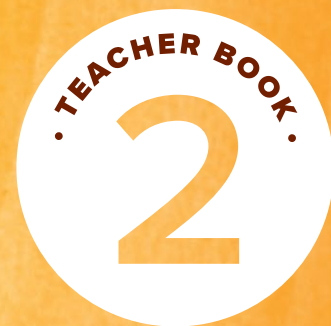


Simply Charlotte Mason presents



USING LANGUAGE WELL

2ND EDITION

English, Grammar, and Spelling

BY SONYA SHAFER

Grow in language arts through great literature

Using Language Well gives your student Charlotte Mason language arts lessons in English, grammar, and spelling. Your student will grow in language arts skills as he studies passages from classic literature, Scripture, and great quotations.

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The goal of language arts is to be able to write clearly and effectively. With *Using Language Well*, your student will learn the skills to become a strong communicator for life.

Book 2: Gentle Introduction to Grammar

- Complex Alphabetizing
- Antonyms
- Synonyms
- Homonyms
- Compound Words
- Dialogue Punctuation
- Nouns
- Verbs
- Plural Possessives
- Prefixes
- Suffixes
- Root Words

Second Edition

USING LANGUAGE WELL

Book 2 • English, Grammar, and Spelling

TEACHER BOOK

by Sonya Shafer



Using Language Well is part of a complete Charlotte Mason curriculum. See where this course fits in the Simply CM curriculum at simplycm.com/curriculum.

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Using Language Well, Book 2, Second Edition: English, Grammar, and Spelling Teacher Book
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The Second Edition books of the Using Language Well series include passages from *Spelling Wisdom*, as well as new passages, and provide additional teacher guidance for customizing the spelling portion of the lesson for each student. The English usage and grammar lessons now offer more review and a more even distribution of new concepts throughout the grade levels. For more information on the series, visit our website.

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CONTENTS

About <i>Using Language Well, Book 2</i>	5
English Points covered in <i>Using Language Well, Book 2, Second Edition</i>	7
Lesson 1: On Learning	9
Lesson 2: A Clenched Fist	10
Lesson 3: Wormy Apples	11
Lesson 4: Five Little Fiddlers	12
Lesson 5: What Is the Time?	13
Lesson 6: The Beautiful Cake	14
Lesson 7: Her Horses Rampage	15
Lesson 8: In Springtime	17
Lesson 9: The Wind and the Leaves	18
Lesson 10: A Saucer of Milk	20
Lesson 11: Companions in Misfortune	21
Lesson 12: Brownie Beaver	22
Lesson 13: The Dog's Reflection	23
Lesson 14: Take Time by the Forelock	25
Lesson 15: The Lamb	26
Lesson 16: A Young Seed	28
Lesson 17: A Breathing Spell	29
Lesson 18: The Dog in the Manger	30
Lesson 19: First Place I Remember	32
Lesson 20: Packing the Basket	33
Lesson 21: Psalm 100	34
Lesson 22: Ocean Depths	36
Lesson 23: Brother and Sister	37
Lesson 24: Day into Night	38
Lesson 25: Sour Grapes	39
Lesson 26: The Intelligence of Rats	41
Lesson 27: On the Swing	43
Lesson 28: The Shepherd's Song	44
Lesson 29: Polly Was Homesick	46
Lesson 30: The Splendid Tree	48
Lesson 31: Garden Tools	49
Lesson 32: The Squash	51
Lesson 33: Catching Butterflies	53
Lesson 34: The Arrow and the Song	54
Lesson 35: The Captain's Clothes	56
Lesson 36: The Cat Family	58
Lesson 37: Tell a Story	60
Lesson 38: Reddy Fox	62
Lesson 39: Direction	64
Lesson 40: Bed in Summer	66
Lesson 41: Checking on the Weavers	68
Lesson 42: Mr. Brown's Word	70

