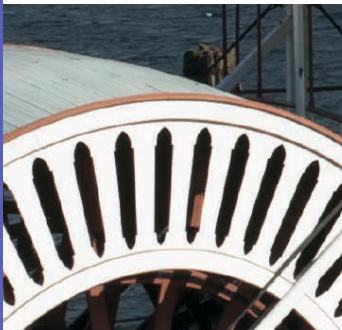


AMERICAN HISTORICAL LITERATURE

Level 130



SS Moyie
Kaslo, British Columbia



FUN FACT

The real-life citizens of Hannibal, MO inspired the characters in *Tom Sawyer*.

Homeschool

questions?

Sonlight advisors

have answers.

““ I was feeling overwhelmed and afraid that I lacked what it takes to successfully homeschool my kids,” writes Jennifer A of Battle Creek, MI. “I contacted an Advisor and got the help I needed!”

Contact a Sonlight Advisor today—FREE

CHAT

sonlight.com/advisors

CALL / TEXT

303-730-6292

EMAIL

advisor@sonlight.com

Sonlight Curriculum® 130 “American Historical Literature” Student Guide, Seventh Edition

Copyright © 2013, and annually 2014–2020 by Sonlight Curriculum, Ltd.

All Rights Reserved.

No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means—electronic, mechanical, photocopy, recording, or any other—except for brief quotations embodied in critical articles or printed reviews, without prior written permission of the publisher. **However**, permission is hereby granted to the *original Sonlight Curriculum, Ltd. purchaser only* to reproduce as many copies of the Schedule Pages, Evaluation Form, Certificate of Completion, Life Skills Check-Off Lists, Field Trip Planning Sheets, and Additional Schedule Pages as necessary *for his or her immediate family's use*.

“Do to others what you would have them do to you” (Matthew 7:12).

“The worker is worth his keep” (Matthew 10:10).

Published by

Sonlight Curriculum, Ltd.
8042 South Grant Way
Littleton, CO 80122-2705
USA

Phone (303) 730-6292 Fax (303) 795-8668

E-mail: main@sonlight.com

NOTE TO PURCHASER

Sonlight Curriculum, Ltd. is committed to providing the best homeschool resources on the market. This entails regular upgrades to our curriculum and to our Instructor's Guides. This guide is the 2020 Edition of the Sonlight Curriculum® 130 “American Historical Literature” Student Guide and Notes. If you purchased it from a source other than Sonlight Curriculum, Ltd., you should know that it may not be the latest edition available.

This guide is sold with the understanding that none of the Authors nor the Publisher is engaged in rendering educational services. Questions relevant to the specific educational or legal needs of the user should be addressed to practicing members of those professions.

The information, ideas, and suggestions contained herein have been developed from sources, including publications and research, that are considered and believed to be reliable but cannot be guaranteed insofar as they apply to any particular classroom or homeschooling situation.

The Authors and Publisher specifically disclaim any liability, loss, or risk, personal or otherwise, incurred as a consequence directly or indirectly of the use and application of any of the suggestions or contents of this guide.

Printed in the United States of America.

For the latest information about changes in this guide, please visit www.sonlight.com/curriculum-updates. Please notify us of any errors you find not listed on this site. E-mail corrections to IGcorrections@sonlight.com and any suggestions you may have to IGsuggestions@sonlight.com.

Table of Contents

1 Introduction to Your Instructor's Guide

- Table of Contents
 - Introduction
 - Instructor's Guide Overview
 - About "American Historical Literature"
 - Further Assistance

2 Schedule and Notes

- Sonlight Curriculum® "American Historical Literature" Schedule and Notes

3 Instructor's Guide Resources

- Appendix 1: Teaching Writing to High School Students
- Appendix 2: Maps
- Appendix 3: SAT Essay Exam Practice Resources
- Appendix 4: Literary Analysis Overview
- Appendix 5: "The Lady or the Tiger"
- Appendix 7: Scope and Sequence: Schedule for Topics and Skills

Instructor’s Guide Overview


We’ve designed your Sonlight Instructor’s Guide (IG) to make your educational experience as straightforward and helpful as possible. We have carefully organized your materials to help you and your students get the most out of the subjects covered. For help reading your schedule, see “**How to Use the Schedule**” page just before Week 1.

Your IG includes an entire 36-week schedule of all the books you’ll read, followed by notes, assignments, readings and other educational activities. For map answer keys, topics and skills addressed, the timeline suggestion schedule, and other suggestions for you, take a look at some of the great resources in **Section Three** so you’ll know what’s there and can turn to this section when needed.

If you are new to Sonlight this year, please look in **Section Four**, where you’ll find helpful resources for new users including tips for getting organized, ideas for adapting the curriculum to your needs, record keeping suggestions, an overview of the structure of your Instructor’s Guide, and more.

What helpful features can you expect from your IG?

Section Two of this guide contains the main toolkit you will use when you teach. Your Instructor’s Guide includes a ready-to-use, weekly 5-Day Schedule, which has been carefully planned to optimize use of the curriculum resources.

This year, most of the materials you need to teach the assigned content are located in the pages that follow the schedule for the week. If an assignment is listed with a special  note icon on the schedule, you will find the corresponding note on the pages immediately following the schedule, included with the other information for that assignment. Notes labeled “**Rationale**” contain information about specific books to help you know why we’ve selected a particular resource and what we trust students will gain from reading it. Other notes marked with “**Note to Parents**” will provide you with insights on more difficult or challenging concepts or notable content from some books.

