



Doors to Discovery

Charlotte Mason
Beginning Narration

A REFERENCE GUIDE FOR
CHARLOTTE MASON NARRATION

WITH A SPECIAL SECTION ON
NEURODIVERGENT STUDENTS

WRITTEN BY

YEN CABAG

The first complete guide with practical tips for teaching children to narrate based on Charlotte Mason principles

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Doors to Discovery: Charlotte Mason Beginning Education

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How to Use This Book

This little manual is intended as a parent's reference guide or resource on everything related to beginning narration. This includes the following topics/chapters:

- What is Charlotte Mason Narration
- The Power of Narration
- What Age to Start Narration
- How to Do Charlotte Mason Narration
- Narration Prompts
- Phases of Narration
- Narration in Groups
- Narration vs Composition

With that said, the scope of this book does not include how to do composition.

But we did make sure to add the following topics that we believe can impact a student's narration:

- English as a Second Language
- Narration and the New or Emergent Child

Finally, we include some samples of actual oral, drawn, and written narrations from a sampling of Charlotte Mason homeschooled students. We hope this can help inspire you, but please remember that these are in no way meant as a "standard" to aspire to; they are simply examples to show you of the way that different children might do their narrations.

Chapter 1. What is Charlotte Mason Narration?

Narration. Every student in the Charlotte Mason philosophy possesses this skill and continues to grow in it.

It may sound simple. After all, the student merely reads the lesson, and then he's asked to tell about all he remembers from the reading. For those of us who were not educated the CM way, it sounds almost as if CM is easier than traditional school: in traditional school, we have to memorize lists of facts, or fill in the blanks with the correct answer, or choose the correct answer—only one is correct—from multiple choice selection.

But do you know that narration actually requires greater brain power? In this post, we hope to give you the basics of what Charlotte Mason narration is and how to help your child to develop this skill.

What is Narration?

Children Narrate by Nature.—Narrating is an art, like poetry-making or painting, because it is there, in every child's mind, waiting to be discovered, and is not the result of any process of disciplinary education. A creative father calls it forth. 'Let him narrate'; and the child narrates, fluently, copiously, in order of sequence, with fit and graphic details, with a just choice of words, without verbosity or tautology, as soon as he can speak with ease. This amazing gift with which normal children are born is allowed to lie fallow in their education. Bobbie will come home with a heroic narrative of a fight he has seen between 'Duke' and a dog in the street. It is wonderful! He has seen everything, and he tells everything with splendid vigour in the true epic vein; but so ingrained is our contempt for children that we see nothing in this but Bobbie's foolish childish way! Whereas here, if we have eyes to see and grace to build, is the ground-plan of his education. (Charlotte Mason Home Education Vol 1 Page 231)

Yes, Charlotte Mason narration can be as simple as just telling back what we have read or heard. If the child is not yet a strong reader, normally, the parent reads the lessons, and then he narrates back what he heard. If he is already reading his school lessons himself, he will pause and tell back what he has read.

One of Miss Mason's principles is as follows:

As knowledge is not assimilated until it is reproduced, children should 'tell back' after a single reading or hearing: or should write on some part of what they have read. (from the Preface to Volume 6 Towards a Philosophy of Education)

This tells us that narration is an essential tool for children to assimilate their lessons. We believe that only what the child “reproduces,” through the act of telling us or writing about it, are the ideas that make it into their heart for the long-haul.

Let’s take a look at what Miss Mason and her colleagues says about narration, and learn how we can apply it.

1. Narration is an art.

First, she describes narrating as an art:

Children Narrate by Nature.—Narrating is an art like poetry-making or painting, because it is there, in every child’s mind, waiting to be discovered, and is not the result of any process of disciplinary education. A creative fiat calls it forth. ‘Let him narrate’; and the child narrates, fluently, copiously, in ordered sequence, with fit and graphic details, with a just choice of words, without verbosity or tautology, so soon as he can speak with ease. (From Vol 1 Page 231)

Indeed, isn’t it natural for children to tell us all about what they see, and in full, graphic detail? You probably remember your preschooler telling you all about her trip to Grandma’s, or the latest trick that his Labrador friend has learned, and how he trained the dog to do it.