Lesson 43: Winsome Bluebird	72
Lesson 44: Psalm 23	74
Lesson 45: Underwater Plants	76
Lesson 46: Cotton	78
Lesson 47: Eleanor the Cat	80
Lesson 48: The Ant	82
Lesson 49: Owl Pellets	84
Lesson 50: Ecclesiastes 3:1–8	85
Lesson 51: The Ant and the Grasshopper	87
Lesson 52: Breaking In	89
Lesson 53: The North Star	91
Lesson 54: The Man and the Lion	93
Lesson 55: Distance	95
Lesson 56: The Owl	97
Lesson 57: Miner the Mole	99
Lesson 58: Fun with Rhymes	101
Lesson 59: Water Vapor	103
Lesson 60: Dew	105
Lesson 61: The Miser	107
Lesson 62: To the Ocean	109
Lesson 63: Psalm 1	111
Lesson 64: Spring	113
Lesson 65: Yielding to Temptation	115
Lesson 66: The Squire	117
Lesson 67: Deer Mouse	119
Lesson 68: Psalm 127	121
Lesson 69: Plains	123
Lesson 70: The Months	125
Lesson 71: Whitefoot the Wood Mouse	127
Lesson 72: What the Winds Bring	129
How to Study a Word	131
How To Do Dictation	134
Frequently Asked Questions about Dictation	137
Composition through Written Narration	140
1.1 Rubric for Beginning Writers	143
1.1 Rubric for Beginning Writers, Teacher Version	144
1.2 Rubric for Beginning Writers	145
1.2 Rubric for Beginning Writers, Teacher Version	146
1.3 Rubric for Beginning Writers	147
1.3 Rubric for Beginning Writers, Teacher Version	148
1.4 Rubric for Beginning Writers	149
1.4 Rubric for Beginning Writers, Teacher Version	150
1.5 Rubric for Beginning Writers	152
1.5 Rubric for Beginning Writers, Teacher Version	153
1.6 Rubric for Beginning Writers	154
1.6 Rubric for Beginning Writers, Teacher Version	155
English Points Journal	156
<i>Using Language Well, Book 2</i> Index of Topics (listed by Lesson #)	158

ABOUT *USING LANGUAGE WELL*, BOOK 2

Using Language Well, Book 2, Second Edition, offers a full school year of language arts studies for students who are comfortable with reading and handwriting at about a fourth-grade level. Simply complete two lessons per week. Each lesson should take about 10–15 minutes. The lessons are designed for your student to complete the questions independently and the parent to give guidance in the spelling component.

ENGLISH

A guided-discovery approach is used to help your student look closely for patterns and discover English usage and mechanics guidelines for himself. An English Points Journal is provided in the back of the student book as a place for him to record and organize those discoveries. The studies focus on synonyms, antonyms, homonyms, dialogue punctuation, complex alphabetizing, suffixes, and more. See page 7 for a complete list of English Points covered in this course.

GRAMMAR

A gentle introduction to *subject* and *predicate*, that was begun in Book 1, is continued in this book. Additionally, the concepts of *verb* and *noun* are introduced in preparation for an official study of parts of speech coming in Book 3.

SPELLING

Spelling is naturally drawn from the literary passages featured in the lessons. Your student will be assigned a portion of each passage to study and then to write as you dictate it to him. Guidance is given to help you teach your student how to study unfamiliar words in a way that works best for him. The lessons in this guide include three options that allow you to customize the dictation passages for your student's current level: (a) to solidify essentials, (b) to encourage steady growth, or (c) to challenge a natural speller. See page 134 for more on dictation.

WRITING

The writing component in Book 2 is conjoined with the narrations that are already required in other school subjects, such as history, geography, Bible, and science. Up through third grade, your student has been required to give oral narrations—"oral

compositions”—for they require your student to do the mental process of composition. This year marks a turning point as your student will begin to write some of those narrations. Guidance is given in this book to walk you and your student through that process. You will find rubrics in the back to help you hold your student accountable for applying what he has learned in the Using Language Well lessons as he writes his narrations. See page 140 for details.

