII □ XIV	□ XV □ XVI □ XVII □ XVIII	□ XXIX □ XXX		
<u>Chessmen of Mars</u>								□ Prelude, I □ II-III	□ IV □ V □ VI □ VII	□ VIII □ IX □ X □ XI

Shakespeare 1x per week											
<u>A Midsummer Night's Dream</u>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Historical Fiction 4x per week											
<u>Condemned as a Nihilist</u>	<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/> IV	<input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/> VII <input type="checkbox"/> VIII	<input type="checkbox"/> IX <input type="checkbox"/> X <input type="checkbox"/> XI <input type="checkbox"/> XII	<input type="checkbox"/> XIII <input type="checkbox"/> XIV <input type="checkbox"/> XV <input type="checkbox"/> XVI	<input type="checkbox"/> XVII <input type="checkbox"/> XVIII						
<u>Cattle Brands</u>					<input type="checkbox"/> I <input type="checkbox"/> II	<input type="checkbox"/> III <input type="checkbox"/> IV <input type="checkbox"/> V <input type="checkbox"/> VI	<input type="checkbox"/> VII <input type="checkbox"/> VIII <input type="checkbox"/> IX <input type="checkbox"/> X	<input type="checkbox"/> XI <input type="checkbox"/> XII <input type="checkbox"/> XIII <input type="checkbox"/> XIV			
<u>Held Fast for England</u>									<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/> IV	<input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/> VII <input type="checkbox"/> VIII	
Historical Accounts 2x per week											
<u>The Silverado Squatters</u>	<input type="checkbox"/> "The Silverado Squatters;" "In the Valley;" "Calistoga" <input type="checkbox"/> "The Petrified Forests;" "Napa Valley;" "The Scot Abroad"	<input type="checkbox"/> "With the Children of Israel;" <input type="checkbox"/> "To Introduce Mr. Kelmar;" "First Impressions...;" <input type="checkbox"/> "The Return" <input type="checkbox"/> "The Act of Squatting;" "The Hunter's Family;" <input type="checkbox"/> "The Sea-Fogs"	<input type="checkbox"/> "The Toll House;" <input type="checkbox"/> "A Starry Drive;" <input type="checkbox"/> "Episodes in the Story of a Mine;" <input type="checkbox"/> "Toils and Pleasures"								
<u>The Trail of the Goldseekers</u>			<input type="checkbox"/> I-IV	<input type="checkbox"/> V-VIII <input type="checkbox"/> IX-XII	<input type="checkbox"/> XIII-XVI <input type="checkbox"/> XVII-XX	<input type="checkbox"/> XXI-XXVI					
<u>An Old Town by the Sea</u>						<input type="checkbox"/> I-IV	<input type="checkbox"/> V-VII				

<u>The Sketch-Book</u>							<input type="checkbox"/> "The Sketch-Book of Geoffrey..." <input type="checkbox"/> "Preface..." "The Author's Account of Himself"	<input type="checkbox"/> "The Voyage," "Roscoe," "The Wife" <input type="checkbox"/> "Rip Van Winkle," "English Writers on America," "Rural Life in England"	<input type="checkbox"/> "The Broken Heart," "The Art of Book Making," "A Royal Poet"	<input type="checkbox"/> "The Country Church," "The Widow..." "A Sunday in London"	<input type="checkbox"/> "The Boar's Head Tavern..." "The Mutability of Lit..." "Rural Funerals" <input type="checkbox"/> "The Inn Kitchen," "The Spectre..." "Westminster..."
Medieval Chroniclers 2x per week											
<u>Ecclesiastical History of England</u>	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages
Plutarch 1x per week											
<u>Plutarch's Lives</u>	Pericles <input type="checkbox"/> Pages 200-204	<input type="checkbox"/> Pages 205-209	<input type="checkbox"/> Pages 210-214	<input type="checkbox"/> Pages 215-219	<input type="checkbox"/> Pages 220-224	<input type="checkbox"/> Pages 225-229	<input type="checkbox"/> Pages 230-234	<input type="checkbox"/> Pages 235-239	<input type="checkbox"/> Pages 240-244	Fabius <input type="checkbox"/> Pages 245-249	
Artist/Composer Study Loop 10x per term											
<u>Stories of Painters</u> 5x per term	Joshua Reynolds <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		
<u>The Third Book of The Great Musicians</u> 5x per term		Shakespeare the Musician <input type="checkbox"/>		<input type="checkbox"/>		Arne, the Composer of 'Rule, Britannia' <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
Nature Study 2x per week											
<u>Handbook of Nature Study</u>	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson
Mapwork 1x per week											
Mapwork	The British Isles <input type="checkbox"/> Scotland, Northern Ireland, England	<input type="checkbox"/> Wales, London, Isle of Man	<input type="checkbox"/> Ireland, Channel Island	<input type="checkbox"/> Review British Isles	Western Europe <input type="checkbox"/> Luxembourg, Liechtenstein	<input type="checkbox"/> Austria, Belgium, Netherlands	<input type="checkbox"/> France, Monaco, Germany	<input type="checkbox"/> Review Western Europe	Southern Europe <input type="checkbox"/> Portugal, Spain	<input type="checkbox"/> Andorra, Italy	

Term 2

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Dictation 1x per week	□	□	□	□	□	□	□	□	□	□
Written Narration 3x per week	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □
Myths and Legends 1x per week										
<u>Stories from the Faerie Queen</u>	□ Pages 107-115	□ Pages 116-123	□ Pages 124-131	□ Pages 132-140	□ Pages 141-150	□ Pages 151-160	□ Pages 161-170	□ Pages 171-182	□ 183-193	□ 194-197
Novels 5x per week										
<u>A Daughter of the Land</u>	□ XI □ XII □ XIII □ XIV □ XV	□ XVI □ XVII □ XVIII □ XIX □ XX	□ XXI □ XXII □ XXIII □ XXIV □ XXV	□ XXVI □ XXVII □ XXVIII						
<u>David Copperfield</u>				□ Ch. 1 □ Ch. 2	□ Ch. 3 □ Ch. 4 □ Ch. 5 □ Ch. 6 □ Ch. 7	□ Ch. 8 □ Ch. 9 □ Ch. 10 □ Ch. 11 □ Ch. 12	□ Ch. 13 □ Ch. 14 □ Ch. 15 □ Ch. 16 □ Ch. 17	□ Ch. 18 □ Ch. 19 □ Ch. 20 □ Ch. 21 □ Ch. 22	□ Ch. 23 □ Ch. 24 □ Ch. 25 □ Ch. 26 □ Ch. 27	□ Ch. 28 □ Ch. 29 □ Ch. 30 □ Ch. 31 □ Ch. 32
Adventure Stories 4x per week										
<u>Chessman of Mars</u>	□ XII-XIII □ XIV □ XV-XVI □ XVII	□ XVIII □ XIX □ XX □ XXI-XXII								
<u>Cesar Cascabel</u>			□ I □ II □ III □ IV	□ V □ VI □ VII □ VIII	□ IX □ X □ XI □ XII	□ XIII □ XIV □ XV □ XVI				
<u>Apache Devil</u>							□ I □ II □ III □ IV	□ V □ VI □ VII □ VIII	□ IX □ X □ XI □ XII	□ XIII □ XIV □ XV □ XVI

Shakespeare 1x per week											
<u>A Midsummer Night's Dream</u>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Historical Fiction 4x per week											
<u>Held Fast for England</u>	<input type="checkbox"/> IX <input type="checkbox"/> X <input type="checkbox"/> XI <input type="checkbox"/> XII	<input type="checkbox"/> XIII <input type="checkbox"/> XIV <input type="checkbox"/> XV <input type="checkbox"/> XVI	<input type="checkbox"/> XVII								
<u>The Outlet</u>			<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III	<input type="checkbox"/> IV <input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/> VII	<input type="checkbox"/> VIII <input type="checkbox"/> IX <input type="checkbox"/> X <input type="checkbox"/> XI	<input type="checkbox"/> XII <input type="checkbox"/> XIII <input type="checkbox"/> XIV <input type="checkbox"/> XV	<input type="checkbox"/> XVI <input type="checkbox"/> XVII <input type="checkbox"/> XVIII <input type="checkbox"/> XIX	<input type="checkbox"/> XX <input type="checkbox"/> XXI <input type="checkbox"/> XXII <input type="checkbox"/> XXIII	<input type="checkbox"/> XIV		
<u>One of the 28th</u>									<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III	<input type="checkbox"/> IV <input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/> VII	
Historical Accounts 2x per week											
<u>The Sketch-Book</u>	<input type="checkbox"/> "Christmas," "The Stage-Coach," "Christmas Eve" <input type="checkbox"/> "Christmas Day," "The Christmas Dinner," "London..."	<input type="checkbox"/> "Little Britain," "Stratford-on...," "Traits of Indians..." <input type="checkbox"/> "Philip of Pokanoket," "John Bull," "The Pride..."	<input type="checkbox"/> "The Angler," "The Legend of Sleepy Hollow," "L'Envoy"								
<u>Two Years Before the Mast</u>			<input type="checkbox"/> Introduction, I	<input type="checkbox"/> II-III <input type="checkbox"/> IV-V	<input type="checkbox"/> VI-VII <input type="checkbox"/> VIII-IX	<input type="checkbox"/> X-XI <input type="checkbox"/> XII-XIII	<input type="checkbox"/> XIV-XV <input type="checkbox"/> XVI-XVII	<input type="checkbox"/> XVIII-XIX <input type="checkbox"/> XX-XXI	<input type="checkbox"/> XXII-XXIII <input type="checkbox"/> XXIV-XXV	<input type="checkbox"/> XXVI-XXVII <input type="checkbox"/> XXVIII-XXIX	
Medieval Chroniclers 2x per week											
<u>Ecclesiastical History of England</u>	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages
Plutarch 1x per week											
<u>Plutarch's Lives</u>	<input type="checkbox"/> Pages 250-254	<input type="checkbox"/> Pages 255	The Comparison of Fabius with Pericles <input type="checkbox"/> Pages 256	<input type="checkbox"/> Pages 257	Alcibiades <input type="checkbox"/> Pages 258-261	<input type="checkbox"/> Pages 262-266	<input type="checkbox"/> Pages 267-271	<input type="checkbox"/> Pages 272-276	<input type="checkbox"/> Pages 277-281	<input type="checkbox"/> Pages 282-286	