2. Narration is natural for children to do, but we can quench it.

This amazing gift with which normal children are born is allowed to lie fallow in their education. Bobbie will come home with a heroic narrative of a fight he has seen between ‘Duke’ and a dog in the street. It is wonderful! He has seen everything, and he tells everything with splendid vigour in the true epic vein; but so ingrained is our contempt for children that we see nothing in this but Bobbie’s foolish childish way! Whereas here, if we have eyes to see and grace to build, is the ground-plan of his education. (From Vol 1 Page 231)

Could it be that we may be guilty of what Miss Mason says, our “contempt for children”? Sometimes we may be too busy to listen to our toddler’s constant chatter. But from this passage, I’m reminded that our toddlers’ and preschoolers’ constant talk is already their practicing the inherent gift of being able to narrate!

3. Narration is not as easy as it looks.

This narration is a very important part of the children's work. To tell again what they have read, sounds very simple, but in reality it involves hard work. It is impossible to tell what they do not know, and to make an orderly narration of any passage read, involves repeated putting of the question "what next?" by the mind to itself, till the whole thing stands out clearly in the memory. The process of narration does for the mind what the digestive organs do for the body. To have narrated a passage satisfactorily implies, not a mere parrot-like committing to memory of words, but the having made that passage one's own—a part of oneself. It is not an easy thing to do at first, but improvement soon comes, and the child himself proves to us that what he has read once and narrated at a lesson, say, in October, is still clear in his memory when, at the December examinations, he is asked again for that piece of knowledge. (Journal of Liberal Education in Secondary Schools 1-12, The Parents' Review, Volume 1, no. 3, March 1920)

This is an important concept to remember, both when we are wondering whether narration is enough and also when we are disappointed at what our child is narrating compared to our expectations! What does it mean by this?

First, narration is not an easy task. It requires great powers of mind, on at least two areas: one, the act of concentrating all of our attention on the reading; and two, as we try to tell back what we read, challenging us to keep thinking ahead about what happened next in the narrative so that we can narrate it seamlessly.

Secondly, knowing that what is not as easy as it looks can help us be more patient with our child when he or she is just learning the skill.

On this note, we recommend you to try it yourself to see what we mean. Find a nice, living book to read on your own, and after reading a page, try narrating to yourself what you have read. You will find that it takes practice to pay full attention, as our mind may have already developed the bad habit of wandering as we read!

Chapter 2. The Power of Narration

But why do we need to learn narration, other than that it's a mainstay of a Charlotte Mason education? In this chapter, let's take a look at some of the powers of narration.

1. Narration stirs up the mind.

The value of narration does not lie wholly in the swift acquisition of knowledge and its sure retention. Properly dealt with, it produces a mental transfiguration. It provides much more exercise for the mind than is possible under other circumstances and there is a corresponding degree of alertness and acquisitiveness. As a Yorkshire man would put it, the children become very "quick in t' up-tak". Psychologically, narration crystallizes a number of impressions. It also tends to complete a chain of experiences. (Some Notes on Narration by G.F. Husband, Parents' Review Volume 35, no. 9, September 1924, Pages 610-617)

From this passage, we see several effects of narration on our minds:

- It offers a swift acquisition of knowledge
- It guarantees retention
- It produces a mental transfiguration
- It provides more exercise for the mind than other means
- Stirs up alertness and acquisitiveness
- It makes the children "quick in the uptake"
- It crystallizes a number of impressions
- It completes a chain of experiences

The statement itself goes back to the child in the form of a still further impression the impression of what he has said, and he is able to gauge the success of his efforts. This completes the cycle of his activities and without narration in some form or other there is a sense of incompleteness. It is a fact worthy of very careful note that children trained in these methods pick up immediately the threads of their work after quite long absences from school. (Some Notes on Narration by G.F. Husband, Parents' Review Volume 35, no. 9, September 1924 Pages 610-617)

2. Narration gratifies children's love of knowledge

This matter of a wide curriculum is closely bound up with the question of the method of teaching. Miss Mason has time on her time-table for so many subjects, because of the way in

