

Partnership Writing

Year-Long Language Arts Plan
and 10 Monthly Writing Projects
Ages 9–10

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Introduction

When my kids were small, I baked from scratch. That gauzy-romantic phase of homemaking lasted a relatively long time in my life given how inconvenient it was to parenting. Never a moment's peace!

Chairs and step stools scraped across the tile floor to kitchen counters punctuated by tiny voiced pleas to “help.” Measuring cups spilled milk, teaspoons belched cinnamon, and flour huffed, puffed, and swished through wire mesh.

Buttermilk blueberry muffins became the recipe of choice for early baking lessons. I had more helpers than bowls, but I found tasks for everyone. I rotated between reading the recipe aloud, pointing to the right measuring instrument, supporting the tipping of the bottle of oil, scooping flour from its canister, snipping open the bag of frozen blueberries, and mopping up messes of sticky sugary oil and flour.

See the opposite page for an example of how partnership baking sounded in my house.

The blueberry-muffin-baking event took triple the time when my kids were involved, but they much preferred the flavor of the muffins “they made by themselves” than the ones I whipped together before they got out of bed. Somehow, the act of dumping ingredients into a bowl and stirring them made the muffins their personal possession.

Not once did I wonder to myself if my children had made the muffins or if I had.

Not once did I worry that I had “done too much” to help them, or if my interference had altered the finished product. In fact, I congratulated myself for rescuing the muffins from becoming “egg-shell chipped” or “extra salty.” Together we made muffins, and I imparted my expertise through casual comments as the moment gave rise to opportunity.

What's this got to do with writing?
Everything.

Writing starts from scratch, too. You do it every day in small and big ways—from grocery lists to emails to message boards to love notes. The words you pull from inside come to you with relative ease (depending on how high the stakes). As you live a life that models the value of writing (on your iPad or laptop, texting, jotting notes on the white board, leaving messages on a pad by the front door, handwriting a birthday card, filling out a form, writing a letter to the editor, updating your blog or Facebook status), your kids naturally become curious about how they, too, can join the society of writers who know the secret code.

Just as you naturally instruct your children in baking (or shoe tying or teeth brushing), you, too, can model and support your children's growth as writers. You'll need to partner with them in similar ways:

- Narrating the process as they write or you write with them or for them.
- Providing the right tools and supplies for the tasks at hand.
- Showing them the differences between various types of writing.
- Sharing your special tricks that have helped you over the years.

Partnership Writing is the most overlooked stage of development in the writing journey.

Because of school, we've been brainwashed to believe that once a child can manage a pencil, any “help” is interference. We worry that our assistance steals from the child's “original work.”

Many of us have believed this lie from the pit of traditional education's halls: that all writing must be completed in solitary confinement or it's not “real” writing. From this vantage point, writing is seen as an unnatural, alien, even punishing

PARTNERSHIP WRITING

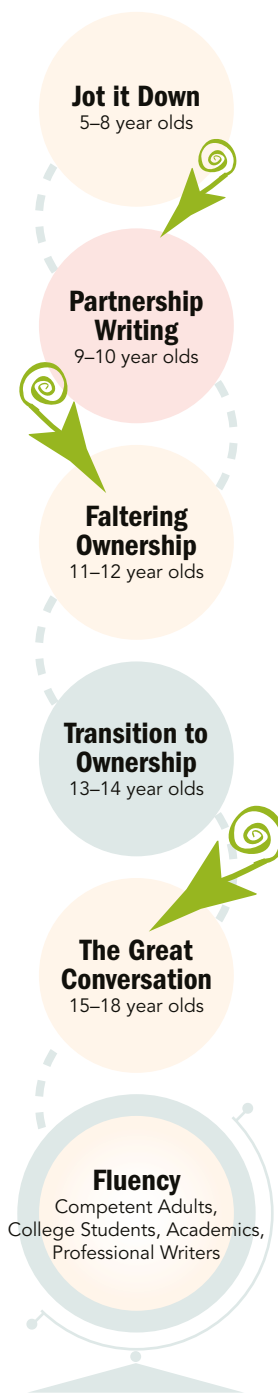
The Year-Long Program

PART ONE: LANGUAGE ARTS

In Brave Writer, we use the term “language arts” to refer to all the pieces of writing that are unrelated to original thought. Language arts include literature, spelling, handwriting, punctuation, grammar, literary elements, copywork, dictation, word origins, and vocabulary development (to name most of them). Original writing is the language we use to indicate the original thought life of your child that gets transcribed either by hand or on the computer. Original writing instruction includes categories like narration, genre, format, writing voice, freewriting, revision techniques, research methods, sentence complexity, and so on.