Artist/Composer Study Loop
10x per term

<i>Stories of Painters</i> 5x per term	John Constable <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		
<i>The Third Book of The Great Musicians</i> 5x per term		Sterndale Bennett <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
Nature Study 2x per week											
<i>Handbook of Nature Study</i>	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson										
Mapwork 1x per week											
Mapwork	<input type="checkbox"/> Vatican City, San Marino	<input type="checkbox"/> Croatia, Bosnia-Herzegovina	<input type="checkbox"/> Serbia, Montenegro	<input type="checkbox"/> Albania, Macedonia	<input type="checkbox"/> Greece, Bulgaria	<input type="checkbox"/> Turkey, Malta	<input type="checkbox"/> Kosovo	<input type="checkbox"/> Review Southern Europe	Eastern Europe <input type="checkbox"/> Czech Republic, Slovakia	<input type="checkbox"/> Romania, Estonia	

Term 3

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Arithmetic Lesson 4x per week	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □	□ □ □ □
Copywork 2x per week	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □	□ □
Dictation 1x per week	□	□	□	□	□	□	□	□	□	□
Written Narration 3x per week	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □	□ □ □
Myths and Legends 1x per week										
<u>Stories from the Faerie Queen</u>	“The Squire of Low Degree” □ Pages 198-211	“The Adventures of Sir Artegall” □ Pages 212-221	□ Pages 222-233	□ Pages 234-243	□ Pages 244-259	□ Pages 260-271	“Sir Calidore, Knight of Courtesy” □ Pages 272-282	□ Pages 283-292	□ Pages 293-303	Catch-up
Novels 5x per week										
<u>David Copperfield</u>	□ Ch. 33 □ Ch. 34 □ Ch. 35 □ Ch. 36 □ Ch. 37	□ Ch. 38 □ Ch. 39 □ Ch. 40 □ Ch. 41 □ Ch. 42	□ Ch. 43 □ Ch. 44 □ Ch. 45 □ Ch. 46 □ Ch. 47	□ Ch. 48 □ Ch. 49 □ Ch. 50 □ Ch. 51 □ Ch. 52	□ Ch. 53 □ Ch. 54 □ Ch. 55 □ Ch. 56 □ Ch. 57	□ Ch. 58 □ Ch. 59 □ Ch. 60 □ Ch. 61 □ Ch. 62	□ Ch. 63 □ Ch. 64			
<u>The Little Violinist</u>							□			
<u>Two Bites at a Cherry, and Other Tales</u>							“Two Bites at a Cherry” □ I □ II	□ III □ IV “For Bravery on the Field of Battle” □ I □ II	□ II “Goliath” □ “My Cousin the Colonel” □ I □ II □ III	□ IV □ V “A Christmas Fantasy with a Moral” □ “Her Dying Words” □ □

Adventure Stories 4x per week										
<u>Apache Devil</u>	<input type="checkbox"/> XVII <input type="checkbox"/> XVIII <input type="checkbox"/> XIX									
<u>Eight Hundred Leagues on the Amazon</u>	Part 1 <input type="checkbox"/> Ch. I-II	<input type="checkbox"/> Ch. III <input type="checkbox"/> Ch. IV <input type="checkbox"/> Ch. V <input type="checkbox"/> Ch. VI-VII	<input type="checkbox"/> Ch. VIII <input type="checkbox"/> Ch. IX <input type="checkbox"/> Ch. X <input type="checkbox"/> Ch. XI-XII	<input type="checkbox"/> Ch. XIII <input type="checkbox"/> Ch. XIV <input type="checkbox"/> Ch. XV <input type="checkbox"/> Ch. XVI	<input type="checkbox"/> Ch. XVII <input type="checkbox"/> Ch. XVIII <input type="checkbox"/> Ch. XIX <input type="checkbox"/> Ch. XX	Part 2 <input type="checkbox"/> Ch. I <input type="checkbox"/> Ch. II <input type="checkbox"/> Ch. III <input type="checkbox"/> Ch. IV	<input type="checkbox"/> Ch. V <input type="checkbox"/> Ch. VI <input type="checkbox"/> Ch. VII <input type="checkbox"/> Ch. VIII	<input type="checkbox"/> Ch. IX <input type="checkbox"/> Ch. X <input type="checkbox"/> Ch. XI <input type="checkbox"/> Ch. XII	<input type="checkbox"/> Ch. XIII <input type="checkbox"/> Ch. XIV <input type="checkbox"/> Ch. XV <input type="checkbox"/> Ch. XVI	<input type="checkbox"/> Ch. XVII <input type="checkbox"/> Ch. XVIII <input type="checkbox"/> Ch. XIX <input type="checkbox"/> Ch. XX
Shakespeare 1x per week										
<u>A Midsummer Night's Dream</u>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Historical Fiction 4x per week										
<u>One of the 28th</u>	<input type="checkbox"/> VIII <input type="checkbox"/> IX <input type="checkbox"/> X <input type="checkbox"/> XI	<input type="checkbox"/> XII <input type="checkbox"/> XIII <input type="checkbox"/> XIV <input type="checkbox"/> XV	<input type="checkbox"/> XVI <input type="checkbox"/> XVII <input type="checkbox"/> XVIII <input type="checkbox"/> XIX							
<u>The Treasure of the Incas</u>				Catch-up	<input type="checkbox"/> I <input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/> IV	<input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/> VII <input type="checkbox"/> VIII	<input type="checkbox"/> IX <input type="checkbox"/> X <input type="checkbox"/> XI <input type="checkbox"/> XII	<input type="checkbox"/> XIII <input type="checkbox"/> XIV <input type="checkbox"/> XV <input type="checkbox"/> XVI	<input type="checkbox"/> XVII <input type="checkbox"/> XVIII <input type="checkbox"/> XIX <input type="checkbox"/> XX	Catch-up
Historical Accounts 2x per week										
<u>Two Years Before the Mast</u>	<input type="checkbox"/> XXX-XXXI <input type="checkbox"/> XXXII-XXXIII	<input type="checkbox"/> XXXIV-XXXVI <input type="checkbox"/> “Twenty Four Years After,” “Seventy-Six Years After”								
<u>Hospital Sketches</u>			<input type="checkbox"/> I-II <input type="checkbox"/> III-IV	<input type="checkbox"/> V-VI <input type="checkbox"/> VII						
<u>Log of a Cowboy</u>					<input type="checkbox"/> I-II <input type="checkbox"/> III-IV	<input type="checkbox"/> V-VI <input type="checkbox"/> VII-VIII	<input type="checkbox"/> IX-X <input type="checkbox"/> XI-XII	<input type="checkbox"/> XIII-XIV <input type="checkbox"/> XV-XVI	<input type="checkbox"/> XVII-XVIII <input type="checkbox"/> XIX-XX	<input type="checkbox"/> XXI-XXII <input type="checkbox"/> XXIII-XXIV

Medieval Chroniclers 2x per week										
<i>Ecclesiastical History of England</i>	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages	<input type="checkbox"/> 6-7 Pages <input type="checkbox"/> 6-7 Pages
Plutarch 1x per week										
Plutarch's Lives	<input type="checkbox"/> Pages 287-290	<input type="checkbox"/> Coriolanus <input type="checkbox"/> Pages 291-295	<input type="checkbox"/> Pages 296-300	<input type="checkbox"/> Pages 301-305	<input type="checkbox"/> Pages 306-310	<input type="checkbox"/> Pages 311-315	<input type="checkbox"/> Pages 316-320	<input type="checkbox"/> Pages 321	<input type="checkbox"/> The Comparison of Alcibiades with Coriolanus <input type="checkbox"/> Pages 322-323	<input type="checkbox"/> Pages 324
Artist/Composer Study Loop 10x per term										
<i>Stories of Painters</i> 5x per term	Turner <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
<i>The Third Book of The Great Musicians</i> 5x per term		Parry <input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
Nature Study 2x per week										
<i>Handbook of Nature Study</i>	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson	<input type="checkbox"/> 1 Lesson <input type="checkbox"/> 1 Lesson
Mapwork 1x per week										
Mapwork	<input type="checkbox"/> Poland, Latvia	<input type="checkbox"/> Hungary, Slovenia	<input type="checkbox"/> Lithuania	<input type="checkbox"/> Review Eastern Europe	<input type="checkbox"/> Central America <input type="checkbox"/> Belize, El Salvador	<input type="checkbox"/> Honduras, Panama	<input type="checkbox"/> Guatemala, Nicaragua	<input type="checkbox"/> Costa Rica	<input type="checkbox"/> Review Central America	<input type="checkbox"/> Review All

How to DIY Your Curriculum

While I was more than happy to write out the lesson plans for this guide, I know well that many families will not fit neatly into the boxes above. Whether it's the need to combine books for students across grades or a matter of the pacing being too fast or slow, the beauty of educating in this way is the incredible freedom you as a parent have to begin with the booklist and DIY the right curricular path for your unique students. I have provided blank timetable and lesson planning pages for that purpose below. I hope after reading through *The Children's Tradition* you feel more equipped than ever before to take responsibility for your children's education and the atmosphere of your home, and to implement the principles we have covered in a way suited to your family culture. As you do so, remember the prayer of St. Patrick:

Christ be with you, Christ before you, Christ behind you, Christ in you, Christ beneath you, Christ above you, Christ on your right, and Christ on your left.

