





| Date:   | Day 1   | Day 2                     | Day 3                           | Day 4  | Day 5  |
|---|---|---------------------------|---------------------------------|--|--|
| <b>Bible/Apologetics: See Study Guide <sup>N</sup> 1</b>  |   |                           |                                 |  |  |
| <b>Special</b>  | <b>Day 1:</b> Read the <b>Bible/Apologetics—Introduction</b> notes in Section One of this guide. Please make sure your mom or dad reads it too. |                           |                                 |  |  |
| <b>Westminster Shorter Catechism</b>                      | Read Question 1, plus answer all the questions (#1–15)  |                           |                                 | Read Question 2, plus answer all the questions (#1–15)     |  |
| <b>More Than a Carpenter</b>                              | <b>Day 1–Day 5:</b> chap. 1 and chap. 2   |                           |                                 |  |  |
| <b>Adventuring Through the Bible</b>                      | chap. 47  | chap. 48                  | chap. 49                        | chap. 50   | chap. 51   |
| <b>Memorization</b> <sup>N</sup> 2                        | Matthew 1:21  |                           | Mark 10:45                      |  | Luke 19:10   |
| <b>History and Biographies<sup>1</sup></b>                |   |                           |                                 |  |  |
| <b>Special</b>  | <b>Day 1:</b> Parents and Students: Read the <b>History and Biographies—Introduction</b> notes in Section One of this guide.                    |                           |                                 |  |  |
| <b>The Story of Christianity</b>                          | pp. 7–11  | pp. 12–19                 | pp. 20–23                       | pp. 24–29  | pp. 30–35<br>  |
| <b>The 100 Most Important Events in Christian History</b> |   |                           |                                 |  | pp. 15–17<br>Titus   |
| <b>From Jerusalem to Irian Jaya</b>                       |   |                           |                                 |  | pp. 26–30<br>Paul  |
| <b>How to Read Church History, Volume 1</b>               | <b>Optional:</b> chap. 1  |                           |                                 |  |  |
| <b>Current Events</b>                                     | Parents and Students: please read the notes for <b>Current Events</b> in Section One of this guide.   |                           |                                 |  |  |
| <b>Literature<sup>1</sup></b>                             |   |                           |                                 |  |  |
| <b>Till We Have Faces</b>                                 | Part I, chaps. 1–5  | Part I, chaps. 6–9        | Part I, chaps. 10–13            | Part I, chaps. 14–17                                       | Part I, chaps. 18–21   |
| <b>A Child's Anthology of Poetry</b>                      | "Hiding" p. 3   | "The Creation" p. 5       | "Life Doesn't Frighten Me" p. 6 | "Song for a Young ..." p. 8<br>"Song for the Sun ..." p. 9 | "A Visit From Mr. Fox" p. 10   |
| <b>Language Arts</b>                                      |   |                           |                                 |  |  |
| <b>Creative Expression</b> <sup>N</sup> 3                 | A Short Story of Mythical Proportions <sup>N</sup>  |                           |                                 |  |  |
| <b>Optional: Vocabulary from Classical Roots A</b>        | pp. v–viii  | Lesson 1; study Key Words | Exercise 1A                     | Exercise 1B  | Exercise 1C  |
| <b>Optional: Wordly Wise 3000 Book 9</b>                  | Exercise 1A   |                           | Exercise 1B                     |  | Exercise 1C  |
| <b>Other Notes</b>  |   |                           |                                 |  |  |
|   |   |                           |                                 |  |  |

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1. Study Guide: Additional instructional information for each book is located in the corresponding subject's Study Guide: Bible/Apologetics, History and Biographies, and Literature Study Guide sections are ordered alphabetically by book title.
2. The <sup>N</sup> symbol means there is a note for this book in the notes section immediately following the schedule page.
3. Please look for your Creative Expression assignment in the Notes section immediately following the schedule page.

**Key:**  Check off when complete    <sup>N</sup> See Notes following Schedule     Map Assignment     Timeline Suggestion

## Week 1—Notes

### Memorization

As stated in the Introduction, during this year's study you will have the opportunity to memorize and quote various texts of Scripture. The memory verses are taken from the Bible reading list for each week, and more often than not, are key verses in the portion of the New Testament you will read for the week (the assignments for Week 1 and Week 36 have three memory verses, but all the other weekly assignments have only one memory verse).

You will be assigned to quote your memory verses aloud at the end of Weeks 12, 24, and 36. Preparation for these quoting assignments will enable you to commit to memory some important biblical passages, and quoting the passages aloud will enable you to practice some public speaking skills.

### Current Events

We believe students need to learn that world affairs—matters of social, political, economic, and cultural concern—are appropriate for their interest: they should be informed about these matters, and they ought to be forming biblically-appropriate opinions about them. As citizens of God's Kingdom, we are called upon to be gracious (and, therefore, informed) ambassadors to the peoples and kingdoms of this world.

The "textbook" for your study of current events should be articles found in current newspapers and magazines (see Section Three: Appendix 1). We believe you should be able to make three verbal reports per week on some matter of significant local, regional, national, or international concern that you have read about that week. You should recount the details of the story and understand what the authors are talking about. But you should also be able to state who the protagonists are and *what makes each matter significant*: why we should care. What are the potential effects of the matter turning out one way or another? What are the two (or more) sides arguing about (issues as well as side issues)?