In the language arts component of this guide, you’ll find a routine of graduated practices to use with your child over the course of a ten-month (school year) period. You may start any time (doesn’t have to be September in the northern hemisphere or February in the southern). Just know that these practices operate best when the difficulty *gradually* increases over time. Don’t rush.

Brave Writer offers a product that supports this phase of development.



The Arrow is designed for children who are already reading. This product provides you with passages for copywork and dictation, or you may pick your own passages from the books you are reading.

In addition to these practices, we have a suggested plan for how to incorporate the Brave Writer Lifestyle (BWL). The BWL is a model for how to incorporate word play, film, art, poetry, nature, and theater into your writing life. The suggested weekly routine is meant to offer some structure to those parents who feel the need to see how these disparate parts work together to create a language-rich environment.

PART TWO: ORAL LANGUAGE

To write well, it helps to speak well. Fortunately, kids at this age rarely shut up! We parents love that about them and tell everyone we know the cute things our kids say. Kids in the Partnership Writing phase of development are becoming skilled handwriters and readers. They can use processes like copywork and reading aloud to help them grow in oral formats. Enjoy these practices with your children.

THE NATURAL STAGES
OF GROWTH IN WRITING

PART THREE: WRITING PROJECTS

The writing project component comprises ten month-long writing projects. You will help your child to complete projects in writing that capitalize on your child's evolving thought life and verbal skill.

Do one project per month, even if you get it completed in a week or a few days. Quality experiences are more important than quantity. Feel free to either take your time (using the whole month) or to delve deeply and intensely in a burst. Then give yourself and your child a break.

These projects can and should be customized to suit the interests, hobbies, experiences, and homeschool studies that are specific to your child and family. If you find that you complete six out of ten and have done them thoroughly, you are doing very well! Your goal should be to attempt as many of them as interest you, and to complete several. Don't beat yourself up if life gets in the way or a certain project falls flat. You're at home. You get to decide what is life-giving and what's not. Focus instead on your successes, and you'll all learn plenty.

The next phase of development after this one is called *Faltering Ownership*, for the 11-12 year old child.



Partnership writing

These are writing projects in the partnership writing phase of development. That means you, the parent, will partner with your young writer to produce a writing product together.

PART ONE

Language Arts

In the *Partnership Writing* phase, language arts practices are primarily exploratory. Your job is to create language-rich experiences for your children so that they discover grammar, spelling, imagery, punctuation, word play, and freewriting as natural parts of their writing and reading lives. Copywork (begun in the *Jot It Down!* phase) continues. French dictation (a practice outlined in *The Arrow*), regular dictation, and reverse dictation are new methods, introduced in this phase, that aid growth in the mechanics of writing.

In this phase of development, the handwriting abilities vary widely student to student. The goal of copywork is to slowly increase both accuracy and speed. Success breeds success. Start with short daily sessions for those who struggle (even a word or two per day is enough—as long as the student attends to the word and gives full concentration and cares about the execution). For kids whose handwriting is fluid and easy, longer passages every two-three days will be sufficient.

Build to the practices of French, reverse, and full dictation. The Sample Routines on pages 27-29 span three seasons: fall, winter, and spring. The practices increase slowly in difficulty over the span of a year (not days or weeks). Use that guideline to help you plan for growth and challenge, while supporting gentle progress.

THE BRAVE WRITER LIFESTYLE

The key to successful writing growth is to create a context that makes language playful, available, and meaningful. In addition to copywork, Brave Writer promotes supplementary practices that enrich the language arts atmosphere of the home. These practices are what I like to call: **The Brave Writer Lifestyle**.