- 1) What books and practices will you do together as a family? Put any supplies you need to purchase on your list.
- 2) Then look at each individual student. Begin by taking stock of where each child is currently: what is their reading level? How long is their attention span in lessons? What can they do independently? Which lessons will you need to teach? From there, work your way down the list of books and school materials for their age, and select the appropriate ones that will provide the right amount of challenge without overstraining him.
- 3) Make your purchase list. Plan timetable estimates for each category. You can view the lesson plans above for suggested timetable slots and pacing.
- 4) Make your Benediction Table for the whole family.
- 5) Write individual timetables to get a general idea of what each child needs to be doing.
- 6) Make one family timetable if you have multiple students. This will give you clarity as the teacher to know where your attention needs to be during each part of the homeschool day, as well as where to direct the attention of each student.

For the Whole Family

Benediction Table

Monday	Tuesday	Wednesday	Thursday	Friday

A Prayer of St. Benedict

Gracious and Holy Father, give us the wisdom to discover You, the intelligence to understand You, the diligence to seek after You, the patience to wait for You, eyes to behold You, a heart to meditate upon You, and a life to proclaim You, through the power of the Spirit of Jesus, our Lord. Amen.

Purchase List & Timetabling

<i>Knowledge</i>	<i>Timetable</i>	<i>Supplies Needed</i>
Prayer		
Psalms		
Lives of the Saints/ Christian Biographies		
Spiritual Formation		
Poetry		
Fable		
Composition		
Drawing		
Latin		
Myths and Legends		
Literary Novels		
Adventure Stories		
Shakespeare		
Historical Fiction		
Historical Accounts		
Medieval Chroniclers		

Plutarch		
Geography/ Mapwork		
Art		
Music		
Nature Study		
Stargazing		
Arithmetic		

Student Timetable

<i>Day 1</i>	<i>Day 2</i>	<i>Day 3</i>	<i>Day 4</i>

Lunch: _____

Afternoon

--	--	--	--

Evening: _____

Day 5 / Tutorial Day

Family Timetable

Lunch: _____

Afternoon

Evening: _____

Day 5 / Tutorial Day

Term 1

Term 2

Term 3

Resources

Books

The Abolition of Man by C. S. Lewis
John Senior and the Restoration of Realism by Father Bethel
Poetic Knowledge by James Taylor
The Death of Christian Culture by John Senior
The Restoration of Christian Culture by John Senior
Iris Exiled by Dennis Quinn
The Rule of St. Benedict
Home Education by Charlotte Mason
Philosophy of Education by Charlotte Mason
School Education by Charlotte Mason
Ourselves by Charlotte Mason
A History of Education in Antiquity by H. I. Marrou
Leisure: The Basis of Culture by Josef Pieper
Awakening Wonder: A Classical Guide to Truth, Goodness & Beauty by Stephen R. Turley
Beauty Matters: Creating a High Aesthetic in School Culture by Stephen R. Turley
The Liberal Arts Tradition by Kevin Clark and Ravi Jain
The Great Tradition by Richard Gamble
Foundations of Christian Culture by Ivan Ilyin

Articles and Essays

[“Education by the Muses” by Dennis Quinn](#)
[“Charlamagne and the Case Against History Timelines” by Rachel Woodham](#)
[“Meditations in a Toolshed” by C. S. Lewis](#)
[“On Three Ways of Writing for Children” by C. S. Lewis](#)
[“Art for Children” by Thomas Rooper](#)

Audio Recordings

[“Good Reading for Children” recordings](#) by John Senior and Dennis Quinn
[“What if There is No Rhetoric Stage?”](#) by Joshua Gibbs
[“The Gym Teacher Is the Most Important Teacher in the Classical School but Don’t Forget Music”](#)
by Dr. Matthew Bianco

Websites

[3 Wisdoms](#) - Links to recordings of Professors John Senior and Dennis Quinn discussing various Great Books.
[ClassicalU](#) - Classical Academic Press offers classes like “Introduction to Classical Education” that can be really helpful for parents and teachers desiring to grow in their understanding of classical education.

Appendix

[Excel Spreadsheet of TCT Book Lists, Shopping Links, & Sample Schedules](#)

Curated by Arielle Tuttle

Publishers

[Cor Jesu Press](#)

[Living Books Press](#)

Audio Recordings

[The 1,000 Good Books Project](#)

John Senior's 1,000 Good Books (Nursery and School Years) with a Few Additions

Original list from *The Death of Christian Culture*

The original 1,000 Good Books list was organized by age and authors' names. When I first encountered it I found the whole thing overwhelming, and I was disoriented by the number of titles I didn't recognize. I was left on my own to search out, title by title, if one was a picture book, a novel, a collection of poetry, or something else. As I wrote the curriculum, it only made sense to organize the books by general categories for the sake of clarity. I hope this does not detract in any way from our philosophy, that because of the integrated nature of knowledge any one of these books contains far more than the label alone suggests. But for the purposes mentioned, I hope it will be helpful. This is not a list of all 1,000 Good Books, but restricted to Senior's sections titled "Nursery" and "School Years." I also have included the few additional books that I added into the curriculum. Senior himself said that his list was not a perfectly complete one. In any case a book is my own addition, I have placed an asterisk by it. Those familiar with the original list may notice I did some shifting around between the Nursery and School Years, assigning some listed under Nursery to the School Years and vice versa. I hope my instinct on these matters has been correct.

PICTURE BOOKS

<i>Christine's Picture Book</i>	Hans Christian Andersen	Early Years
<i>Picture Books - 16 little volumes</i>	Randolph Caldecott, Published by Fredrick Warne	Early Years
<i>The Pied Piper of Hamelin</i>	Robert Browning	Early Years
<i>John Gilpin's Ride</i>	William Cowper	Early Years

ABC	Edward Lear	Early Years
<i>The Pobble Who Has No Toes</i>	Edward Lear	Early Years
<i>The Quangle Wangle's Hat</i>	Edward Lear	Early Years
<i>A Apple Pie</i>	Kate Greenaway	Early Years
<i>Mother Goose</i>	Kate Greenaway	Early Years
<i>Birthday Book</i>	Kate Greenaway	Early Years
<i>Marigold Garden</i>	Kate Greenaway	Early Years
<i>The Language of Flowers</i>	Kate Greenaway	Early Years
<i>Under the Window</i>	Kate Greenaway	Early Years
23 Little Volumes, some available in French, Spanish, or Latin, especially the ones listed below	Beatrix Potter	Early Years
<i>The Fairy Caravan</i>	Beatrix Potter	Early Years
<i>The Story of a Fierce Bad Rabbit</i>	Beatrix Potter	Early Years
<i>The Tailor of Gloucester</i>	Beatrix Potter	Early Years
<i>The Tale of Jemima Puddle-Duck</i>	Beatrix Potter	Early Years
<i>The Tale of Peter Rabbit</i>	Beatrix Potter	Early Years
<i>The Tale of Pigling Bland</i>	Beatrix Potter	Early Years
<i>The Tale of Samuel Whiskers</i>	Beatrix Potter	Early Years
<i>The Tale of Squirrel Nutkin</i>	Beatrix Potter	Early Years
<i>The Tale of the Flopsy Bunnies</i>	Beatrix Potter	Early Years
<i>The Tale of Tom Kitten</i>	Beatrix Potter	Early Years
<i>The Tale of Two Blind Mice</i>	Beatrix Potter	Early Years
<i>Prince Rabbit</i>	A. A. Milne	Early Years
<i>The Bad Child's Book of Beasts</i>	Hilaire Belloc	Early Years
<i>Cautionary Tales for Children</i>	Hilaire Belloc	Early Years

Friar Jerome's Beautiful Book Thomas Bailey Aldrich Free Read

Indispensable Information for Infants Owen Wister Free Read

POETRY

<i>Mother Goose</i>	Dover Facsimiles or Illustrated by Rackham	Early Years Year 1 Year 2
<i>Appley Dapply's Nursery Rhymes</i>	Beatrix Potter	Early Years
<i>Cecily Parsley's Nursery Rhymes</i>	Beatrix Potter	Early Years
<i>Now We are Six</i>	A. A. Milne	Year 1
<i>A Child's Garden of Verses</i>	Robert Louis Stevenson	Year 1 Year 2
<i>Nonsense Omnibus</i>	Edward Lear	Year 2
<i>Songs of Childhood</i>	Walter de la Mare	Year 3
<i>Beauty and the Beast</i>	Charles Lamb	Year 3
<i>Flower and Thorn: Later Poems</i>	Thomas Bailey Aldrich	Year 4
<i>The Ballad of Baby Bell, and other poems Cloth of Gold, and other poems</i>	Thomas Bailey Aldrich	Year 5
<i>Poems of T. B. Aldrich</i>	Thomas Bailey Aldrich	Year 5
<i>Hiawatha</i>	Henry Wadsworth Longfellow	Year 6
<i>Henry Wadsworth Longfellow Collection*</i>	Henry Wadsworth Longfellow	Year 6 Year 7
<i>Evangeline</i>	Henry Wadsworth Longfellow	Year 7
<i>Come Hither</i>	Walter de la Mare	Year 3 Year 4 Year 5 Year 6 Year 7