ENGLISH POINTS COVERED IN *USING LANGUAGE WELL, BOOK 2, SECOND EDITION*

- Abbreviations
- Antonyms
- Common nouns vs. proper nouns
- Complex alphabetizing (same beginning letter)
- Composition: narrative and expository
- Compound words
- Dialogue
- Dictation
- Homonyms
- Identifying paragraphs
- Identifying stanzas
- Irregular plural nouns
- Plural possessives
- Prefixes
- Root words
- Suffixes
- Synonyms
- *They're* vs. *Their* vs. *There*
- Using *A* and *An*

CAPITALIZATION

- Capitalize proper names
- Capitalize titles

- Capitalize initials
- Do not capitalize compass directions
- Do not capitalize seasons

PUNCTUATION

- Use a colon when you want to explain or clarify further
- Use a comma between items in a series
- Use a comma to separate the day and year in a date
- Use a comma to set apart a direct address
- Use a period at the end of an abbreviation
- Use a period at the end of an initial
- Use an apostrophe to show possession with 's
- Use single quotation marks to set off quoted material inside double quotation marks
- Dialogue punctuation if the dialogue tag is after the quoted material
- Dialogue punctuation if the dialogue tag is before the quoted material
- Dialogue punctuation if the dialogue tag splits one sentence into parts
- Dialogue punctuation if the dialogue tag is between two sentences

GRAMMAR

- Action verbs
- Being verbs
- Common nouns
- Predicate
- Proper nouns
- Subject

On Learning

by Leonardo da Vinci

LESSON 1

Learning never exhausts the mind.

1. Your student should read the sentence.

Teaching Tip: Your student may notice variations from modern spelling, grammar, and punctuation rules in the passages throughout the Using Language Well series as well as in his personal reading. Encourage him to make mental note of the discrepancies, and point out that they are not necessarily errors; they are representative of how language and punctuation changes over time.

2. Answers will vary. One possible idea: True learning, which happens when the mind is curious and eager to gain knowledge, energizes a person.
3. Learning
4. Learn
5. After your student has underlined any unfamiliar words, look through his selections and see if there are any other words you suspect may have been overlooked. Do a verbal test to see if they are indeed unfamiliar; if so, underline them also. Have your student study the quotation, focusing especially on his unfamiliar words. Guide him through the steps of studying a word's spelling as outlined on page 131 and on the inside flap of the back cover of his student book.
6. When your student is ready, verbally spot-check any unfamiliar words. Once you are sure that he knows how to spell all the words in his assignment, have him turn to the back of his student book and write the quotation as you dictate it to him one short phrase at a time. See page 134 for more help with dictation.

Teaching Tip: The dictation journal in the student book includes the lesson titles for quick and easy reference. At times those titles may contain words that your student is writing from memory. If you prefer that your student not see the title during the exercise, you may cover it.

A Clenched Fist

by Indira Gandhi

LESSON 2

You cannot shake hands with a clenched fist.

1. Your student should read the sentence.
2. *Clenched* means “closed into a tight ball.” Gandhi was encouraging people to approach others with an open heart and hand, in a spirit of friendship rather than fighting.
3. can, not
4. After your student has underlined any unfamiliar words, look through his selections and see if there are any other words you suspect may have been overlooked. Do a verbal test to see if they are indeed unfamiliar; if so, underline them also. Have your student study the quotation, focusing especially on his unfamiliar words. Guide him through the steps of studying a word’s spelling as outlined on page 131 and on the inside flap of the back cover of his student book.
5. When your student is ready, verbally spot-check any unfamiliar words. Once you are sure that he knows how to spell all the words in his assignment, have him turn to the back of his student book and write the quotation as you dictate it to him one short phrase at a time.

The Splendid Tree

from The Fir Tree by Hans Christian Andersen

LESSON 30

Now the Tree did not even dare tremble. What a state he was in! He was so uneasy lest he should lose something of his splendor, that he was quite bewildered amidst the glare and brightness; when suddenly both folding doors opened and a troop of children rushed in as if they would upset the Tree. The older persons followed quietly; the little ones stood quite still. But it was only for a moment; then they shouted that the whole place re-echoed with their rejoicing; they danced round the Tree, and one present after the other was pulled off.