The Brave Writer Lifestyle is the daily, weekly, monthly, seasonal rhythm in your homeschool that explores music, the arts, film, nature, literature, poetry, and various writing practices in a natural,

A Note about the BWL Section

The following pages contain overlapping material from the *Jot It Down!* program. These practices work beautifully with a variety of ages and stages. If you already own *Jot It Down!*, feel free to skip ahead and to omit this section when printing. (The “Reading Books” and “Word Play” sections are new to this product.)

Remember: The Brave Writer Lifestyle is the key to creating that language-rich environment I keep mentioning, so do the activities! Enjoy them.

predictable flow. If providing these experiences doesn't come naturally to you, you can use the routine offered in this program as a guide for your family until you've found the rhythm that works best for you.

Writing is not a school subject. It's a tool used to convey insight, information, opinion, narrative, review, personal information, and more. All of life is worthy of writing. However, most of us feel more compelled to write when we have something to say. When you provide your children with a wide array of experiences that stimulate the imagination and trigger connections between subjects, you'll find that it is easier for them to want to write because they'll have interesting things to think about and share.

The components of the Brave Writer Lifestyle discussed in this product include these subject areas:

- Poetry teatimes
- Weekly movies
- Nature study
- Art appreciation
- Music discovery
- Reading books
- Word play

A discussion of how to incorporate each of these follows.

SAMPLE MONTH – FALL

Fall habits

- Copywork twice per week, daily if desired—one chosen from the copywork jar or personal reading
- French dictation introduced
- Tuesday poetry teatimes each week
- Literary elements discussed once per month

- Friday freewrites
- Weekly progress on a PW Project



Week One

- Monday:** Copywork Arrow
- Tuesday:** Poetry teatime
- Wednesday:** Copywork (CW Jar) / Word game
- Thursday:** Read about literary elements in *The Arrow*
- Friday:** Freewriting
- Every day:** Topic selection and research (for PW writing project of your choice)

Week Two

- Monday:** Copywork Arrow
- Tuesday:** Poetry teatime
- Wednesday:** French Dictation / Movie
- Thursday:** Identify the Arrow's Literary Element in other literature
- Friday:** Freewriting (can be coordinated with the writing project)
- Writing:** Use this week to research and draft, as the writing project calls for it.

Week Three

- Monday:** Copywork Arrow
- Tuesday:** Poetry teatime
- Wednesday:** Copywork (CW jar) / Word Game
- Thursday:** Writing activity/exercise in the Arrow
- Friday:** Revision (no freewriting)
- Writing:** Revision week for your writing project. Use the tactics of "Snip and Pin" (found in *The Writer's Jungle*) or other suggestions in the week's project description.

Week Four

- Monday:** Copywork Arrow
- Tuesday:** Poetry teatime
- Wednesday:** French Dictation / Movie
- Thursday:** Art or Nature study (See Brave Writer Lifestyle Section)
- Friday:** Freewriting (selection from among his interests)
- Writing:** Mechanics Mop-up. Polish the final draft of the writing project.

SAMPLE MONTH – WINTER

Winter habits

- Copywork (Arrow, CW jar, personal reading)
- French dictation (Arrow – can use same Arrow passage)
- Reverse Dictation (Arrow – can use same Arrow passage)
- Tuesday poetry
- Literary elements each month
- Friday freewrites
- Weekly progress on PW writing project

Week One

Monday: Copywork Arrow

Tuesday: Poetry teatime

Wednesday: French Dictation / Word Game

Thursday: Read about Literary Elements in *The Arrow*

Friday: Freewriting

Writing: Topic selection and research (for any project)

Week Two

Monday: Copywork Arrow

Tuesday: Poetry teatime

Wednesday: Reverse Dictation / Movie

Thursday: See if you can identify Literary Element in other literature

Friday: Freewriting (for writing project)

Writing: Use the Friday Freewrite time for your drafting of whichever writing project you are working on.

Week Three

Monday: Copywork Arrow

Tuesday: Poetry teatime

Wednesday: Copywork (CW jar) / Word Game

Thursday: Do the little exercise associated with the Literary Element

Friday: Revision (no freewriting)

Writing: Revision week. Use the tactics of “Snip and Pin” or the other suggestions in the writing project guidelines.