MORAL TALES

<i>The Parent's Assistant</i>	Maria Edgeworth	Year 1 Year 2
<i>Moral Tales</i>	Maria Edgeworth	Year 3

<i>Proverb Stories</i>	Louisa May Alcott	Year 4
<i>Ourselves*</i>	Charlotte Mason	Year 4 Year 5 Year 6 Year 7
<i>Pilgrim's Progress*</i>	John Bunyan	Free Read

Fables

<i>Aesop's Fables</i>	Translation by Robert L'Estrange	Year 1 Year 2 Year 3 Year 4 Year 5
<i>Gesta Romanorum</i>	Translated by Swann	Year 6 Year 7

FAIRY TALES

<i>Household Stories</i>	Brothers Grimm	Year 1 Year 2 Year 3
<i>Blue Fairy Book, and other colors</i>	Andrew Lang	Year 1 Year 2 Year 4
<i>Arabian Nights</i>	Translations by Edward Lane (child-friendly) or Richard Burton (adult version)	Year 3
<i>Fairy Tales</i>	Hans Christian Andersen	Year 3
<i>The Marvellous Adventures and Rare Conceits of Master Tyll Owlglass</i>	Listed by Senior as <i>Til Eulenspiegel</i> , Translated by Kenneth Mackenzie	Year 4
<i>Fairy Tales</i>	Charles Perrault, Illustrated by Dore	Year 6

LITERARY FAIRY TALES

<i>The Lion, the Witch, and the Wardrobe*</i>	C. S. Lewis	Year 1
<i>Prince Caspian*</i>	C. S. Lewis	Year 1
<i>Voyage of the Dawn Treader*</i>	C. S. Lewis	Year 1
<i>The Silver Chair*</i>	C. S. Lewis	Year 1
<i>The Horse and His Boy*</i>	C. S. Lewis	Year 1

<i>The Magician's Nephew*</i>	C. S. Lewis	Year 1
<i>The Last Battle*</i>	C. S. Lewis	Year 1
<i>The Princess and the Goblin</i>	George Macdonald	Year 2
<i>The Princess and Curdie</i>	George Macdonald	Year 2
<i>At the Back of the North Wind*</i>	George Macdonald	Year 2
<i>Fairy Tales</i>	Hans Christian Andersen	Year 3
<i>Flower Fables</i>	Louisa May Alcott	Year 3

MYTHS AND LEGENDS

<i>American Tales*</i>	Mary Pope Osborne	Year 1
<i>D'Aulaires' Book of Greek Myths*</i>	Ingri and Edgar D'Aulaire	Year 1
<i>The Wonder Book for Boys and Girls*</i>	Nathaniel Hawthorne	Year 2
<i>D'Aulaires' Book of Norse Myths*</i>	Ingri and Edgar D'Aulaire	Year 2
<i>Tanglewood Tales</i>	Nathaniel Hawthorne	Year 3
<i>Tales of Troy and Greece*</i>	Andrew Lang	Year 4
<i>Heroes*</i>	Charles Kingsley	Year 5 Year 6
<i>Robin Hood</i>	Howard Pyle	Year 5
<i>The Story of King Arthur and His Knights</i>	Howard Pyle	Year 6
<i>Stories from the Faerie Queene*</i>	Mary Mcleod	Year 7

NOVELS

<i>Winnie the Pooh</i>	A. A. Milne	Year 1
<i>The House at Pooh Corner</i>	A. A. Milne	Year 1
<i>Once On a Time</i>	A. A. Milne	Year 2

<i>The Wind in the Willows</i>	Kenneth Graham	Year 1
<i>The Story of Dr. Dolittle</i>	Hugh Lofting	Year 1
<i>The Voyages of Dr. Dolittle</i>	Hugh Lofting	Year 1
<i>Dr. Dolittle's Garden</i>	Hugh Lofting	Year 1
<i>Dr. Dolittle's Circus</i>	Hugh Lofting	Free Read
<i>Dr. Dolittle's Zoo</i>	Hugh Lofting	Free Read
<i>Dr. Dolittle's Caravan</i>	Hugh Lofting	Free Read
<i>Dr. Dolittle and the Green Canary</i>	Hugh Lofting	Free Read
<i>Jackanapes</i>	Juliana Ewing	Year 2
<i>Jungle Book</i>	Rudyard Kipling (get copy with his illustrations)	Year 2
<i>Alice in Wonderland</i>	Lewis Carroll	Year 2
<i>Through the Looking Glass</i>	Lewis Carroll	Year 2
<i>Water Babies</i>	Charles Kingsley	Year 2
<i>Just So Stories</i>	Rudyard Kipling	Year 2
<i>Uncle Remus</i>	Joe Chandler Harris	Year 3
<i>Pinocchio</i>	Carlo Collodi	Year 3
<i>Black Beauty</i>	Anna Sewall	Year 3
<i>Heidi</i>	Johannes Spyri	Year 3
<i>Chel</i>	Johannes Spyri	Year 3
<i>Little Lord Fauntleroy</i>	Frances Hodgson Burnett	Year 3
<i>The Secret Garden</i>	Frances Hodgson Burnett	Year 3
<i>Hans Brinker</i>	Mary Mapes Dodge	Year 4
<i>Tom Sawyer</i>	Mark Twain	Year 4
<i>The Prince and the Pauper</i>	Mark Twain	Year 4

<i>Huckleberry Finn</i>	Mark Twain	Year 6
<i>Jack and Jill: a Village Story</i>	Louisa May Alcott	Year 3
<i>Little Women</i>	Louisa May Alcott	Year 5
<i>Little Men</i>	Louisa May Alcott	Free Read
<i>Jo's Boys</i>	Louisa May Alcott	Free Read
<i>An Old Fashioned Girl</i>	Louisa May Alcott	Free Read
<i>Eight Cousins; or, The Aunt-Hill</i>	Louisa May Alcott	Free Read
<i>Rose in Bloom</i>	Louisa May Alcott	Free Read
<i>Silver Pitchers and Independence, a Centennial</i>	Louisa May Alcott	Free Read
<i>Under the Lilacs</i>	Louisa May Alcott	Free Read
<i>Moods</i>	Louisa May Alcott	Free Read
<i>Oliver Twist</i>	Charles Dickens	Year 5
<i>David Copperfield</i>	Charles Dickens	Year 7
<i>Freckles</i>	Gene Stratton-Porter	Year 5
<i>A Girl of the Limberlost</i>	Gene Stratton-Porter	Year 6
<i>The Harvester</i>	Gene Stratton-Porter	Year 6
<i>A Daughter of the Land</i>	Gene Stratton-Porter	Year 7
<i>At the Foot of the Rainbow</i>	Gene Stratton-Porter	Free Read
<i>Michael O' Halloran</i>	Gene Stratton-Porter	Free Read
<i>Her Father's Daughter</i>	Gene Stratton-Porter	Free Read
<i>The Magic Garden</i>	Gene Stratton-Porter	Free Read
<i>The Pioneers</i>	James Fenimore Cooper	Year 6
<i>The Last of the Mohicans</i>	James Fenimore Cooper	Year 7
<i>Precaution</i>	James Fenimore Cooper	Free Read

<i>The Pilot</i>	James Fenimore Cooper	Free Read
<i>Lionel Lincoln</i>	James Fenimore Cooper	Free Read
<i>The Prairie</i>	James Fenimore Cooper	Free Read
<i>The Red Rover</i>	James Fenimore Cooper	Free Read
<i>The Wept of Wish-ton-wish</i>	James Fenimore Cooper	Free Read
<i>The Water-Witch</i>	James Fenimore Cooper	Free Read
<i>The Bravo: A Venetian Story</i>	James Fenimore Cooper	Free Read
<i>The Heidenmauer</i>	James Fenimore Cooper	Free Read
<i>The Headsman</i>	James Fenimore Cooper	Free Read
<i>The Monikins</i>	James Fenimore Cooper	Free Read
<i>Homeward Bound</i>	James Fenimore Cooper	Free Read
<i>Home as Found</i>	James Fenimore Cooper	Free Read
<i>Mercedes of Castile</i>	James Fenimore Cooper	Free Read
<i>The Path Finder</i>	James Fenimore Cooper	Free Read
<i>The Two Admirals</i>	James Fenimore Cooper	Free Read
<i>The Wing-and-Wing</i>	James Fenimore Cooper	Free Read
<i>Wyandotte</i>	James Fenimore Cooper	Free Read
<i>Miles Wallingford</i>	James Fenimore Cooper	Free Read
<i>Satan's Toe</i>	James Fenimore Cooper	Free Read
<i>The Chainbearer</i>	James Fenimore Cooper	Free Read
<i>The Redskins</i>	James Fenimore Cooper	Free Read
<i>The Crater</i>	James Fenimore Cooper	Free Read
<i>Jack Tier</i>	James Fenimore Cooper	Free Read
<i>The Oak Openings</i>	James Fenimore Cooper	Free Read
<i>The Sea Lions</i>	James Fenimore Cooper	Free Read

<i>The Ways of the Hour</i>	James Fenimore Cooper	Free Read
<i>The Stillwater Tragedy</i>	Thomas Bailey Aldrich	Year 6