1. Your student should read the passage.
2. A troop of children | rushed in.
The older persons | followed quietly.
The little ones | stood quite still.
They | shouted.
They | danced round the Tree.
3. Your student should circle the following words:
rushed
followed
stood
shouted
danced
4. Check the unfamiliar words that your student and you have identified. Choose a Study assignment below or determine one of your own that contains no more than three or four of the unfamiliar words. Have your student mark the assignment portion in his book.
 - a. Study the first two sentences: from “Now the Tree” through “he was in!”
 - b. Study the last two sentences: from “The older persons” through “was pulled off.”
 - c. Study the entire passage.
5. When your student is ready, verbally spot-check, then dictate the corresponding portion listed below.
 - a. Dictate: Now the Tree did not even dare tremble. What a state he was in!
 - b. Dictate: The older persons followed quietly; the little ones stood quite still.
 - c. Dictate: He was so uneasy lest he should lose something of his splendor, that he was quite bewildered amidst the glare and brightness

Whitefoot the Wood Mouse

LESSON 71 (EXAM)

from The Burgess Animal Book for Children by Thornton W. Burgess

So Whitefoot the Wood Mouse rarely ventures more than a few feet from a hiding place and safety. At the tiniest sound he starts nervously and often darts back into hiding without waiting to find out if there really is any danger. If he waited to make sure, he might wait too long, and it is better to be safe than sorry. If you and I had as many real frights in a year, not to mention false frights, as Whitefoot has in a day, we would, I suspect, lose our minds. Certainly we would be the most unhappy people in all the Great World.

But Whitefoot isn't unhappy. Not a bit of it. He is a very happy little fellow. There is a great deal of wisdom in that pretty little head of his. There is more real sense in it than in some very big heads. When some of his neighbors make fun of him for being so very, very timid, he doesn't try to pretend that he isn't afraid. He doesn't get angry. He simply says, "Of course I'm timid, very timid indeed. I'm afraid of almost everything. I would be foolish not to be. It is because I am afraid that I am alive and happy right now. I hope I shall never be less timid than I am now, for it would mean that sooner or later I would fail to run in time and would be gobbled up. It isn't cowardly to be timid when there is danger all around. Nor is it bravery to take a foolish and needless risk. So I seldom go far from home. It isn't safe for me, and I know it."

1. Your student should read the passage.

2. An *antonym* is a word that means the opposite of another word.

A *synonym* is a word that means the same as another word.

A *homonym* is a word that sounds like another word but has a different spelling and meaning.

3. sooner / later are antonyms

too / to are homonyms

unhappy / happy are antonyms

timid / afraid are synonyms

4. He ^V *is* a very happy little ^N *fellow*.

At the tiniest ^N *sound* he ^{AV} *starts* nervously.

5. But Whitefoot | isn't unhappy.

6. He simply says, "Of course I'm timid."

7. Check the unfamiliar words that your student and you have identified. Choose a Study assignment below or determine one of your own that contains no more than three or four of the unfamiliar words. Have your student mark the assignment portion in his book.

- a. Study the first sentence: from "So Whitefoot" through "safety."
- b. Study the first paragraph: from "So Whitefoot" through "all the Great World."
- c. Study the entire passage.

8. When your student is ready, verbally spot-check, then dictate the corresponding portion listed below.

- a. Dictate: So Whitefoot the Wood Mouse rarely ventures more than a few feet from a hiding place and safety.
- b. Dictate: So Whitefoot the Wood Mouse rarely ventures more than a few feet from a hiding place and safety. At the tiniest sound he starts nervously and often darts back into hiding without waiting to find out if there really is any danger.
- c. Dictate: It isn't cowardly to be timid when there is danger all around. Nor is it bravery to take a foolish and needless risk. So I seldom go far from home. It isn't safe for me, and I know it.