Week Four

Monday: Copywork Arrow

Tuesday: Poetry teatime

Wednesday: French Dictation / Art or Nature study

Thursday: Art or Nature study (See Brave Writer Lifestyle pages)

Friday: Freewriting

Writing: Mechanics Mop-up. Polish the final draft of the writing project.

SAMPLE MONTH – SPRING

Spring habits

- Copywork (Arrow, CW jar, personal reading)
- Full dictation (three times in a month)
- Reverse Dictation (once per month; week two)
- Copywork can prepare for dictation if you use the same passage for both
- Eventually: copywork one day (one passage); dictation with a shorter new passage that is studied beforehand.

Week One

- Monday:** Copywork Arrow
- Tuesday:** Poetry teatime
- Wednesday:** Regular Dictation / Word Game
- Thursday:** Read about Literary Elements in *The Arrow*
- Friday:** Freewriting
- Writing:** Topic selection and research (for writing project)

Week Three

- Monday:** Copywork Arrow
- Tuesday:** Poetry teatime
- Wednesday:** Regular Dictation / Word Game
- Thursday:** Do the little exercise associated with the Literary Element
- Friday:** Revision (no freewriting)
- Writing:** Revision week. Use the tactics of “Snip and Pin” or the other suggestions in the writing project guidelines.

Week Two

- Monday:** Copywork Arrow
- Tuesday:** Poetry teatime
- Wednesday:** Reverse Dictation / Movie
- Thursday:** Identify Literary Element in other literature
- Friday:** Freewriting (for writing project)
- Writing:** Use the Friday Freewrite time for your drafting of whichever writing project you are working on.

Week Four

- Monday:** Copywork Arrow
- Tuesday:** Poetry teatime
- Wednesday:** Copywork (CW jar or personal reading) / Movie
- Thursday:** Art or Nature study
- Friday:** Freewriting
- Writing:** Mechanics Mop-up. Polish the final draft of the writing project.



Dictation practices

Always encourage reading/studying passage ahead of dictation.

Ask questions: What is this punctuation called? What does it do? What words are capitalized? Read this sentence with the comma and show me how you pause when you read it. Actively discuss the notes in *The Arrow* to help your child get to know the passage.

PART TWO

ORAL LANGUAGE

It's not usually difficult to get kids to talk at this stage of development. They want to be heard!

Sometimes in our cozy homes, we miss chances to teach our kids how to present themselves in front of an audience. Recitation is one way to ease your child into the practice of developing stage presence. Oral formats are similar to written ones. They build from the natural speaking voices and ease of communication your kids already possess. By offering them various ways to express themselves orally, you teach them how to modify their speaking voices for a variety of settings. Writing grows in a similar manner—writing voice takes on various characteristics depending on the audience. That connection is not lost on students who have experienced oral formats.

The oral language portion of this product gives you ideas for how to gently introduce the formats of speech that provide a model for how you might introduce formats for writing down the road. As with all things Brave Writer, work according to your child's strengths, skills, and subjects of interest.

Oral Language Routine

The oral language practices in this guide can be enjoyed on an “at will” basis. When you feel a need to change pace or take a break from writing, pick a practice. The memorization of poetry can be enjoyed more than once in the year, and introductions are made at parties, in the middle of a park, or at family reunions. Don't force the practices to fit into a schedule. Rather, take advantage of the portability of oral language. Play the oral narration games on long car rides, have intentional conversations over Cokes at a sandwich shop, take walks and recite your favorite poems together.

As you explore oral language, note that the forms come easily to children because they are fluent speakers. They imitate, they inflect, they take risks and say surprising things. You support, model, suggest, and modify how they express themselves without worry or anxiety. These attributes of mastering oral formats mirror the kind of development we want to see in writing and in your partnership with your children's writing. You can share the similarities between oral practices and writing practices with your children, and you can talk about the differences. Let your kids “in on” the philosophy behind their education. They'll be more cooperative if they understand why they're doing what they're doing, and how it all fits together.