LITERARY NOVELLAS

<i>Marjorie Daw</i>	Thomas Bailey Aldrich	Year 4
<i>The Course of True Love Never Did Run Smooth</i>	Thomas Bailey Aldrich	Free Read
<i>A Midnight Fantasy</i>	Thomas Bailey Aldrich	Free Read
<i>Daisy's Necklace: and What Came Of It Flower</i>	Thomas Bailey Aldrich	Free Read

LITERARY SHORT STORIES

<i>Lulu's Library – Vol 1</i>	Louisa May Alcott	Year 2
<i>Lulu's Library – Vol 2</i>	Louisa May Alcott	Free Read
<i>Lulu's Library – Vol 3</i>	Louisa May Alcott	Free Read
<i>On Picket Duty</i>	Louisa May Alcott	Free Read
<i>Morning-glories, and Other Stories</i>	Louisa May Alcott	Free Read
<i>Aunt Jo's Scrap-Bag Vol 1</i>	Louisa May Alcott	Free Read
<i>Aunt Jo's Scrap-Bag Vol 2</i>	Louisa May Alcott	Free Read
<i>Aunt Jo's Scrap-Bag Vol 3</i>	Louisa May Alcott	Free Read
<i>Aunt Jo's Scrap-Bag Vol 4</i>	Louisa May Alcott	Free Read
<i>Aunt Jo's Scrap-Bag Vol 5</i>	Louisa May Alcott	Free Read
<i>Aunt Jo's Scrap-Bag Vol 6</i>	Louisa May Alcott	Free Read
<i>Spinning-Wheel Stories</i>	Louisa May Alcott	Free Read
<i>Camp and Fireside Stories</i>	Louisa May Alcott	Free Read
<i>The Little Violinist</i>	Thomas Bailey Aldrich	Year 7

<i>Two Bites at a Cherry, with other tales</i>	Thomas Bailey Aldrich	Year 7
<i>Our New Neighbors at Ponkapog</i>	Thomas Bailey Aldrich	Free Read
<i>Miss Mehetabel's Son</i>	Thomas Bailey Aldrich	Free Read
<i>The Light of the Star</i>	Hamlin Garland	Free Read

SHAKESPEARE AND PLAYS

<i>Beautiful Stories from Shakespeare*</i>	E. Nesbit	Year 1 Year 2 Year 3
<i>Tales from Shakespeare</i>	Charles Lamb	Year 4 Year 5
<i>Comedy of Errors</i>	William Shakespeare	Year 6
<i>A Midsummer Night's Dream*</i>	William Shakespeare	Year 7

ADVENTURE NOVELS

<i>Penrod</i>	Booth Tarkington	Year 4
<i>Penrod and Sam</i>	Booth Tarkington	Year 4
<i>Penrod Jashber</i>	Booth Tarkington	Free Read
<i>Swiss Family Robinson</i>	Johann Wyss	Year 4
<i>Willis the Pilot</i>	Adrien Paul (listed under Johann Wyss in Senior's list)	Year 4
<i>Smoky</i>	Will James	Year 4
<i>Book of Cowboys</i>	Will James Illustrated by James, Published by Scribners	Free Read
<i>Captain Courageous</i>	Rudyard Kipling	Year 4
<i>Kim</i>	Rudyard Kipling	Free Read
<i>Treasure Island</i>	Robert Louis Stevenson	Year 5
<i>Jim Davis</i>	John Masefield	Year 6

<i>Robinson Crusoe</i>	Daniel Defoe	Year 6
<i>Westward Ho</i>	Charles Kingsley	Year 6
<i>Mr. Midshipman Easy</i>	Frederick Marryat	Year 6
<i>Masterman Ready</i>	Frederick Marryat	Year 6
<i>20,000 Leagues Under the Sea</i>	Jules Verne	Year 5
<i>Journey into the Center of the Earth</i>	Jules Verne	Year 5
<i>Around the World in 80 Days</i>	Jules Verne	Year 6
<i>Caesar Cascabel</i>	Jules Verne	Year 7
<i>800 Leagues on the Amazon</i>	Jules Verne	Year 7
<i>On the Track</i>	Jules Verne	Free Read
<i>Voyages and Adventures of Captain Hatteras</i>	Jules Verne	Free Read
<i>The Lighthouse at the End of the World</i>	Jules Verne	Free Read
<i>From the Earth to the Moon</i>	Jules Verne	Free Read
<i>Hector Servadac</i>	Jules Verne	Free Read
<i>Mysterious Island</i>	Jules Verne	Free Read
<i>Tarzan</i>	Edgar Rice Burroughs	Year 5
<i>The Return of Tarzan</i>	Edgar Rice Burroughs	Free Read
<i>The Son of Tarzan</i>	Edgar Rice Burroughs	Free Read
<i>Jungle Tales of Tarzan</i>	Edgar Rice Burroughs	Free Read
<i>Back to the Stone Age</i>	Edgar Rice Burroughs	Free Read
<i>John Carter of Mars</i>	Edgar Rice Burroughs	Free Read
<i>Apache Devil</i>	Edgar Rice Burroughs	Year 7
<i>Chessman of Mars</i>	Edgar Rice Burroughs	Year 7

<i>Afloat and Ashore</i>	James Fenimore Cooper	Year 7
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CHRISTMAS

<i>Letters from Father Christmas*</i>	J. R. R. Tolkien	All Years
<i>A Christmas Carol</i>	Charles Dickens	All Years
<i>Cricket on the Hearth</i>	Charles Dickens	All Years
<i>A Christmas Greeting</i>	Hans Christian Andersen	All Years

HISTORICAL FICTION

<i>Pocahontas*</i>	Ingri and Edgar D'Aulaire	Year 1
<i>Benjamin Franklin*</i>	Ingri and Edgar D'Aulaire	Year 1
<i>Abraham Lincoln*</i>	Ingri and Edgar D'Aulaire	Year 1
<i>Wings for Per*</i>	Ingri and Edgar D'Aulaire	Year 1
<i>Leif the Lucky*</i>	Ingri and Edgar D'Aulaire	Year 1
<i>Columbus*</i>	Ingri and Edgar D'Aulaire	Year 1
<i>George Washington*</i>	Ingri and Edgar D'Aulaire	Year 2
<i>Buffalo Bill*</i>	Ingri and Edgar D'Aulaire	Year 2
<i>50 Famous Stories Retold*</i>	James Baldwin	Year 2
<i>Little House in the Big Woods</i>	Laura Ingalls Wilder	Year 3
<i>Farmer Boy</i>	Laura Ingalls Wilder	Year 3
<i>Little House on the Prairie</i>	Laura Ingalls Wilder	Year 3
<i>On the Banks of the Plum Creek</i>	Laura Ingalls Wilder	Year 3
<i>By the Shores of Silver Lake</i>	Laura Ingalls Wilder	Year 3
<i>The Long Winter</i>	Laura Ingalls Wilder	Free Read
<i>Little Town on the Prairie</i>	Laura Ingalls Wilder	Free Read
<i>These Happy Golden Years</i>	Laura Ingalls Wilder	Free Read

<i>Main-Traveled Roads</i>	Hamlin Garland	Year 4
<i>Prairie Folks</i>	Hamlin Garland	Year 4
<i>The Spirit of Sweetwater</i>	Hamlin Garland	Year 6
<i>Otto of the Silver Hand</i>	Howard Pyle	Year 5
<i>Why the Chisholm Trail Forks, and Other Tales of the Cattle Country</i>	Andy Adams	Year 6
<i>The Outlet</i>	Andy Adams	Year 7
<i>Cattle Brands</i>	Andy Adams	Year 7
<i>Log of a Cowboy</i>	Andy Adams Illustrated by N. C. Wyeth	Free Read
A hundred “Boys Books,” the one’s included in the curriculum are listed below in publishing order.	G. A. Henty	Year 4 Year 5 Year 6 Year 7
<i>By England’s Aid</i>	G. A. Henty	Year 4
<i>Facing Death</i>	G. A. Henty	Year 4
<i>For the Temple</i>	G. A. Henty	Year 4
<i>The Cat of Bubastes</i>	G. A. Henty	Year 5
<i>The Lion of Saint Mark</i>	G. A. Henty	Year 5
<i>When London Burned</i>	G. A. Henty	Year 5
<i>Winning His Spurs</i>	G. A. Henty	Year 5
<i>Both Sides of the Border</i>	G. A. Henty	Year 5
<i>By Conduct and Courage</i>	G. A. Henty	Year 6
<i>Captain Bayley’s Heir</i>	G. A. Henty	Year 6
<i>Condemned as a Nihilist</i>	G. A. Henty	Year 7
<i>Held Fast For England</i>	G. A. Henty	Year 7

<i>One of the 28th</i>	G. A. Henty	Year 7
<i>The Treasure of the Incas</i>	G. A. Henty	Year 7
<i>In the Reign of Terror</i>	G. A. Henty	Free Read
<i>A Search for a Secret</i>	G. A. Henty	Free Read
<i>The March to Magdala</i>	G. A. Henty	Free Read
<i>All But Lost Vol. I</i>	G. A. Henty	Free Read
<i>All But Lost Vol. II</i>	G. A. Henty	Free Read
<i>All But Lost Vol. III</i>	G. A. Henty	Free Read
<i>Out on the Pampas</i>	G. A. Henty	Free Read
<i>The Young Franc Tireurs</i>	G. A. Henty	Free Read
<i>The March to Coomassie</i>	G. A. Henty	Free Read
<i>The Young Buglers</i>	G. A. Henty	Free Read
<i>In Times of Peril</i>	G. A. Henty	Free Read
<i>Friends Though Divided</i>	G. A. Henty	Free Read
<i>By Sheer Pluck</i>	G. A. Henty	Free Read
<i>With Clive in India</i>	G. A. Henty	Free Read
<i>The Dragon and the Raven</i>	G. A. Henty	Free Read
<i>In Freedom's Cause</i>	G. A. Henty	Free Read
<i>The Lion of the North</i>	G. A. Henty	Free Read
<i>The Young Colonists</i>	G. A. Henty	Free Read
<i>For Name and Fame</i>	G. A. Henty	Free Read
<i>Through the Fray</i>	G. A. Henty	Free Read