*which the children learn them. Her theory rests on the important truths—that all children have enormous powers of attention, which can be called into play by gratifying their love of knowledge, and that it is the nature of the mind to know that which reaches it in a literary form. For this reason, Miss Mason puts well-written books on every subject into the hands of the children, and thus, they learn by reading for themselves what a specialist has to tell them about each subject. As they never read a passage more than once, they read with the closest attention—there will be no second chance—and by the process of narration after reading, their knowledge is both tested and fixed in their minds... To have narrated a passage satisfactorily implies, not a mere parrot-like committing to memory of words, but the having made that passage one's own—a part of oneself. It is not an easy thing to do at first, but improvement soon comes, and the child himself proves to us that what he has read once and narrated well, for example, in October, is still clear in his memory when, at the December examinations, he is asked again for that piece of knowledge. (From *A Liberal Education in Secondary Schools 1-12*, *The Parents' Review*, Volume 31, no. 3, March 1920)*

From this passage, we find several more effects of narration:

- They both test and fix their knowledge in their minds, even over long periods of time
- It helps make a passage one's own

Embracing the Gift of Narration

With these said, we hope that you're inspired to be more intentional at helping your child—and possibly yourself!—develop the skill of narration!

Chapter 3. What Age to Start Narrations

But before you jump the gun and require your preschooler to start narrating all the books you read together, take a look at when Miss Mason recommends to do narration:

Until he is six, let Bobbie narrate only when and what he has a mind to. He must not be called upon to tell anything. Is this the secret of the strange long talks we watch with amusement between creatures of two, and four, and five? Is it possible that they narrate while they are still inarticulate, and that the other inarticulate person takes it all in? They try us, poor dear elders, and we reply 'Yes,' 'Really!' 'Do you think so?' to the babe of whose meaning we have no comprehension. Be this as it may; of what goes on in the dim region of 'under two' we have no assurance. But wait till the little fellow has words and he will 'tell' without end to whomsoever will listen to the tale, but, for choice, to his own competitor. (From Vol 1 Pages 231-232)

Here we can see that we **do not require** children **below six years old to narrate**, but if he wants to, we can let him.

Miss Mason recommends formal schooling to begin at the age of six, and starting from that age, narration is a requirement for all school lessons, except for Math, poetry, and music. (On a side note, picture study includes a form of narration, when they tell back what they see in a given picture or when they try to reproduce a rough sketch of what they see; nature study also includes a form of narration when they copy what they see onto paper, in a drawing or including some written details.)

*This Power should be used in their Education.—Let us take the goods the gods provide. **When the child is six, not later**, let him narrate the fairy-tale which has been read to him, episode by episode, upon one hearing of each; the Bible tale read to him in the words of the Bible; the well-written animal story; or all about other lands from some such volume as *The World at Home* [See Appendix A]. The seven-years-old boy will have begun to read for himself, but must get most of his intellectual nutriment, by ear, certainly, but read to him out of books. Geography, sketches from ancient history, *Robinson Crusoe*, *The Pilgrim's Progress*, *Tanglewood Tales*, *Heroes of Asgard*, and much of the same calibre, will occupy him until he is eight. The points to be borne in mind are, that he should have no book which is not a child's classic; and that, given the right book, it must not be diluted with talk or broken up with questions, but given to the boy in fit proportions as wholesome meat for his mind, in the full trust that a child's mind is able to deal with its proper food. (Vol 1 Page 232)*

The child of eight or nine is able to tackle the more serious material of knowledge; but our business for the moment is with what children under nine can narrate. (Vol 1 Page 232)

Chapter 4. How to Do Charlotte Mason Narration

Take a look at the following ten things that we need to understand about Charlotte Mason narration and how to do it:

1. Commit to only one reading/hearing.

*This Power should be used in their Education.—Let us take the good that the gods provide. When the child is six, not earlier, let him narrate the fairy-tale which has been read to him, episode by episode, upon one hearing of each; the Bible tale read to him in the lessons of the Bible; the well-written animal story; or all about other lands from some such volume as *The World at Home*. (From Vol 1 Page 233)*

Before you begin, be clear with yourself and explain to your child that you will only read the lesson once. This forms a strong foundation for the habit of attention: when you know that you only get one chance to read or hear something, you will concentrate, compared to when you know that you may only read it again—and maybe even explain it for me—anyway.