We believe you should be able to add a statement about your own position on the issues of the day (how you would like to see the matter turn out) and you should be able to explain why you believe and feel as you do.

### Literature/Creative Expression

Please read the Literary Analysis Overview, located in Section Three: Appendices, before you read this week's Creative Expression assignment or start *Pictures of Hollis Woods*. **Note to Parent or Student:** Because the Creative Expression assignments are tied closely to the books you will be reading, each week's Creative Expression assignment can be found directly behind the Schedule Pages in the week it is assigned.

For clarity and ease of use, Sonlight calls all writing

assignments "Creative Expression." The actual assignments, however, encompass a wide variety of writing tasks, styles, and skills. For example, you will encounter traditional composition practice (formal essays, informal thank-you notes), research, poetry, book reports, analysis, and fun creative writing assignments. We believe that the breadth and variety of Creative Expression assignments will improve your writing—and that you'll have a lot of fun in the process.

### Creative Expression

#### Day 1: A Short Story of Mythical Proportions

Your assignment this week is to use *Till We Have Faces* as inspiration to write your own short story based upon a Greek myth or, if you prefer, a favorite fairy tale. You can retell the story (as C. S. Lewis did in *Till We Have Faces*) or expand upon it in a new and interesting way. You should also include a moral theme or Christian angle as C. S. Lewis did.

If you want or need to, do a little research on Greek myths. You'll be surprised by the number of myths that you're already familiar with. In fact, as you think about what myth or fairy tale to use, evaluate the possibilities critically.

Is there something about a particular myth or fairy tale that you disagree with? Is there something that jumps out at you as being particularly inconsistent with modern-day Christianity? Or maybe something will strike you as being remarkably similar to beliefs today. It is our goal that this thought process would not only help you to choose a myth or fairy tale as inspiration, but also to develop an interesting angle or theme to guide your story.

If you're wondering how long exactly a short story is, that will depend upon several things: the myth or fairy tale you choose, what you want to say in your version, how inspired you are, etc. By this point in your studies, we expect that technical issues, like formatting, length, etc., will naturally resolve themselves as you get caught up in the creativity and excitement inherent in the writing process.

Enjoy the freedom we've given you with this assignment. You never know when your unique vision of an old classic will inspire you to become the next C. S. Lewis! ■

# The Westminster Shorter Catechism

## Question 1

1. What is meant by the word “chief” in the Catechism? ➔ *man’s one thought and desire is to serve God and take delight in Him*
2. What is meant by the word “end” in the Catechism? ➔ *goals, aims, purposes*
3. What is meant by the word “glorify”? ➔ *to reflect God’s glory*
4. Why is man’s chief end what the Catechism says that it is? ➔ *the Word of God declares it: 1 Corinthians 10:31; Revelation 4:11; Psalm 73:25, 26*
5. Man, as originally created, was \_\_\_\_\_ centered. ➔ *GOD*
6. Man, as he became by sin, \_\_\_\_\_ centered. ➔ *self*
7. What do we mean by saying that the true Christian life is God-centered? ➔ *only the person who truly believes in the Lord Jesus Christ can glorify God and enjoy Him forever*
8. What would some people put in the center of figure 1.2 rather than the word “self”? ➔ *the good of man*
9. Why is this really just as bad? ➔ *it is not God-centered; it is man-centered*
10. What does “glorify God” not mean? ➔ *to make God glorious*
11. What is the difference between the way in which the heavens glorify God, and the way in which man ought to glorify God? ➔ *the heavens cannot help but declare the glory of God; man is given the wonderful privilege of doing it because we want to do it*
12. Do the wicked glorify God? Explain. ➔ *yes, he still remains subject to God; God’s wrath and justice can be seen and honored*
13. Is it proper for a Christian to have other “ends” besides the end of glorifying God? ➔ *no, the Christian glorifies God at all times and in all activities to do that which is pleasing in God’s sight*
14. What departments of life ought to serve the glory of God? ➔ *the true Christian life cannot be divided up into various departments or compartments separated the one from another. All departments of life ought to serve the glory of God*
15. Which is more to the glory of God: a person who preaches, or a man who works in a factory? Explain. ➔ *faithful work, and wholesome recreation, are just as much a part of glorifying God as the worship of God on the Sabbath, or witnessing to an unbeliever*