<i>Through Afghan Passes</i>	G. A. Henty	Free Read
<i>The Bravest of the Brave</i>	G. A. Henty	Free Read
<i>A Final Reckoning</i>	G. A. Henty	Free Read
<i>With Wolfe in Canada</i>	G. A. Henty	Free Read
<i>The Young Carthaginian</i>	G. A. Henty	Free Read
<i>The Sovereign Reader</i>	G. A. Henty	Free Read
<i>Bonnie Prince Charlie</i>	G. A. Henty	Free Read
<i>Gabriel Allen M.P.</i>	G. A. Henty	Free Read
<i>Orange and Green</i>	G. A. Henty	Free Read
<i>Sturdy and Strong</i>	G. A. Henty	Free Read
<i>The Curse of Carne's Hold</i>	G. A. Henty	Free Read
<i>The Plague Ship</i>	G. A. Henty	Free Read
<i>By Pike and Dyke</i>	G. A. Henty	Free Read
<i>A Chapter of Adventures</i>	G. A. Henty	Free Read
<i>By Right of Conquest</i>	G. A. Henty	Free Read
<i>A Hidden Foe</i>	G. A. Henty	Free Read
<i>The Dash for Khartoum</i>	G. A. Henty	Free Read
<i>Redskin and Cow-Boy</i>	G. A. Henty	Free Read
<i>Beric the Briton</i>	G. A. Henty	Free Read
<i>In Greek Waters</i>	G. A. Henty	Free Read
<i>Dorothy's Double</i>	G. A. Henty	Free Read
<i>Through the Sikh War</i>	G. A. Henty	Free Read

<i>A Jacobite Exile</i>	G. A. Henty	Free Read
<i>Rujub, the Juggler</i>	G. A. Henty	Free Read
<i>In the Heart of the Rockies</i>	G. A. Henty	Free Read
<i>St. Bartholomew's Eve</i>	G. A. Henty	Free Read
<i>A Woman of the Commune</i>	G. A. Henty	Free Read
<i>Wulf the Saxon</i>	G. A. Henty	Free Read
<i>A Knight of the White Cross</i>	G. A. Henty	Free Read
<i>Through Russian Snows</i>	G. A. Henty	Free Read
<i>A Tale of the Western Plains</i>	G. A. Henty	Free Read
<i>At Agincourt</i>	G. A. Henty	Free Read
<i>The Cornet of Horse</i>	G. A. Henty	Free Read
<i>A March on London</i>	G. A. Henty	Free Read
<i>The Queen's Cup</i>	G. A. Henty	Free Read
<i>With Cochrane the Dauntless</i>	G. A. Henty	Free Read
<i>Colonel Thorndyke's Secret</i>	G. A. Henty	Free Read
<i>With Frederick the Great</i>	G. A. Henty	Free Read
<i>At Aboukir and Acre</i>	G. A. Henty	Free Read
<i>The Golden Canyon</i>	G. A. Henty	Free Read
<i>Jack Archer</i>	G. A. Henty	Free Read
<i>The Lost Heir</i>	G. A. Henty	Free Read
<i>Among Malay Pirates</i>	G. A. Henty	Free Read
<i>Won by the Sword</i>	G. A. Henty	Free Read

<i>In the Hands of the Cave Dwellers</i>	G. A. Henty	Free Read
<i>No Surrender!</i>	G. A. Henty	Free Read
<i>Out With Garibaldi</i>	G. A. Henty	Free Read
<i>A Roving Commission</i>	G. A. Henty	Free Read
<i>Saint George for England</i>	G. A. Henty	Free Read
<i>The Tiger of Mysore</i>	G. A. Henty	Free Read
<i>True to the Old Flag</i>	G. A. Henty	Free Read
<i>With Lee in Virginia</i>	G. A. Henty	Free Read
<i>With Moore at Corunna</i>	G. A. Henty	Free Read
<i>Queen Victoria</i>	G. A. Henty	Free Read
<i>At the Point of the Bayonet</i>	G. A. Henty	Free Read
<i>In the Irish Brigade</i>	G. A. Henty	Free Read
<i>John Hawke's Fortune</i>	G. A. Henty	Free Read
<i>With Buller In Natal</i>	G. A. Henty	Free Read
<i>With Roberts to Pretoria</i>	G. A. Henty	Free Read
<i>Maori and Settler</i>	G. A. Henty	Free Read
<i>On the Irrawaddy</i>	G. A. Henty	Free Read
<i>To Herat And Cabul</i>	G. A. Henty	Free Read
<i>Under Drake's Flag</i>	G. A. Henty	Free Read
<i>With Kitchener in the Soudan</i>	G. A. Henty	Free Read
<i>With the British Legion</i>	G. A. Henty	Free Read
<i>Through Three Campaigns</i>	G. A. Henty	Free Read

<i>With the Allies to Pekin</i>	G. A. Henty	Free Read
<i>Redskins and Colonists</i>	G. A. Henty	Free Read
<i>Under Wellington's Command</i>	G. A. Henty	Free Read
<i>The Young Midshipman</i>	G. A. Henty	Free Read

HISTORICAL ACCOUNTS

<i>Son of the Middle Border</i>	Hamlin Garland	Year 6
<i>The Trail of the Goldseekers</i>	Hamlin Garland (called <i>The Long Trail</i> in Senior's list)	Year 7
<i>An Old Town by the Sea</i>	Thomas Bailey Aldrich	Year 6
<i>Stalky and Co.</i>	Rudyard Kipling Illustrated by Miller	Year 6
<i>Lone Cowboy</i>	Will James	Year 6
<i>The Sketch-Book</i>	Washington Irving	Year 7
<i>Two Years Before the Mast</i>	Dana, Richard Henry	Year 7
<i>Story of a Bad Boy</i>	Thomas Bailey Aldrich	Year 7
<i>The Amateur Emigrant</i>	Robert Louis Stevenson	Year 7
<i>Across the Plains</i>	Robert Louis Stevenson	Year 7
<i>The Silverado Squatters</i>	Robert Louis Stevenson	Year 7
<i>Hospital Sketches</i>	Louisa May Alcott	Year 7
<i>Work: A Story of Experience</i>	Louisa May Alcott	Free Read

POSTPONED

<i>Uncle Tom's Cabin</i>	Harriet Beecher Stowe	Year 8
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Elementary Geography Memory Work

For Years 4 and 5

Questions on Lessons II and IV

- 1) Teacher: What is the shape of the world?
Student: Round, like an orange; that is, a little flattened at the top and bottom.
- 2) Teacher: Give one reason for supposing that the world is round.
Student: A ship may arrive at the place she started from by sailing right on without ever turning back.
- 3) Teacher: Does this prove that the world is round in every direction like a ball?
Student: No; only that it is round in the direction in which the ship sails.
- 4) Teacher: Why do we say the world is a sphere or globe?
Student: Because it is round in every direction, like a ball.
- 5) Teacher: How is this proved?
Student: When nothing hides the view to a great distance, the land sinks out of sight all around us, and we are standing in the middle of a circle.
- 6) Teacher: What causes this effect?
Student: The rounding of the surface of the world; we cannot see straight on as if it were flat.
- 7) Teacher: Does this prove that the world is a sphere?
- 8) Student: Yes; because the same effect may be seen in every part of the world; it is round in every direction.
- 9) Teacher: What is this circle called?
Student: The horizon; the world and the sky seem to meet all round.
- 10) Teacher: Can the roundness of the world be seen in any other way?
Student: Yes; it rises between us and objects at a distance, hiding the lower parts of them from view.
- 11) Teacher: Mention such an object.
Student: A ship coming in to land: when she first appears we cannot see her hull.

Questions on Lesson VI and VII

- 1) Teacher: What discovery did Galileo make?
Student: That our world is a planet.
- 2) Teacher: What is a planet?
Student: A body that looks bright like a star and travels round the sun.
- 3) Teacher: How do planets shine?
Student: By reflecting the sun's light. They have none in themselves.
- 4) Teacher: Is not our world larger than the stars and planets?
Student: A great deal smaller than the stars, which are very far away: smaller than most of the planets.
- 5) Teacher: What is our world's name as a planet?
Student: Earth.

- 6) Teacher: How long is our year?
Student: Rather more than 365 days.
- 7) Teacher: Is there any reason why our year should be 365 days in length?
Student: That is the time the earth takes to perform her journey round the sun.
- 8) Teacher: What is the path she takes round the sun called?
- 9) Student: Her orbit.

Questions on Lessons IX and XI

- 1) Teacher: What is the earth's axis?
Student: An imaginary line upon which the earth turns round or rotates.
- 2) Teacher: Where is this line?
Student: Through the middle of the earth, between the two flattened parts.
- 3) Teacher: What are the poles?
Student: The two ends of the axis, north and south.
- 4) Teacher: In what time does the earth turn quite round?
Student: In a day and night, that is, in twenty-four hours.
- 5) Teacher: When have we day?
Student: When our part of the world is turned to the sun.
- 6) Teacher: When have we night?
Student: When our part of the world has rolled round, from the sun.
- 7) Teacher: What causes the change of day and night?
Student: The rotation of the earth before the sun.
- 8) Teacher: What is the equator?
Student: An imaginary line round the middle of the earth between the two poles.