Here is something else that Charlotte Mason says about the necessity of a single reading:

A single reading is insisted upon, because children have naturally great power of attention; but this force is dissipated by the re-reading of passages, and also, by questioning, summarising, and the like. (from the Preface, Vol 1 6)

2. Include a wide variety of books.

*The seven-years-old boy will have begun to read for himself, but must get most of his intellectual nutriment, by ear, certainly, but read to him out of books. Geography, sketches from ancient history, *Robinson Crusoe*, *The Pilgrim's Progress*, *Tanglewood Tales*, *Heroes of Asgard*, and much of the same calibre, will occupy him until he is eight. (Vol 1 Page 232)*

From this and many other passages, we learn that the CM method advocates for a wide curriculum, so that the child learns about a great deal of subjects, all out of living books.

In this passage, she ticks off things like geography, history, literature, longer works like *The Pilgrim's Progress*, and mythology and hero tales. This goes to show the wide range of subjects that a seven-year-old child already starts to be familiar with.

3. Use ONLY living books.

The points to be borne in mind are, that he should have no book which is not a child's classic... (From Vol 1 Page 233)

The book should always be deeply interesting... (Vol 1 Page 233)

We must emphasize this point: "He should have no book which is not a child's classic." The CM method relies on the use of living books or excellently-written literature and science texts, because children's minds come alive when put in contact with engaging stories written in the best literary form.

We cannot expect our children to narrate from some dry textbook, or some poorly-written material. That's not to say they cannot narrate from them, but we deprive them of the excellent quality writing that forms a strong foundation for excellent narration. Children need to hear and read from the best books, and then they will be able to tell back the tale with relish in beautiful language.

4. The reading should not be "diluted with talk or broken up with questions."

... and that, given the right book, it must not be diluted with talk or broken up with questions, but given to the boy in fit proportions as wholesome meat for his mind, in the full trust that a child's mind is able to deal with its proper food. (From Vol 1 Page 233)

For those of us not educated in the CM way when we were in school, our view of teaching probably includes a teacher standing in front of the class lecturing and explaining topics from our textbooks. This makes it difficult for us to imagine a lesson where we only read from a book without needing to explain or ask direct questions!

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Chapter 6. Phases of Narration

In this chapter, we hope to take a look at some of the phases or forms of narration as the child progresses from the most basic, oral narration, to written narration, and even to silent narration.

Although the Parents' Review articles quoted in this chapter call these "forms" of narration, we chose not to label this section "forms" of narration in order to avoid confusing readers with the different "forms" that refer to language groups in school (Form 1 = Grades 1 to 3, Form 2 = Grades 4 to 6). Instead, we chose to call it "phases" of narration, with the caveat that this is not a term coined by Miss Mason herself.

Another disclaimer is that our calling these "phases of narration" in no way signifies an exclusive occurrence in a strictly linear/chronological order. While some of these "phases of narration" do occur at a specific grade level, others, like oral narration, continue being necessary even as the other phases come up.

(To avoid repeating ourselves for the mechanics of doing oral narration, please feel free to head back to the chapter entitled How To Do Charlotte Mason Narration.)

Phase 1. Oral Narration

As knowledge is not assimilated until it is reproduced, children should 'tell back' after a single reading or hearing; or should write on some part of what they have read. (from the Preface to Volume 6 Towards a Philosophy of Education)

The simplest form of narration is simply asking the child to "tell back" what was read or heard after a single reading. Usually this starts off in a very free-flow way, where the child just talks about everything he remembers from the story. As discussed in the previous section, How To Do Charlotte Mason Narration, we have some tips on how to encourage oral narration and things to avoid so as to allow the child to develop this skill.

Phase 2. Orally, with "headings"

When children reach the middle school other types of narration may be used; they can offer headings to cover the lesson and then narrate by filling in the details under each heading or the class may be divided into small groups with a leader in each one and narrate part of or all the lesson. The responsible teacher should be keenly aware of everything that is going on. Shy children will often narrate in a group or a specially "mute" child may be given his chance alone with the mistress or a friendly class-mate. There are children and grown-ups too who do not willingly talk; often they will narrate well on paper. (Some Thoughts on Narration by Helen E. Wix (C.M.C.) Volume 68, no. 2, February 1957, Pages 61-63)

From a regular "telling back" with no intentional structure, we can then move on to narration with "headings." This is when the child lists down headings before they start orally narrating; then, this list can form a kind of guide for the child to talk about each topic in a focused way.

The passage recommends this for "the middle school," and since the passage continues by saying that some shy children will narrate well on paper, it's safe to assume that this entire paragraph refers at least to Form 2* onwards, and that narrating with headings can apply both to oral and written narration.