## Question 2

1. What is meant by the word “contained” in the Catechism? ➔ *the very words in the Bible are from God*
2. What is meant by the word “scriptures”? ➔ *special revelation, the Word of God*
3. What is meant by the word “rule”? ➔ *that which teaches men what they must believe (in order to be saved from sin) and do (in order to serve God once more)*
4. Are the educated and intelligent more certain to know God’s truth than the uneducated and simple? Why? ➔ *no, some of the most intelligent and best-educated people lack true wisdom; true wisdom can be given to any man regardless of his education*
5. Was man’s knowledge originally supposed to come from nature alone? ➔ *no, nature only taught man that there is a God; the Bible was given to show man how to learn about God*
6. What are the two sources of “truth”? ➔ *natural revelation and Special revelation*
7. What is the principle of the so-called “scientific method”? ➔ *the “trial and error” method of discovering truth*
8. What does natural revelation alone (by itself) now do for all men? ➔ *it reveals God and leaves man without excuse*
9. What does *Liberalism* mean when it says the Bible “contains” the Word of God? ➔ *some parts of the Bible are the Word of God, and that other parts are the word of man; they can decide for themselves which part is true and which part is false*
10. What does *Neo-orthodoxy* mean by saying this? ➔ *new Modernism; the whole Bible is the fallible word of man; God somehow uses these words so that through them man receives (in his own mind) the true word of God; one part may “speak” to one man and another part “speaks” to another man*
11. What does *Reformed Christianity* mean by saying this? ➔ *they believe that the whole Bible (every single word) is the truth of God*
12. What do you mean by saying the Bible is *infallible*? ➔ *everything that the Bible says is true*
13. What do we mean by saying it is clear? Who (for example) denies this? ➔ *the scriptures were written so that ordinary people and even children could understand*

14. What do we mean by saying it is *sufficient*? Who denies this? ➔ *we do not need something else in addition to the Bible in order to know what we need to know; many false religions deny this; they say we need tradition, the findings of science and other books*
15. If the Bible is what we say it is, why do we have the Catechisms? ➔ *the Catechisms are convenient summaries of the teaching of the Bible*

### Question 3

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1. What is meant by the word “principally” in the Catechism? ➔ *the Bible was given to teach us “what man is to believe concerning God, and what duty God requires of man”*
2. Are there things we cannot learn from the Bible? Give an example. ➔ *there are many things that we cannot learn from the Bible; examples: complete history of the human race; technical information needed in the various sciences; all the information we might wish about Jesus*
3. Name a subject about which the Bible says nothing whatsoever. ➔ *the Bible has something to say about everything*
4. How much of the world does the man in figure 3.1 really understand correctly? Why? ➔ *Fig. 3.1 man is in darkness and does not understand the world at all*
5. Why does the man in figure 3.2 understand the world in a true sense? ➔ *the man in Fig. 3.2 has the light of God’s word and is able to understand his place in the world*
6. Explain these words from the Bible: “in thy light shall we see light.” ➔ *the Holy Spirit has regenerated the heart so that God’s Word is received and believed*
7. What are the two basic parts of the Catechism? Why? ➔ *what the Bible teaches us to believe concerning God; the duty that God requires of man*
8. Upon what does the Catechism place first emphasis? Why? ➔ *what we are to believe; you cannot live a right life with a wrong faith*
9. Is true faith enough? Explain. ➔ *no, we also need right practice*
10. Would it be wrong if the Catechism treated the law before faith? Why? ➔ *yes, it might be assumed that Christ is less important than the law; careless readers could imagine that salvation comes by our doing what the law commands; the impression might be created that we do not need the law of God after we believe in Christ*
11. What are some of the reasons in favor of treating faith before law? ➔ *we cannot live a right life without faith; faith will help us do what God commands*

12. What is the most important truth that we can learn from this Catechism question? ➔ *true Christianity is never faith without works*

### Question 4

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1. What is the meaning of the word “spirit”? ➔ *it is the thinking and knowing part of a man. Non-material: it cannot be seen or felt, or weighed, or measured; hard to be precise*
2. Define: infinite, eternal, and unchangeable. ➔ **infinite:** *endless; eternal:* *everlasting; unchangeable:* *never changes*
3. Why can’t we say that God is spirit? ➔ *God is not the only spirit and to say He is spirit is not to distinguish Him from other spirits*
4. Are there other spirits besides God? Explain. ➔ *yes, one example is angels who are “ministering spirits”*
5. To what might we liken a spirit? ➔ *the thoughts of a man*
6. What does this Catechism answer teach us to deny as respects God? ➔ *that God has any material substance*
7. What are the two kinds of attributes belonging to God? ➔ *incommunicable and communicable*
8. Give a brief definition of each. ➔ **incommunicable:** *attributes only God possesses; communicable:* *attributes man also possesses*
9. Are the communicable attributes the same in man as in God? Explain. ➔ *no, God has all these in a far higher sense than man ever can*
10. What does the Bible mean when it speaks of God as having hands, feet, etc? ➔ *some of the scripture texts, which speak of God in such a way, are simply meant to express in human terms what we could hardly understand in any other way; also, Christ manifested Himself by taking on human form (preludes to His future manifestation) in the Old Testament*
11. What does the Bible mean when it speaks of God repenting? ➔ *God is always holy, and always has anger against sin; when man changes, God will use the correct manner in dealing with him; God does not change His mind*
12. Be ready to discuss figure 4.1 in this lesson, showing how it illustrates the teaching of the Catechism.