PRACTICE ONE

Recitation

Steps for recitation

1. Pick a poem to recite.
2. Copy it by hand.
3. Prepare to memorize it.
4. Use recall tools for memorization.
5. Recite the poem from memory.

Reciting poetry or a special passage from a beloved book allows children to include other writing voices inside themselves. As they savor the language penned by a poet or established author, they internalize the vocabulary, the rhythm, the rhyme, the music of the language, the selected images, and the significance of the writer's intention. What did the author want to say in those four stanzas or two silly rhyming lines? Memorization enables your children to "deep dive" into literature.

Talk to your children about "keeping a poem in their pockets" for those moments when they need to pass time, or want to share a special treat with someone else. As a parent-partner, you too, can memorize poetry or sayings that are important to you. Have everyone help each other to use the memory tools described in this Oral Practice. Pick a date when you will share your poems with each other. Make it a celebration. You'll find as you memorize a poem, that your own memory tricks resurface and you'll be able to share those with your children.

Pick a poem

Choose a poem on page 36 to memorize and recite. The poems vary in length and difficulty. "The Eagle" and the "Weather" poems are easiest for younger children. "One Fine Day in the Middle of the Night" is endlessly entertaining to know by heart, and "The Tyger" is a wonderful, sophisticated poem with an easy-to-follow rhyme scheme.

To learn them all by heart in a year, pace yourself. The following plan is sequenced in order of difficulty and organized by school calendar north and south of the equator.



PART THREE

THE WRITING PROGRAM

TIPS FOR PARTNERING

Before launching into the ten month-long projects, let's take a look at ways you can partner with your kids during this phase of development. As you tackle each of the writing projects, remind yourself to review this list of tactics. You may find that the projects are easier to accomplish with one strategy versus another.

As we've talked about before, you want to make a distinction between the mechanics of writing (the picky details of handwriting, spelling, punctuation, and grammar) and original writing (thought, word choice, ideas, insight, experience, facts, information, detail). These are the two pedals of the bicycle. You push down on one and move forward a bit. Then you push down on the other and move forward again. Eventually, once your children have their balance, they will increase speed moving between mechanics and original thought simultaneously, and the two impulses will seamlessly energize each other creating forward movement and momentum.

1. TAKE THE SAME RISKS

Pat Schneider says in *Writing Alone and with Others* that people who lead writing workshops must take the same writing risks as their students. That means when the instructor suggests a writing experience to her gathered would-be writers, the instructor must also produce a piece of writing. Then all present share their work with each other, the instructor offering her work for review like the rest of the group.

This "egalitarian" structure is appropriate to writing. Writing is never the same twice, and everyone benefits from sharing their work. In a group where participants are hoping to learn from the leader, it is nice for the leader to offer her direct experience of the process as part of the "unintended" lesson. Her living out the process of writing within the group is instructive all by itself.

While Patricia's advice is intended for adult writing workshops, I stumbled upon this principle in my own family years before I read Patricia's book.

Somehow I instinctively knew that my kids would be more likely to embrace writing if I wrote with

We write together—leader as well as participants—in response to a suggestion (a “trigger” or “exercise”) given by the leader. The leader’s participation in writing and reading brand-new work aloud is absolutely central to this workshop method.

If the leader of a group stays safe, there is hierarchy, and the group members’ safety is compromised.

When the leader reads aloud, is honest about fear that “this one doesn’t work,” the members of the group are empowered and the leader is even more powerful than if he or she keeps a safe distance.

(Writing Alone Schneider 191)

PROJECT ONE

Secret codes

Description

Kids have a penchant for play, puzzles, secrets, and intrigue. The following activities explore the relationship of symbols to language. For history students, you might connect the cipher activity to the history of secret codes in war (for instance, the famous [Enigma code](#) which Germans believed unbreakable, though the British intelligence team did, in fact, crack it). After you explore the codes and symbols in this activity, check out the Morse code and flag semaphores. These are still used in the military today.

Objective

Connections between symbols and meaning is the essence of the writing task. By playing with letters and symbols, kids make this connection intentional and put it under their power.

Process

This writing activity is best executed with a partner (sibling, friend, or parent). There are four activities in this project. One can be done each week.