(*Form 2 typically corresponds to Grades 4-5, or ages 10 to 12.)

Phase 3. Written narration

Written narration becomes more frequent as the children grow older, but oral narration is never entirely supplanted. When a fair measure of fluency has been obtained by the class, criticism should be directed towards delivery, terseness, etc. Even after years of practice oral narration will afford opportunities for mental striving. (Some Notes on Narration by G.F. Husband, Parents' Review Volume 35, no. 9, September 1924 Pages 610-617)

As the child becomes fluent in oral narration, and usually at about the age of 10, or Form 2, we can start written narration. But note, as in the passage above, that we never stop oral narrations.

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Chapter 7. Narration in Groups

The homeschool parent or teacher will likely need to learn a different set of skills when facilitating narration in a group setting. In this chapter, we hope to take a quick look at how to do narration in groups, which can be beneficial for families with multiple children reading the same book together, such as those in the same Form.

Do note that some of the passages quoted here refer to a large classroom, so if you are not using this manual in the context of an entire class, we recommend taking the basic principles and finding ways to apply them in your own specific context.

Let's take a look at some practical things we can do in encouraging narration in groups:

I. Let quieter students speak first.

While the class is reading, let a child placed as far as possible from the front desks. Call to your side, one by one, the shy or backward members of the class and encourage them to tell you quietly how far they have read and what it is about. At the close of the lesson let the forward members narrate to the class. Interrupt the narration at a suitable point to allow one of the backward boys to begin. You will have decided from the private narrating, to which boys you will give these finishing touches. The amount of public narration set to the backward boys is judiciously increased until they are able to initiate a narration for others to finish. This goes on until the whole class are more or less fluent. Great care must be taken that narration does not fall to one or two bright pupils only. (Some Notes on Narration by G.F. Husband, Parents' Review Volume 35, no. 9, September 1924 Pages 610-617)

The writer of this Parents' Review article recommends the teacher to call "the shy or backward members of the class" first. Now, a disclaimer is in place: we don't want the stigma of calling certain students "backward," but reading the context of this passage, it appears that the writer is referring to those who tend to be quieter; it makes sense to give the quieter students the first chance to speak, or else they would be drowned out by the ones who are more vocal.

Then, after the quieter students, the teacher should call on the more "forward" or more vocal members. As these more vocal students are narrating, the teacher should stop it

“at a suitable point” and give those who are quieter another chance at finishing the narration.

The writer also emphasizes the importance of making sure that the narration does not “fall to one of two bright pupils only,” which is a sure tendency if the teacher is not careful!

2. Divide a large class into teams.

When children reach the middle school other types of narration may be used; they can offer headings to cover the lesson and then narrate by filling in the details under each heading or the class may be divided into small groups with a leader for each one and narrate part of or all the lesson. The responsible teacher should be keenly aware of everything that is going on. Shy children will often narrate in a group or a specially “mute” child may be given his chance alone with the mistress or a friendly class-mate. There are children and grown-ups too who do not willingly talk; often they will narrate with a paper. (Some Thoughts on Narration by Helen E. Wix (C.M.C.) Volume 68, no. 2, February, 1937, Pages 61-63)

If you are teaching a large class, it may help to divide the class into teams, with each team narrating part or all of the lesson. But an important thing to remember about using teams is that it can result in the shy or quieter children to disappear among their group members; a teacher would do well to draw these students out either on a one-on-one setting or perhaps with a partner. Alternatively, these students may also do more written than oral narrations.

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Appendix 1: English as a Second Language

In this section, we hope to talk a little bit about the fact that for most Filipinos, English may not be our first language. This can impact narrations, especially for those who are just starting in the Charlotte Mason method of homeschooling.

It can be virtually impossible for a child to narrate a story that he does not understand at all. This is one of the sections we talk about in our book, *Help! I Love CM Homeschooling, But...: A Troubleshooting Guide for a Charlotte Mason School*, and we share the content below:

On our first year of homeschooling, I was excited to read the chapter books recommended in the boxed CM-inspired curriculum I bought to my 5-year-old son. These were chapter books with maybe one or two pictures per chapter of about 8 to 10 pages. It never occurred to me that English was not our first language, so while I trudged on the reading (trudged, because I myself wasn't used to the beautiful language at that time!), my son would stare at me blankly and not be able to understand a thing! That led to my getting burned out from homeschooling within the first two months, tossing all the books over to my husband!