### Questions 5–6

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1. State the three essential truths that make up the doctrine of the Trinity. ➔ *there is one God; the Father is God, the Son is God, and the Holy Spirit is God; each of these persons is distinct from the others*
2. What does “Godhead” mean? ➔ *the unity and plurality of God (Trinity)*

| Date:   | Day 1 <small>86</small>  | Day 2 <small>87</small> | Day 3 <small>88</small>                              | Day 4 <small>89</small>                               | Day 5 <small>90</small>      |
|---|--|-------------------------|--|---|------------------------------|
| <b>Bible/Apologetics</b>                                  |  |                         |  |   |                              |
| <i>Westminster Shorter Catechism</i>                      | Question 37, plus answer questions #1–7 and 10–14  |                         |  | Question 38, plus answer all the questions (#1–14)    |                              |
| <i>What if Jesus Had Never Been Born?</i>                 | pp. 149–153  | pp. 153–156             | pp. 157–160  | pp. 160–164   | pp. 164–167                  |
| <b>Bible Reading</b>                                      | 1 Corinthians 11   | 1 Corinthians 12        | 1 Corinthians 13                                     | 1 Corinthians 14                                      | 1 Corinthians 15             |
| <b>Memorization</b>                                       | 1 Corinthians 13:13  |                         |  |   |                              |
| <b>History and Biographies</b>                            |  |                         |  |   |                              |
| <i>The Story of Christianity</i>                          | pp. 172–175  | pp. 176–177             | pp. 178–180<br>🕒☐                                    | pp. 180–181   | pp. 182–183<br>🕒☐            |
| <i>The 100 Most Important Events in Christian History</i> |  |                         | pp. 142–144<br>Wilberforce;<br>157–159 Keble<br>🕒☐🌐☐ | pp. 162–164<br>Kierkegaard;<br>138–140 Raikes<br>🕒☐🌐☐ | pp. 140–142<br>Carey         |
| <i>From Jerusalem to Irian Jaya</i>                       | pp. 114–120<br>The Great Century   |                         |  |   | pp. 121–122<br>Carey<br>🕒☐🌐☐ |
| <i>How to Read Church History, Volume 2</i>               | <b>Optional: Day 1–Day 5:</b> Read chap. 13, pp. 54–63. See <i>Notes</i> about the United States’ British Protestantism. Also see <i>Notes</i> for Vocabulary and Questions. |                         |  |   |                              |
| <b>Current Events</b>                                     | <b>Day 1–Day 5:</b> Same instructions.   |                         |  |   |                              |
| <b>Literature</b>   |  |                         |  |   |                              |
| <i>Treasure Island</i>                                    | chaps. 22–27   | chaps. 28–34            |  |   |                              |
| <i>Oliver Twist</i>                                       |  |                         | p. liii & chaps. 1–3                                 | chaps. 4–6  | chaps. 7–8                   |
| <i>A Child’s Anthology of Poetry</i>                      | “The Idea of Ancestry” p. 148  | “Snake” p. 150          | “The Owl and the Pussycat” p. 153                    | “Viewing the Waterfall at Mount Lu” p. 154            | “The Children’s Hour” p. 155 |
| <b>Language Arts</b>                                      |  |                         |  |   |                              |
| <b>Creative Expression</b>                                | Character Sketch<br>📖  |                         |  |   |                              |
| <b>Optional: Analogies 2</b>                              |  |                         | Unit F, p. 30<br>(answers p. 51)                     |   |                              |
| <b>Optional: Wordly Wise 3000 Book 9</b>                  | Exercise 10E   |                         | Exercise 11A   |   | Exercise 11B                 |
| <b>Other Notes</b>  |  |                         |  |   |                              |
|   |  |                         |  |   |                              |

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**Key:** ☐ Check off when complete    📖 See Notes following Schedule    🌐 Map Assignment    🕒 Timeline Suggestion

### Creative Expression

#### Day 1: Character Sketch

Robert Louis Stevenson is famous for his memorable characters. But have you ever wondered what makes his characters so unforgettable? Your assignment this week is to write a character sketch based upon one of your favorite characters from *Treasure Island*.

Your first task is to choose a character. Which character did you identify with most? Which one sticks in your mind even after you've finished the book? Who can you still see clearly in your mind's eye?

Once you have settled on a character, analyze him! Focus on why that character is so memorable. What about him sticks in your memory? As you ponder these things, consider what lessons from Stevenson's writing you can transfer to your own writing.

When you have completed your character analysis, it's time to write your own character sketch. Your goal is to imitate Stevenson and use words to paint a full, multifaceted picture of your chosen character. Through description, explain to the reader why he is so fascinating.

Feel free to use some of Stevenson's own words as part of your description. Also use the character's own words and actions to illustrate the points you want to make about him. You may also want to consider how other characters view your chosen character. Would other characters agree with your assessment? Use their words and actions as support for or as a contrast to your analysis.