Questions on Lesson XIV

- 1) Teacher: Name the four seasons.
Student: Spring, summer, autumn, winter.
- 2) Teacher: What is the difference between them?
Student: Summer is rather hot, winter cold; spring and autumn neither very hot nor very cold.
- 3) Teacher: How do we get summer?
Student: Our part of the world, the northern hemisphere, is turned towards the sun, and therefore, receives much heat.
- 4) Teacher: When have we winter?
Student: When the northern hemisphere is turned from the sun.
- 5) Teacher: What part of the world is turned to him then?
Student: The southern hemisphere; there they have summer during our winter.
- 6) Teacher: When have we spring and autumn?
Student: When the sun shines straight on the equator, and neither of the poles is turned towards him.

Questions on Lesson XX

- 1) Teacher: Which is the hottest part of the earth?
Student: The torrid zone; at the equator and on each side of it.
- 2) Teacher: Why?
Student: It is the part nearest the sun, and that upon which his straight rays fall.
- 3) Teacher: Which are the coldest parts?
Student: The two frigid, or freezing, zones, one round each pole.
- 4) Teacher: Why are these cold?
Student: They are far from the sun, and are warmed only by his slanting rays.
- 5) Teacher: What are the belts of the earth between these called?
Student: The north temperate zone, and the south temperate zone.
- 6) Teacher: What can you say about the lands in these?
Student: They have four seasons in their year, and are neither very hot nor very cold.

Questions on Lesson XXII

- 1) Teacher: What is latitude?
Student: Distance from the equator, north or south.
- 2) Teacher: Why is it important to know the distance of a place from the equator?
Student: Because the climate of the place depends very much upon that.
- 3) Teacher: How is latitude measured?
Student: By imaginary lines round the earth, parallel with the equator.
- 4) Teacher: What does "parallel with the equator" mean?
Student: Running in the same direction as the equator, and keeping at the same distance from it all the way.
- 5) Teacher: How many parallels are there north of the equator?
Student: Ninety, but they are not all marked on maps of the world.
- 6) Teacher: Which are the most important lines to remember?
Student: Those at 23 1/2 degrees and at 66 1/2 degrees north and south of the equator.

Questions on Lesson XXIV

- 1) Teacher: Where does the sun rise?
Student: In the east.
- 2) Teacher: Where does he set?
Student: In the west.
- 3) Teacher: If you stand with your right hand to the east, in which direction are you looking?
Student: To the north.
- 4) Teacher: Where is the south?
Student: Opposite to the north.
- 5) Teacher: How may you find out the direction you are moving in at noon?
Student: Look at your own shadow, it points north.

- 6) Teacher: How may the other points be known?
Student: If we stand as before, facing the north, the south is behind us, the east to the right hand and the west to the left.

Questions on Lessons XXVI and XXVII

- 1) Teacher: What is meridian?
Student: An imaginary line from pole to pole, passing through the equator.
- 2) Teacher: What does the word "meridian" mean?
Student: Mid-day.
- 3) Teacher: Why are the meridians so called?
Student: Because they pass through all places that have mid-day at the same time.
- 4) Teacher: Why do places north and south of each other have mid-day at the same time?
Student: Because each portion of the earth, from pole to pole, turns towards the sun at the same time.
- 5) Teacher: How many of these meridians are there?
Student: 360; one through each degree on the circle of the equator.
- 6) Teacher: Which is our first meridian?
Student: The one running through Greenwich.
- 7) Teacher: What is the distance of places from Greenwich, east and west, called?
Student: East and west longitude.
- 8) Teacher: What is the great use of these lines?
Student: They enable us to know the distance of all places from Greenwich, east or west.

Questions on Lesson XXVIII

- 1) Teacher: How many points of the compass are there?
Student: Thirty-two.
- 2) Teacher: Which are the principal?
Student: The four cardinal points; north, south, east, west.
- 3) Teacher: Which points are next in importance?
Student: The points in the directions midway between these.
- 4) Teacher: Name them.
Student: North-east, south-east, south-west, north-west.
- 5) Teacher: What does the circle upon the card of the compass represent?
Student: The circle of the horizon.
- 6) Teacher: How is it divided?
Student: Into degrees, like all circles 90 degrees in each quarter.

Questions on Lesson XXX

- 1) Teacher: What may be learnt from the plan of a building?
Student: Its exact size and shape, and its aspect, or the direction in which it looks.
- 2) Teacher: How is the size shown?
Student: By the scale.

- 3) Teacher: What is a scale?

Student: A measure which shows that a certain length in the plan stands for a certain length in the real object.

Questions on Lesson XXXII

- 1) Teacher: How may the size of a county be learned from a map?

Student: By the scale, which shows that a measure, perhaps half an inch long, stands for ten or twenty miles.

- 2) Teacher: How may we know its distance from the equator?

Student: By the parallel which runs through, or near the county. The number of the parallel shows the number of degrees it is from the equator.

- 3) Teacher: What does the map teach as to the appearance of a county?

Student: The map shows if it is flat or hilly; if it has many rivers; if the sea washes it, and runs up into the land.

- 4) Teacher: What may we learn about the towns?

- 5) Student: Where they lie in the county, north, south, or west: and how far we must go to get from our own town to any other.

- 6) Teacher: Does the map show in what part of England our county is?

Student: Yes; it shows what counties border ours on every side: or, if the sea washes the county, the name of the sea.

Questions on Lesson XXXV

- 1) Teacher: What is a continent?

Student: The largest division of land.

- 2) Teacher: How many continents are there?

Student: Six.

- 3) Teacher: Name them.

Student: Europe, Asia, Africa, America, Australia and Antarctica.

- 4) Teacher: What is the coast?

Student: That part of the land which is washed by the sea.

Map Questions

- 1) Which continents are upon the equator?

- 2) Which two continents are north of the equator?

- 3) Which two lie south of the equator?

- 4) Which is the longest continent from north to south?

- 5) Name four continents in the eastern hemisphere.

- 6) What continent lies east of Europe?

- 7) What continent lies west of Europe?

- 8) What continent is to the south of Europe?

- 9) What continent is quite surrounded by water?

- 10) What continent would be surrounded by water but for one little neck of land?

Questions on Lesson XXXVI

- 1) Teacher: What is a hill?
Student: Rising ground.
- 2) Teacher: What is a mountain?
Student: A mass of ground more than half a mile in height.
- 3) Teacher: What is a plain?
Student: A tract of level land.
- 4) Teacher: What is a tableland?
Student: A tract of land raised high above the country round it.
- 5) Teacher: What is a valley?
Student: Land that sinks or dips below the country about it.
- 6) Teacher: Name the parts of a mountain.
Student: The base or foot; the sides, the peaks; and the summit or highest point.
- 7) Teacher: How do mountains usually lie?
Student: In chains or ranges; or in groups.
- 8) Teacher: What is a chain or range?
Student: Mountains following one another in a row.
- 9) Teacher: What is a group?
Student: Several mountains clustered together.

Questions on Lesson XXXVII

- 1) Teacher: What is a stream?
Student: Running water.
- 2) Teacher: What is a river?
Student: A large stream of fresh water.
- 3) Teacher: What is the source of a river?
Student: Its beginning.
- 4) Teacher: What is its mouth?
Student: The end of a river, where its water pours into the sea.
- 5) Teacher: What is its bed?
Student: The channel which holds the waters of the river.
- 6) Teacher: What are its banks?
Student: The land which borders a river on each side.
- 7) Teacher: What is a river valley?
Student: The low land along the bottom of which the river runs.
- 8) Teacher: What are tributaries?
Student: Rivers which flow into other rivers and not directly into the sea.
- 9) Teacher: What is a lake?
Student: Water surrounded by land.
- 10) Teacher: How may a river form a lake?
Student: By filling up a hollow place in its course.

- 11) Teacher: What is the current of a river?
Student: The movement of its waters, fast or slow.
- 12) Teacher: What is a delta?
Student: Land which a river has formed at its mouth.

Questions on Lesson XXXVIII

- 1) Teacher: What is generally meant by a country?
Student: A portion of land where the people speak the same language and are governed by the same laws.
- 2) Teacher: What are the boundaries of a country?
Student: The lands or waters which border it all round.
- 3) Teacher: What is a kingdom?
Student: The country or countries ruled by one king.
- 4) Teacher: What is a republic?
Student: A country ruled by a council chosen by the people.
- 5) Teacher: What is a capital city?
Student: Generally the finest and handsomest town in a country.
- 6) Teacher: What is a sea-port?
Student: A town on the coast to which ships come and go.
- 7) Teacher: What is a harbour?
Student: An inlet of the sea which affords shelter to ships.
- 8) Teacher: What is an army?
Student: The soldiers of a country.
- 9) Teacher: What is a navy?
Student: The war ships of a country.

Questions on Lesson XL

- 1) Teacher: What is an ocean?
Student: Ocean is the name of the great waters of the earth.
- 2) Teacher: How many oceans are there?
Student: Five.
- 3) Teacher: How so?
Student: The great ocean has five parts with different names.
- 4) Teacher: Name the five oceans.
Student: The Pacific, Atlantic, Indian, Arctic, and Antarctic.