Thankfully, I got help in the forum of that boxed curriculum, and some moms who had more experience suggested taking a step back and reading him picture books. I had actually, not really done this because I didn't learn about the CM method until then! Apparently, the picture books would help get him familiar with the language. Sure enough, within a few months, he was able to pick back up on the first book that almost made me give up homeschooling!

We therefore recommend the following as you start homeschooling in the Charlotte Mason method:

- 1. Please take stock of where your child is with regards to his/her understanding of English.**

This is in no way an Anglo-centric view, but rather a practical view since most of the good quality literature we have access to is, in reality, written in English.

What do we mean by taking stock? Be honest with yourself and evaluate just how much English your child can understand.

If you actually speak English in the home, that means he may be able to understand basic English. The language in the high quality literature may still be initially a bit out of reach, but slowly your child's vocabulary will be able to expand to accommodate this type of reading.

2. Make adjustments as necessary, but do NOT translate everything.

In our case, when I realized that my son could not understand the chapter books without picture clues, we spent a few months going back to reading picture books. I say going "back" simply because picture books are usually intended for the preschool years, but in our case, it wasn't going "back" because he simply had never done much of it before! But I did observe that a healthy diet of picture books helped him learn the language by context.

3. Check for comprehension initially allowing narration in your child's mother tongue.

If English is not your child's mother tongue, you should actually think of English as a foreign language! Having that mindset will help you offer more allowances for your child's progress and appreciate his efforts more.

Normally, I recommend parents whose child's mother tongue is not English to start narrating in the mother tongue. This can help you gauge their comprehension, and also lets them be comfortable in expressing themselves as they practice narration.

4. Slowly move your child towards practicing narrating in English.

Eventually, as your child grows in his grasp of English, you can start slowly transitioning him to narrate in English. (Then, mentally congratulate yourself because that means your child is actually starting to narrate in a foreign language!)

5. Be patient with grammatical errors, especially in the beginning stages.

Even if you train your child to speak English in the home, unless you are a native English speaker who is a stickler for grammar, you cannot expect perfect grammatical construction as your child starts to narrate. We encourage you to be patient with such

errors, and not to focus on these during narrations. There is a time to correct grammar, usually starting in Form 2 and in formal grammar lessons, not during narration.

SAMPLE

Appendix 2: Narration and the Neurodivergent Child

Charlotte Mason heartily advocated “a liberal education for all,” having tested her principles with children from all walks of life. Her first principle, “A child is born a person,” and her corresponding findings on the power of the child’s mind in assimilating the knowledge it requires attests to her belief in the intellectual capacity of every child, regardless of neurotype.

With that said, in recent years, more research has been done in the area of neurodivergence, with most of the information not having been available in Miss Mason’s time. As such, when you look through her writings, you will hardly be able to find specific advice on how to educate the neurodivergent child. But as we look at her writings, we can see that she is a strong advocate of embracing and appreciating each child’s uniqueness. That means that we can confidently say that understanding and embracing our neurodivergent child’s unique brain wiring is in line with her principles.

In this section, we hope to share on a little bit of some of our own research, findings, and experiences with applying Charlotte Mason narration to a child with different neurodivergent conditions.

Some of the more common diagnoses include: Attention Deficit Hyperactivity Disorder (ADHD), dyslexia, dysgraphia, Autism Spectrum Disorder (ASD), and Sensory Processing Disorder (SPD). These may or may not co-occur with different levels of speech and other developmental delays, which may or may not directly affect the child’s ability to express narration.

We will attempt to analyze some of the more common symptoms associated with each condition (and/or co-occurring ones) and see what kind of accommodations we may need to make related to the Charlotte Mason homeschool requirement of narration. But it’s also important to understand that neurodivergence happens in a spectrum, and not everyone diagnosed with the same condition will exhibit the exact same range of symptoms. This means that while we try to provide suggested accommodations for most of the common symptoms, your child may or may not need that accommodation.

Please note that this is not an extensive list, but is meant to give you a starting point to consider. We would highly recommend you to consult your neurodivergent-affirming occupational therapist for a more detailed program if you feel that your child needs it.