Confused about what "type" of paper to write? Let your character decide for you! Is he the autobiographical type? Or would your chosen character prefer to be part of an exciting narrative that slowly unravels to reveal the fullness of his personality? You be the judge. You have ample room for creativity here. ■

# Oliver Twist

## Overview

Oliver Twist, born an orphan, suffers deprivations for the first decade of his life: too little to eat, scanty clothing, physical abuse, and, worst of all, no loving kindness. After a short stint working for an undertaker, he runs away to London where a young pickpocket immediately befriends him and introduces him to his gang. After weeks of training, Oliver witnesses the young man rob an old man, who mistakenly accuses Oliver. Thankfully a kind bookstore owner reveals Oliver's innocence, and the old man takes Oliver home. The gang, however, wants Oliver back, so they kidnap him back to a life of crime. The leader of the gang forces Oliver to break into a house, but the inhabitants wake and shoot Oliver. The gang leader flees, but Oliver lies on the ground overnight until, ill and bleeding, he returns to the very house he sought to rob. The good ladies there take him in and love him. The gang leader tries to steal Oliver again, then kills an informer, arouses the anger of all of London, and dies. The others in the gang get their just desserts, while Oliver discovers his parentage and goes to live permanently with the kind old man.

## Setting

*Oliver Twist* takes place during the 1830s in London, England and surrounding areas. As you read, consider whether you would have wanted to live during this era.

## Chapters XX–XXII

Halliford

Shepperton

Chertsey

## Chapters XXVIII–XXXI

Kingston

## Chapters XXXII–XXXIII

West Indies

## Characters

1. Unlike most of the books you have read so far, the protagonist and title character, Oliver Twist, is a flat character. Throughout the book, he speaks perfectly (with no schooling), has a strong moral compass, has an angelic face, and does no wrong. As you read, you will meet many other characters. Evaluate each. Are there any round characters? Who is Oliver's antagonist?

## Point of View

2. Oliver's story is told from the third person omniscient point of view. What are the advantages, in this book, for this point of view?

## Conflict

While there is a lot of interpersonal conflict in the story, these obvious conflicts only serve to highlight the true conflict at the heart of the story: Oliver's struggle against society as he attempts to overcome his low social status.

## Theme

*Oliver Twist* features several intertwined themes, including poverty, the failure of government charity systems, the foolishness of individualism, and the idealization of the countryside compared to the evil of the city. As you read, mark passages that demonstrate these themes particularly well.

## Preface & Chapters I–III

### Cultural Literacy

**Workhouse:** a poorhouse where able-bodied poor are compelled to labor.

**Flock mattress:** mattress stuffed with rags or wool-refuse.

**Beadle:** a minor official of a parish with a range of duties, but by the nineteenth century mostly to do with supervising paupers and maintaining public order.

**Daffy:** a widely used tonic, named after its inventor.

**Half-baptized:** baptized privately and without full rites, a measure only taken when there is a fear that the newborn child might die before a proper baptism could be arranged.

**Doctors' Commons:** the only court through which divorce could be gained.

**Copper:** a large copper vessel in a brick or stone structure, under which a fire could be lit.

**Porringer:** a small bowl.

**Per diem:** Latin for 'each day'.

**Commons:** staple food, shared with others.

**Parochial:** of, relating to, supported by, or located in a parish.

**Oakum:** loose hemp or jute fiber obtained by unravelling old ropes. Picking oakum was a horrible job that was assigned to felons in prison.

**Parish:** a local church community; a political subdivision of a British county, usually corresponding in boundaries to an original ecclesiastical parish. A parish surgeon was someone who attended to the workhouse inmates for an agreed fee.

**Stoves:** iron stoves replaced open fireplaces with chimneys during the nineteenth century. Gamfield probably means that Oliver is small enough to fit up a narrow chimney or flue to clean it.

**Powdered heads:** the use of once fashionable hair powder was declining in the early nineteenth century. This reference indicates that these gentlemen are not only old, but also old fashioned.

**Snuff:** ground tobacco which is taken by sniffing up the nose.

## Vocabulary Development

... **extant** in the literature of any age or country ... (*still in existence; not destroyed, lost, or extinct*)

... and **indubitably** have been killed in no time ... (*unquestionable; without a doubt*)

... very useful **appendage**, a voice, for a much longer ... (*a part or organ, such as an arm, leg, tail, or fin, that is joined to the axis or trunk of a body. In this case, something that issues forth from the body. The voice reaches out, so to speak, to grab the attention of others*)

... be troublesome. Give it a little **gruel** if it is ... (*a version of porridge; thin, watery porridge, usually made of oatmeal or cornmeal*)

... left to the **tender mercies** of churchwardens and ... (*this phrase means that Oliver was left in the care of the churchwardens. He was at their mercy and had to depend on them to provide for him*)

... there was no female then **domiciled** in 'the house' ... (*residing, living*)

... she **appropriated** the greater part of the weekly ... (*to set apart for a specific use*)

... a very spirited and **rampacious** animal on nothing at ... (*high-spirited, wild*)

... But these **impertinences** were speedily checked by ... (*something that is either irrelevant or bold and of poor manners*)

... Besides, the **board** made periodical pilgrimages to ... (*the body charged with administering poor relief*)

... unexpectedly startled by the **appartition** of Mr. ... (*a ghostly figure; a specter; a sudden or unusual sight*)

... a fat man, and a **choleric**; so, instead of responding ... (*easily angered; bad-tempered*)

... a kick which could have **emanated** from no leg but a ... (*to come or send forth, as from a source*)