Questions on Lesson XLI

- 1) Teacher: What is a sea?
Student: A part of the ocean lying in great curves of the land, or nearly surrounded by land.
- 2) Teacher: What is a gulf?
Student: An opening into the land, generally long and narrow.

- 3) Teacher: What is a strait?
Student: A narrow passage of water, joining two larger portions together.
- 4) Teacher: What is a channel?
Student: A passage of water generally longer and wider than a strait.
- 5) Teacher: What is a bay?
Student: An opening into the land, generally wide.
- 6) Teacher: What is an island?
Student: Land surrounded by water.
- 7) Teacher: What is a group of islands?
Student: Several islands lying close together.
- 8) Teacher: What is the main land?
Student: The principal land, the continent.
- 9) Teacher: What is a peninsula?
Student: Land which the sea almost surrounds.
- 10) Teacher: What is an isthmus?
Student: The narrow neck of land which sometimes joins a peninsula to the mainland.
- 11) Teacher: What is a cape?
Student: A small piece of land jutting out into the sea.
- 12) Teacher: By what other names is such a point of land known?
Student: Ness or naze (which means nose), and point: a high cliff jutting into the sea is called a head or promontory.

Map Questions

- 1) Between what continents does the Pacific lie?
- 2) The Atlantic?
- 3) The Indian Ocean?
- 4) What continents have shores washed by the Arctic Ocean?
- 5) Name the five seas east of Asia.
- 6) What strait connects the Pacific and Arctic Oceans?
- 7) Name the gulf on the west of America.
- 8) Name a large bay on the west of Europe.
- 9) Name three large islands in the Mediterranean sea.
- 10) What channel lies between England and France?
- 11) What is the narrowest part of this channel called?
- 12) Name four large peninsulas which form part of the continent of Europe?
- 13) What isthmus connects Africa with Asia?
- 14) Name the most northerly cape in Europe.
- 15) The most southerly.

General Catechism

Inspired by Joshua Gibbs and his book *Something They Will Not Forget*, I wrote a catechism to use in our local tutorial program and homeschool. You will see his direct influence in these questions (with minor changes):

Gentleman, what are you?

I am a king, for I rule myself.

Ladies, what are you?

I am a queen, for I rule myself.

What does it mean to rule yourself?

I am free to do good. I am not a slave to my desires.

What is slavery to Death?

The vices are pride, avarice, lust, envy, gluttony, anger, sloth.

What does it mean to be human?

The virtues are faith, hope, love, wisdom, justice, courage, temperance.

The rest of the questions and answers are specifically shaped by the philosophy of *The Children's Tradition*. There is a common Latin expression, "Repetitio mater memoriae," that is, "Repetition is the mother of memory." We have students repeat these phrases and verses each week to orient them towards the Good. It is beautiful to see how quickly they have absorbed the ideas contained in this catechism, and the way those ideas form an anchor for discussions throughout our school day. You will find the text of the catechism on the next two pages.

General Catechism

What is the Christian Faith?

I believe in God, the Father Almighty, Creator of Heaven and earth; and in Jesus Christ, His only Son Our Lord, who was conceived by the Holy Spirit, born of the Virgin Mary, suffered under Pontius Pilate, was crucified, died, and was buried. He descended into hell; the third day He rose again from the dead; He ascended into Heaven, and sits at the right hand of God, the Father almighty; from thence He shall come to judge the living and the dead. I believe in the Holy Spirit, the holy Catholic Church, the communion of saints, the forgiveness of sins, the resurrection of the body, and life everlasting. Amen.

What is the credenda of your education?

God exists, God reveals, God saves. The curriculum is a course to be run that will lead me from wonder to worship.

Students, what are you?

I am an embodied soul, made in God's image. I am endowed with reason and suited to communion with God, man, and creation.

Gentleman, what are you?

I am a king, for I rule myself.

Ladies, what are you?

I am a queen, for I rule myself.

What does it mean to rule yourself?

I am free to do good. I am not a slave to my desires.

What is slavery to Death?

The vices are pride, avarice, lust, envy, gluttony, anger, sloth.

What does it mean to be human?

The virtues are faith, hope, love, wisdom, justice, courage, temperance.

How do we become fully human?

Wherefore seeing we also are compassed about with so great a cloud of witnesses, let us lay aside every weight, and the sin which doth so easily beset us, and let us run with patience the race that is set before us, looking unto Jesus the author and finisher of our faith; who for the joy that was set before him endured the cross, despising the shame, and is set down at the right hand of the throne of God" (Hebrews 12:1-2).

Why do you come to school?

To give my body, heart, and mind, with full attention, to know truth, perceive goodness, and be moved by beauty.

What is the soil in which knowledge grows?

A humble heart that is willing to receive, and a disposition to love God in and through His world.

What is wisdom?

The fear of the Lord is the beginning of wisdom, and the supreme wisdom is the knowledge of God. The rest of wisdom is to know my own ignorance, and to be an eager student of God's Word and God's world.

How shall you then live?

"The path of the just is as the shining light, that shineth more and more unto the perfect day.

The way of the wicked is as darkness: they know not at what they stumble.

My son, attend to my words; incline thine ear unto my sayings.

Let them not depart from thine eyes; keep them in the midst of thine heart.

For they are life unto those that find them, and health to all their flesh.

Keep thy heart with all diligence; for out of it are the issues of life.

Put away from thee a foward mouth, and perverse lips put far from thee.

Let thine eyes look right on, and let thine eyelids look straight before thee.

Ponder the path of thy feet, and let all thy ways be established.

Turn not to the right hand nor to the left: remove thy foot from evil" (Proverbs 4:16-27).

A Prayer of St. Augustine

"Eternal God, who are the light of the minds that know you, the joy of the hearts that love you, and the strength of the wills that serve you; grant us to know you, that we may truly love you, and so to love that we may fully serve you, whom to serve is perfect freedom, in Jesus Christ, our Lord."

Scripture Schedule

While I do not think that it is necessary to follow a strict schedule for Scripture reading and advocate for the “sticky note method” in the curriculum, I know it can be helpful to have a visual of what the timing would look like to read through both the Old and New Testament narratives, as well as to show you what I mean by the Old and New Testament narratives. The Old Testament can be read on an approximately three-year cycle, and the New Testament can be read in a single year cycle. These schedules are only for during the school year, so naturally you could move faster by continuing to read Scripture during school breaks.

Old Testament

The reading of the Old Testament narrative is on a three-year cycle. You can aim for 8–9 weeks worth of Old Testament readings per term.

YEAR 1

Term 1

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Genesis 1–5	Genesis 6–10	Genesis 11–15	Genesis 16–20	Genesis 21–25	Genesis 26–30	Genesis 31–35	Genesis 36–40	Genesis 41–45	

Term 2

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Genesis 46–50	Job 1–5	Job 6–10	Job 11–15	Job 16–20	Job 21–25	Job 26–30	Job 31–35	Job 36–40	

Term 3

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Job 41–43, Exodus 1–3	Exodus 4–8	Exodus 9–13	Exodus 14–18	Exodus 19–23	Exodus 24–28	Exodus 29–33	Exodus 34–38	Exodus 39–40	

YEAR 2

Term 1

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Joshua 1–3	Joshua 4–8	Joshua 9–13	Joshua 14–18	Joshua 19–23	Joshua 24, Judges 1–4	Judges 5–9	Judges 10–14	Judges 15–19	

Term 2

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Judges 20-21, Ruth 1-3	Ruth 4, Samuel 1-4	1 Samuel 5-9	1 Samuel 10-14	1 Samuel 15-19	1 Samuel 20-24	1 Samuel 25-28	1 Samuel 29-31, 2 Samuel 1-2	2 Samuel 3-7	

Term 3

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
2 Samuel 8-12	2 Samuel 13-17	2 Samuel 18-22	2 Samuel 23-24, 1 Kings 1-3	1 Kings 4-8	1 Kings 9-13	1 Kings 14-18	1 Kings 19-22, 2 Kings 1		

YEAR 3

Term 1

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
2 Kings 2-6	2 Kings 7-11	2 Kings 12-16	2 Kings 17-21	2 Kings 22-25, Ezra 1	Ezra 2-6	Ezra 7-10, Nehemiah 1	Neh. 2-6	Neh. 7-11	

Term 2

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Neh. 12-13, Tobit 1-3	Tobit 4-8	Tobit 9-13	Tobit 14, Judith 1-4	Judith 5-9	Judith 10-14	Judith 15-16, Esther 1-3	Esther 4-8	Esther 9-10, 1 Maccabees 1-3	

Term 3

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
1 Macc. 4-8	1 Macc. 9-13	1 Macc. 14-16, 2 Macc. 1-2	2 Macc. 3-7	2 Macc. 7-10	2 Macc. 11-15	3 Macc. 1-5	3 Macc. 6-7		

New Testament

The reading of the New Testament narrative is on a one-year cycle. You can aim for 8 weeks worth of New Testament readings per term, and then revisit different gospels during non-school seasons.

Term 1

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Matt. 1-5	Matt. 6-10	Matt. 11-15	Matt. 16-20	Matt. 21-25	Matt. 26-28, Mark 1-2	Mark 3-7	Mark 8-12		

Term 2

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
Mark 13-16, Luke 1	Luke 2-6	Luke 7-11	Luke 12-16	Luke 17-21	Luke 22-24, John 1-2	John 3-7	John 8-12		

Term 3

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
John 13-17	John 18-21, Acts 1	Acts 2-6	Acts 7-11	Acts 12-16	Acts 17-21	Acts 22-26	Acts 27-28		