Meanwhile, if you would like a bit of support and understanding about the emotional highs and lows related to parenting a neurodivergent child, we highly recommend you to check out the following resources:

- *Kakaiba: A Poetry-Reflection Book on Neurodivergent Children*, our very own e-book available as a PDF for purchase or for a FREE SAMPLE excerpt download on CharlotteMasonPhilippines.Com/Shop
- NeurodivergenceHelp.Com, a website dedicated to helping you explore, engage, and embrace the gift of neurodivergence in your family.

Going back to the topic of Charlotte Mason narration, the next pages show tables where we outline the different neurodivergent conditions, their symptoms, the possible effects on narration, and recommended accommodations you can make.

SAMPLE

Dyslexia Symptoms and Accommodation

Dyslexia Symptoms	Possible effect on narration	Accommodation
<i>Difficulty reading at grade level</i>	<i>Struggle to understand longer texts</i>	<i>Possibly use more audiobooks</i>
<i>Challenge with short-term memory</i>	<i>Difficulty with narrating chronologically</i>	<i>Using numbered comic narrations may help them get their thoughts in order before they draw them.</i>
	<i>Possible missing out on details</i>	<i>Parent needs to understand this and not scold the child for not remembering details.</i>
<i>Struggle with naming words</i>	<i>They may not be able to remember names of persons and places correctly</i>	<i>Parent needs to understand this and not scold the child for not remembering. Instead, it may help to write some of the names on a board or index cards that the child can refer to.</i>

SAMPLE CUTS OFF HERE

SAMPLE CONTINUES HERE

Appendix 3: Actual Sample Narrations from Filipino Students

Book: *The Cricket in Times Square* Chapter 14

Read aloud by mom

Orally narrated by a Grade 1 student, transcribed by mom.

Chester was not happy and he did not feel like playing.

Tucker Mouse said, "Uh-oh."

Chester said, "I'm going home to my old home."

And they partied again in the house of Tucker Mouse. Then they played the radio.

Chester said, "I'm gonna go away from New York." Tucker Mouse said, "What about Mario?" And Chester played a song for the last time

Book: *Mr. Popper's Penguins* Chapter 1 (Review from last reading)

Read aloud by mom

Orally narrated by a Grade 1 student, transcribed by mom:

Mr Popper's is a painter. He cleans the bathroom and paints many homes. He wanted to go to the North Pole and find Penguins.

SAMPLE ENDS HERE

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the first to know our latest updates!

ABOUT THE AUTHOR

Based in Iloilo City, Yen Cabag is a homeschooling mom, writer, entrepreneur, and Charlotte Mason coach, trainer, and advocate, who loves reading, storytelling, and creating just about anything—from kitchen concoctions to stories, articles, songs, curriculum, and crochet pieces!

Growing up, her daily diet included a dose of Sweet Valley Twins, Sweet Valley Kids, and Sweet Valley High, only falling in love with classic books when she started learning and applying the Charlotte Mason philosophy in their homeschool and family life. Since then, her husband Mark has also jumped on the bandwagon, devouring books left and right, despite not having enjoyed it in his younger years. (Score for living books!)

Yen's favorite me-time activity is digging for treasure in one of the many branches of Booksale, while the family also loves hiking/camping up in their mountain home.

Yen and Mark are also champions for fostering and adoption, with two of their three boys coming into the family through this beautiful gift.

Yen graduated magna cum laude for B.S. in Business Administration from the University of the Philippines in the Visayas, and went on to become a licensed teacher. She has also taken up units in Master's in School Management.

Are you interested in applying the Charlotte Mason philosophy to your homeschool, but don't have the first clue how to teach your child to narrate? heard you!

The Doors to Discovery: Charlotte Mason Beginning Narration is our launch-pad for a lifetime of enjoying learning through narration, where you can:

- Take the guesswork out of what Charlotte Mason says about narration;
- Get started with a suggested list of practical tips on how to teach your child to narrate;
- Save time and energy instead of needing to research or doing narration in groups;
- Get an overview of how neurodivergent diagnoses affect a child's narration, with suggestions for how to accommodate for it;
- See examples of actual oral, drawn, and written narration by Filipino Charlotte Mason homeschooled students;
- Find ideas for creative ways of doing narration that you can apply easily;
- Go deeper as needed;
- Re-use the resource over and over again for several children or over several years;
- and many more!



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