Projects

Once the students get the hang of the code, use it for a week and then try the next one. Each project expands how your kids interact with language, creating connections between symbols and vocabulary.

WEEK 1

Picto-code

The idea of this code is to substitute key words with symbols that represent those words. The rest of the sentence can be written in words, but the symbols will replace specific concepts or terms. In order for the other person to read the text, the original writer will need to supply a “key” (a page with the symbols and the words they represent together) to the reader.

Pick a message to communicate:

I want to mail money to my best friend Tyler so he can buy a new video game for his Xbox.

Now replace some of the words with symbols:



I



Mail



Money



Friend



Buy



New



Video



Game



Xbox

PROJECT THREE

Homonym mini-book

Description

The homonym mini-book is a handmade book of words paired with illustrations or photos created by your child.

Objective

The Homonym mini-book is a chance to identify spelling differences between words that sound alike but have different meanings. Kids will put the two words side by side with illustrations to help them retain the meaning differences. When a child selects the incorrect word for the context, we call that a grammar error (not a spelling error since the spelling may be correct, but the word choice is not). This mini-book project helps to solidify which spelling goes with which context for words that sound the same.

Process

This project is broken into four steps. The pace should be determined by the energy level of the child but could easily be broken into a weekly format (one step per week). Some steps go quickly; others require more investment of time and thoughtfulness. Gathering images or drawing illustrations is necessarily time-consuming and should not be rushed.

Project

The homonym mini-book is comprised of selecting homophones, finding images to clarify the meanings of each word, and then compiling them into a mini-book that makes it easy to remember which spelling goes with which usage of the words that sound the same.

Step One: A homonym (or homophone) is a word that sounds like another word, but the two words don't share spelling or meaning. Your help will be important here. Most kids in the partnership stage can't think of homonyms off the tops of their heads because they are novice spellers. They can,

however, be guided to them by stating the word pair and then talking about two different meanings. At that point, you can discuss the spellings that differentiate between the two words with two distinct meanings. Here's a list of homonyms for busy parents who don't want to take the time to look them up. You can easily Google "homonym lists" for more choices.

Pick your word pairs. The best pairs are the ones that prompt decisive visuals. It's too difficult to provide illustrations for "their," "they're," and "there," for instance. Better to get word pairs that are clearly nouns and/or verbs: "ferry" and "fairy" conjure two concrete, different images.

Blue; Blew	Pear; Pair
Cent; Scent	Pail; Pale
Dear; Deer	Pane; Pain
Ferry; Fairy	Sale; Sail
Fowl; Foul	Surf; Serf
Hair; Hare	Son; Sun
Knight; Night	Tee; Tea
Mail; Male	Whale; Wail

Step Two: Create a special book out of cardstock. Be sure to include sufficient pages so that you feature two words per two-page spread. In other words, if you have six homonym sets, you'll want a book that has six two-page spreads, or twelve total pages, leaving the front page for a title and the back page blank. Bind the book by stapling the pages together or using a print shop to bind them. You can even three-hole punch the pages and tie them together with yarn!

Step Three: Draw illustrations to reveal the meanings of the words. Or cut pictures out of magazines. Or take photos and print them. Or Google search images and print them. Your child may handwrite the words or use alphabet stickers to put the term at the top of the page (or anywhere on the page for that matter). Feel free to be humorous. A child might draw a “pear” on one page and then draw a “pair of pears” on the next page.

One interesting discussion point about homonyms is that some of them are noun/verb pairs. How do you express a verb in an image as opposed to a noun? What makes it more difficult to find a matching image for one homonym over the other? You can use homonyms to talk about grammar in this low-key, introductory way.

Words derive meaning from the other words around them. When they bump into each other, we figure out what they mean. If the word describes an action (something to do) and is harder to draw, then it's a verb! If it can be easily imagined and drawn directly, it's often a noun.

Step Four: There's no need to write elaborate copy for this book. If you want to make up a little homonym story (some kids are just that creative and easily motivated), go ahead. But it isn't required. Simply mounting the word pairs, one word per page, with the corresponding meaning-giving image will suffice. Be sure to share the finished product with friends and other family members. Consider keeping the book in your “library book basket” and read it at reading time with the other picture books you read. Your children will love that.