... as I may say, a parochial delegate, and a **stipendiary** ... (*one who receives a fixed and regular payment, such as a salary for services rendered or an allowance*)

... placed a seat for him; and **officially** deposited his ... (*informally; unofficially*)

... a brick-and-mortar **elysium**, where it was all play and ... (*a place or condition of ideal happiness*)

... in sucking their fingers most **assiduously**, with the ... (*unceasing; persistent*)

... at last they got so **voracious** and wild with hunger ... (*ravenous; eager to consume great amounts of food*)

... somewhat alarmed at his own **temerity**: 'Please, sir, I ... (*fearless daring*)

... Nobody **controverted** the prophetic gentleman's ... (*to raise arguments against; voice opposition to*)

... a place, which would not have been a **sinecure** ... (*a position or office that requires little or no work but provides a salary*)

... to perform his **ablutions** every morning under ... (*a washing or cleansing of the body, especially as part of a religious rite*)

... affairs were in this **auspicious** and comfortable state ... (*marked by success; prosperous; attended by favorable circumstances*)

... his ways and means of paying certain **arrears** of rent ... (*an unpaid, overdue debt or an unfulfilled obligation*)

... most **sanguine** estimate of his finances could not ... (*cheerfully confident; optimistic*)

... he was alternately **cudgelling** his brains and his ... (*to beat or strike with or as if with a stick or club*)

... growled a fierce **imprecation** on the donkey generally ... (*a curse; a slanderous accusation*)

... and, as to the boy with which it was **encumbered** ... (*to burden with legal or financial obligations*)

... Oliver Twist and his **indentures** were to be conveyed ... (*a contract binding apprentice and master; a legal document which required formal conveyance before a magistrate*)

... before the **magistrate**, for signature and approval ... (*a public official authorized to decide questions brought before a court of justice*)

... Oliver roused himself, and made his best **obeisance** ... (*bending the head or body or knee as a sign of reverence or submission or shame*)

## Questions and Comments

3. The elderly lady in charge of the branch-workhouse "was a woman of wisdom and experience; she knew what was good for children; and she had a very accurate perception of what was good for herself." What do you think? Was she really wise? Did she truly act in the best interest of the children? Is the narrator speaking honestly or satirically? (Satire is a literary device that uses humor, irony, exaggeration, or ridicule to expose and criticize people's stupidity or vices, particularly in the context of contemporary politics, in order to either provoke or prevent a desired change.)

4. Oliver is told that he should pray every night “like a Christian” for the people that feed and take care of him. Why doesn’t he? ➔ *no one had taught him*
5. What does this say about those in charge? ➔ *they were not fulfilling their own Christian duty to teach the children about Jesus*

**Note:** In Dickens’ time, the poor were not supposed to enjoy their state, and people wanted to reduce the increasing cost of the Poor Relief system. The question set forth is: “How can provision be made most cost-effectively for those who cannot or will not provide for themselves? What ought the relative comfort to be of the struggling but independent labourer and the dependent pauper?” Dickens shows how the answers to these questions affect a child, and Oliver Twist’s famous statement, “Please, sir, I want some more” remains more forceful than questions of cost and duty.

6. The first three chapters offer an accusation but not a solution to the problem described above. How could those in charge improve the Poor Relief system of Oliver’s time? How does your country deal with the poor? What changes would you make to the welfare system?
7. Does the fact that any money you suggest spending to help the poor comes out of your pocket in the form of taxes influence you? Should it?
8. Can you identify the satirical passage in Chapter III? ➔ *the passage that begins “Let it not be supposed by the enemies of ‘the system,’ that, during the period of his solitary incarceration, Oliver was denied the benefit of exercise, the pleasure of society, or the advantages of religious consolation.”*

## Chapters IV–VI

### Cultural Literacy

**Birmingham:** major manufacturing city in the English midlands, specializing in small metalwork of all kinds. The city was connected to the rest of the country by such an extensive network of canals that it was, and is, Birmingham’s boast that it has more canals than Venice.

**Relieving officer:** an official, appointed by the board, charged with administering poor relief.

**Political economy:** a way of understanding Man’s behavior as an economic and political animal. See notes in the back of the book for complete explanation.

**Poor’s rates:** taxes on property, levied locally for the support of the poor.

**Drab plush:** undyed cloth with a velvety nap.

**Bridewell:** historically specific name which by the nineteenth century had become the generic term for any local prison.

**Day-book:** account book recording each day’s transactions.

**Coffin-plates:** metal name-plates for coffin lids.

**Charity-boy:** a pupil at a school supported by charity.

**Yellow smalls:** yellow shorts.

**Antimonial:** a medicine containing antimony, an alloy, and that it was used as an emetic (to induce vomiting). Bumble is heightening the effect of his coarser word, ‘sickening’.

**Leathers:** leather breeches, a distinctive form of charity-school clothing.

**Kennel:** open drainage gutter.

**Surplice:** a loose-fitting, white ecclesiastical gown with wide sleeves, worn over a cassock.

**Hat-band:** funeral dress: long bands of black crape or silk hanging from one’s hat at the back.

**Muffin-cap:** a flat woollen cap worn by charity-school boys.

**Blacking-bottle:** small bottle containing a cleaning agent.

### Vocabulary Development

... was in general rather given to professional **jocosity** ... (*joking; humorous; merry*)

... who is at present a deadweight; a **millstone**, as I may ... (*Bumble could hardly have chosen a less appropriate image. Read Matthew 18:6*)

... he **evinced** so little emotion, that they, by common ... (*to show or demonstrate clearly; manifest*)

... to the coal-cellar, and **denominated** ‘the kitchen:’ ... (*to give a name to; designate*)

... wherein sat a **slatternly** girl, in shoes down at heel ... (*a dirty, untidy woman*)

... witnessed the horrible **avidity** with which Oliver tore ... (*ardent desire or craving; eagerness*)

... and with fearful **auguries** of his future appetite ... (*a sign of something coming; an omen; an inspired guess or presentiment*)

... a wooden leg, and a **diurnal** pension of twopence ... (*relating to or occurring in a 24-hour period; daily*)

... with the **ignominious epithets** of ‘leathers,’ ‘charity,’ ... (**ignominious:** *degrading; debasing; epithets:* *a term used as a descriptive substitute for the name or title of a person; a term used to characterize a person or thing. Ignominious and epithets together mean a degrading title or name.*)

... pocket-book: which, like himself, was very **corpulent** ... (*excessively fat*)

... Noah attempted to be more **facetious** still; and in this ... (*tongue-in-cheek; playfully jocular*)

## Questions and Comments

- Mr. Bumble claims that Oliver is “a deadweight; a millstone, as I may say; round the parochial throat.” Yet he also received “the parochial seal—the Good Samaritan healing the sick and bruised man.” What is wrong with this picture? ➔ *if a man makes a child stumble, he would be better off putting a millstone around his neck and drowning himself—the child is not the millstone that brings the parish down; man’s sins bring the parish down; Mr. Bumble wore the Good Samaritan seal for the first time at an inquest for a man who froze to death in the street—no one cared for the helpless man, yet Mr. Bumble thinks he is the modern equivalent—so blind!*
- Dickens remarks “what a beautiful thing human nature sometimes is; and how impartially the same amiable qualities are developed in the finest lord and the dirtiest charity-boy.” What does he mean? ➔ *Dickens is being facetious, noting that sin exists at all levels, from Mr. Bumble down to Noah Claypole*
- Noah arouses Oliver’s ire by insulting his dead mother. What do you think of Oliver’s response? Why do you think he’s so passionate about his mother whom he never knew?

## Chapters VII–VIII

### Cultural Literacy

**Barnet:** Hertfordshire. A market and coaching town on the Great North Road between London and St. Albans.

**Beak’s order:** order from a magistrate to leave an area.

**Bob:** a nickname for one shilling.

**Magpie:** a nickname for a halfpenny.

**Islington:** a district on north London.

**Bulchers:** half-boots.

**Chandler’s:** a retail dealer in provisions and supplies; a maker and seller of candles and soap and oils and paints.

**Sobriquet:** an affectionate or humorous nickname.

**Wicket:** a little door set into a larger gate.

### Vocabulary Development

... Sowerberry returned at this  **juncture** ; and Oliver’s ... (*a point in time, especially a critical point*)

... the ground, looked  **sepulchral**  and death-like, from ... (*gruesomely indicative of death or the dead*)

... as  **roystering**  and swaggering a young gentleman ... (*to engage in boisterous merrymaking; revel noisily*)

... he was a peculiar pet and  **protégé**  of the elderly ... (*one whose welfare, training, or career is promoted by an influential person*)

... if he found the Dodger  **incorrigible** , as he more than ... (*difficult or impossible to control or manage; incapable of being corrected or reformed*)

... from where a  **balustrade**  of the old kitchen staircase ... (*a rail and the row of posts that support it; a railing at the side of a staircase or balcony to prevent people from falling*)

## Questions and Comments

- Oliver is particularly affected by Dick’s blessing, “the first that Oliver had ever heard invoked upon his head.” What do you think Oliver would tell you about the importance of kind words?
- Dickens plays on his readers’ emotions—this is, no doubt, one of the reasons he remains a popular author. What emotional responses have you had to the past several chapters? ➔ *nasty Noah mocks Oliver’s mother—anger; Oliver thrashes Noah—triumph; Oliver unjustly in trouble because of cowardly Noah—fury; Noah praised and coddled—ill; Oliver’s tearful prayers to God—sorrow; Dick blesses Oliver—sweet; kind people help Oliver on the road—thankfulness and relief; Oliver falls in with the Artful Dodger and Fagin—concern*
- Dickens alternately describes Fagin as “the merry old gentleman” and “a very old shrivelled Jew, whose villainous-looking and repulsive face was obscured by a quantity of matted red hair.” What effect do you think he intends this to have on the reader? ➔ *perhaps Dickens wants the reader as confused as poor Oliver must be: on one hand, the boys look at Fagin as “the respectable Old Gentleman,” but Oliver’s own eyes can see something different, even from their very first meeting*

## Chapters IX–XII

### Cultural Literacy

**Pad the hoof:** another way of saying to go on foot.

**Fogle-hunter:** a fogle is a pocket-handkerchief. A fogle-hunter appears to be a nickname for a thief or someone who pickpockets.