PROJECT SEVEN

Month of days

Description

This project has many expressions. The concept is to keep a daily record of some kind for a month. The process will take six weeks, with four weeks of data collection.

Objective

Keeping a record over the course of a month allows children to investigate their daily life deliberately. By paying mindful attention to changes in weather or daily activities, meals or achievements, your children become aware of subtle details they might otherwise miss. A daily record trains children to be attentive to those details, to record them accurately, and then to make generalizations and assessments based on real data. For instance, if your child asks for a spaghetti dinner, complaining that your family *never* eats spaghetti any more, a record will show that your family ate spaghetti dinners four nights in the last three weeks.

Similarly, trends in weather, moods, showers, haircuts, piano practice—when recorded, children begin to see the bigger picture of their lives. They can appreciate growth, change, and the fruit of discipline in a conscious way. They also become fascinated with the natural world when they watch it go through its daily adjustments.

These skills translate well to writing when young writers must collect data to record in their essays or reports. They will have been given a specific tool to consider data—chronological observation.

Process

Start by determining what kind of “month of days” your child would like to observe and record. Computer literate kids may prefer a digital record (something they can keep on an iPad or tablet). The goal is to record data in a reliably accurate, consistent manner, so whatever vehicle empowers



CATEGORIES FOR RECORD KEEPING

Nature related

- temperatures
- sunrise and sunset
- the stages of the moon
- noting the blooming of specific trees or plants
- recording the fall of leaves
- identifying woodland creatures and birds that visit
- rain or snow fall
- storms
- heat waves
- cloud cover
- bird nests being built
- insects discovered

Activity driven

- sports practice
- daily schoolwork
- bedtimes and rising in the morning
- meals
- special trips
- movies watched
- games played
- books read
- showers taken

Personal journal

- feelings
- favorite quotes
- song lyrics
- funny conversation comments overheard
- new information learned
- family holidays (like birthdays or religious events)
- fantasies
- best friends
- plans for future events
- accomplishments (like mastering a piece of music on the piano or completing the construction of a quilt)

Formats

- a journal (notebook or composition book)
- a poster board calendar
- a wall calendar
- a blog
- a Pages doc on an iPad
- a photo album
- Powerpoint
- a three ring binder with notebook pages and page protectors

Materials

If your child is using a computer program, practice the program during week one.

For instance, design a mock PowerPoint slide. The child can design the template and practice uploading photos or inserting data.

If your child will write the record in a diary, go shopping for one (and for a new pen or pens too). This age group is often particularly fond of diaries that have locks and keys on them.

If you will use a poster board, buy sufficient quantity to last the month. If doing a week at a time, you will need four or five (having a spare is a good idea). Consider the cut outs that will be glued to the board and stock the right color construction paper. Glue sticks are good for mounting the symbols.

If using a camera for photos, teach your child how to take pictures, how to upload them to the computer, how to edit them, and how to send them to a photo hosting site (like Flickr.com). Use Week One for training.





What's next?

Now that you've completed Partnership Writing, you're ready to grow as a writing coach and ally in your child's life!

The best tool to transform your writing life is [The Writer's Jungle](#). *The Writer's Jungle* is the centerpiece to the Brave Writer lifestyle. In it, homeschooling parents find the insight, support and tools that help them become the most effective writing coaches their children will ever have.

The missing ingredient in writing curricula isn't how to structure a paragraph (information that can be readily found on the Internet). You don't need more facts about topic sentences or how to use libraries. Grammar and spelling are not the key components in writing, either, much to the chagrin of some English teachers.

- Are you tired of the blank page blank stare syndrome (hand a child a blank page; get back a blank stare)?
- Are you worried that you aren't a good enough writer to teach writing?
- Is your child bright, curious, and verbal but seems to lose her words when she is asked to write?
- Do you wonder how to expand the ideas in the sentences your child writes without damaging your relationship?
- Has writing become a place where tears flow and fears surface?
- Is your child a prolific writer and you aren't sure how to direct him to the next level?
- Have you tried "just about everything" and feel ready to give up on writing?

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