**Guard-chain:** gentlemen’s watches were carried in the pocket but were secured to the clothing by a chain that was often ornamental.

**Battledore:** a racket used for hitting a shuttlecock in a child’s game.

**Saveloy:** spicy pork sausage, dried and requiring no cooking.

**Trivet:** tripod stand for a kettle or cooking-pot.

### Vocabulary Development

... freed from the restraint of its  **corporeal**  associate ... (*of a material nature; tangible; of, relating to, or characteristic of the body; in this case, the body itself*)

| Date:                                      | Day 1 <small>176</small>  | Day 2 <small>177</small>  | Day 3 <small>178</small>              | Day 4 <small>179</small>  | Day 5 <small>180</small>   |
|--|---|---|---------------------------------------|---|----------------------------|
| <b>Bible/Apologetics<sup>1</sup></b>       |   |   |                                       |   |                            |
| <i>Westminster Shorter Catechism</i>       | Read Question 107, plus answer all the questions (#1–13)  |   |                                       |   |                            |
| <i>The Jesus I Never Knew</i>              | chap. 14  |   |                                       |   |                            |
| <b>Bible Reading</b>                       | 1 John 4  | 1 John 5  | 2 John                                | 3 John  | Jude                       |
| <i>Adventuring Through The Bible</i>       |   |   | chap. 74                              | chap. 75  | chap. 76                   |
| <b>Memorization</b>                        | 2 John 1:6; 3 John 1:11; Revelation 5:12; 22:7—Review week. Please present your verses learned from Week 25 to now. |   |                                       |   |                            |
| <b>History and Biographies<sup>1</sup></b> |   |   |                                       |   |                            |
| <i>From Jerusalem to Irian Jaya</i>        | pp. 458–464<br>🕒📖🌐📖   | pp. 464–467<br>🕒📖🌐📖   | pp. 468–472<br>🕒📖🌐📖                   | pp. 472–478<br>🕒📖🌐📖   | pp. 479–482                |
| <b>Current Events</b>                      |   |   |                                       |   |                            |
| <b>Literature<sup>1</sup></b>              |   |   |                                       |   |                            |
| <i>Enchantress from the Stars</i>          | The Stone   | The Fire  | The Sacrifice                         | The Dragon  | The Ending & Epilogue      |
| <i>A Child's Anthology of Poetry</i>       | "Escape" p. 306   | "The Lake Isle of Innisfree" p. 307<br>"To a Squirrel at Kyle–Na–No" p. 308 | "The Song of Wandering Aengus" p. 309 | "He Wishes for the Cloths of Heaven" p. 311<br>"Epitaph for a Concord Boy" p. 312 |                            |
| <b>Language Arts</b>                       |   |   |                                       |   |                            |
| <b>Creative Expression</b>                 | Victory in Defeat<br>N  |   |                                       |   |                            |
| <b>Optional: Analogies 2</b>               |   |   | Unit O, p. 39<br>(answers p. 52)      |   |                            |
| <b>Optional: Wordly Wise 3000 Book 9</b>   | Exercise 20E  |   |                                       |   | Crossword Puzzle<br>p. 192 |
| <b>Other Notes</b>                         |   |   |                                       |   |                            |
| <b>You're done!</b>                        |   |   |                                       |   |                            |

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1. Study Guide: Additional instructional information for each book is located in the corresponding subject's Study Guide: Bible/Apologetics, History and Biographies, and Literature Study Guide sections are ordered alphabetically by book title.

**Key:**     Check off when complete     See Notes following Schedule    🌐 Map Assignment    🕒 Timeline Suggestion

### Creative Expression

#### Day 1: Victory in Defeat

Early in *Enchantress from the Stars*, Elana gives Georyn a cryptic prophecy: “he who breaks the evil spell will be required to give up that which he deems most necessary to the triumph of good, and to face what appears to be a grievous failure. But as to how and when this must happen, that will remain hidden, for part of the condition is that the circumstances may not be known in advance.”

Remember, Elana says this to warn Georyn that he will never actually kill the “dragon,” which, for him, will seem like a failure. This prophecy, however, comes true in a different way than she was expecting.

This theme of victory hidden in failure—or victory achieved through defeat—has appeared often in literature and, indeed, history itself. Your assignment is to think of another example and compare it to the example in *Enchantress from the Stars*.

Take some time to find a good example you feel excited to write about. The Bible is a rich source of examples. For instance, Jesus’ death on the cross was seen at the time as a horrible defeat, yet we now know it to be one of the key pieces of the greatest victory in mankind.

Once you’ve chosen a parallel event, compare the two in a short (2-3 page) paper. How are they similar? How are they different? What is the message conveyed by each? Is it the same or slightly different? Which event most effectively conveys its intended message? Why?

Finally, wrap up your final paper for this course with your own thoughts on this theme. Why is it so powerful? What have you learned as a result of writing this paper? Are you motivated to examine your failures more intensely now? Do you have any victories hiding in your past failures? ■