The “To Discuss After You Read” questions and comments help you hone in on the basics of a book so you can easily gauge how well your students have understood the text. The corresponding Student Guide we provide this year mirrors the layout of the same content in your Parent Guide, with the exception of special notes to the parent and the answers to the study guide questions. This separate Student Guide will allow your students to work independently, but we have numbered the questions so you can discuss them more easily when you do work together while you each look on from your own specific guide.

We have included “Vocabulary” terms in the notes to help your students better understand less common words included in the readings. In all of our study guides, we categorize the words we highlight in two ways. **Vocabulary** words are words your students will probably encounter in other texts --not just those included in this curriculum.

We list these words within an excerpt of the text from the book in which they are found so that you may challenge your students to define the terms using the clues found in the context of the rest of the story. Simply read these short quotes aloud and see if your students can tell you the meaning of the ***bold italicized*** terms.

Cultural Literacy terms are words that, if defined while your students are reading, will broaden and deepen their understanding of the text. However, these words are generally specific to course content, and we wouldn’t expect your students read or hear them on a regular basis. You may use these words, formatted in **bold** followed by a colon, and their definitions more like a convenient glossary.

Finally, using the blank maps provided, students will plot assigned locations for each book. You will find Map answer keys located in **Section Three** of the Parent Guide.

Finally, don’t forget to have fun as you learn at home together!

About “American Historical Literature”

Literature and Language Arts are the focus of this module; both are designed to integrate well with the 100 level course educational experience. The American literature included offers you and your children a view of history from real-life perspectives. *To Kill a Mockingbird*, *The Call of the Wild*, and *The Adventures of Tom Sawyer* are classic works that everyone should know. We also round out the American literature emphasis with other gripping books such as *A Year Down Yonder*, *Out of the Dust*, *Rules of the Road*, *They Loved to Laugh*, and much more. These literary treasures will help improve your children’s writing abilities, vocabulary, cultural literacy, and love of learning. They’ll also stimulate thinking as your children encounter interesting ideas, characters, and situations.

The Language Arts portion corresponds closely with the literature your children will study, offering a complete writing program that develops critical thinking skills, literary analysis, and creative writing—skills your children need to effectively prepare for college and engage culture.

Further Assistance

We trust you will heartily enjoy your homeschool journey with your children. If we can be of further assistance, please don’t hesitate to contact us or visit our Sonlight Connections Community (sonlight.com/connections). This community of Sonlighter’s provides a place for you to interact with other homeschoolers, seek advice, offer your insights, give words of encouragement and more.

We also recommend that you visit sonlight.com/subscribe to sign up for our free email newsletter. When you sign up, you’ll receive regular homeschool encouragement, news, announcements and be the first to know about Sonlight’s special offers. ■

Section Two

Schedule and Notes

How to Use the Schedule

Write in the week's date for your records.

The 🗺️ symbol indicates you will find a map assignment in the notes for that day.

The 📅 symbol indicates there is a timeline suggestion in the notes for that day.

Additional space for your record keeping.

130 Parent Guide
Literature / Language Arts

Days 1–5
Date: _____ to _____

Week 1

Date:	Day 1	Day 2	Day 3	Day 4	Day 5
Literature					
<i>Peace Child</i>	chaps. 1–2 🗺️📅	chaps. 3–4	chap. 5 📅	chaps. 6–7 🗺️📅	chaps. 8–9
<i>A Treasury of Poetry for Young People</i>	pp. 9–13	p. 14	p. 15	pp. 16–17	
Language Arts					
Creative Expression	Literary Analysis Overview & Two Perspectives 📖				
Spelling					
Alternative Spelling	Pretest	Write	Write	Sentences	Posttest
Optional: Wordly Wise 3000 Book 8	Lesson 1A		Lesson 1B		Lesson 1C
Other Notes					

Peace Child

Day 1

Chapters 1–2

Initial Comments

Note to Mom or Dad: Please be aware that the people group in this book, the Savi of New Guinea, engage in killing, cannibalism, and horrible acts with corpses. These acts are described to share the experiences of the author. Why include a book with such incredible darkness? Because the light of God shines brighter, and He can completely change a culture.

Overview

Although chronologically this book takes place near the end of American history studies (in the 1960s), the people group the Richardsons went to lived a primitive life, a Stone Age existence, probably similar to how some of the original inhabitants of America lived. Hence, we include this in the beginning of the course to correspond to readings on the first settlers on the North American continent. The power of the Gospel transforms. Prepare to be amazed.

When Don Richardson and his wife and growing family go to live among a cannibal tribe in New Guinea, they need to find a connection to the people, a “redemptive analogy.” The Savi valued treachery above all other “virtues,” so in their view, Judas was the hero. But when Don demanded peace, or he (and his axes) would leave, the enemy peoples each took a child and exchanged them. As long as these adopted children lived,

📖 Note to Mom or Dad 🗺️ Map Point 📅 Timeline Suggestion

American Historical Literature | Parent Guide | Section Two | Week 1 | 1

More notes with important information about specific books.

The 📖 symbol on the Schedule provides you with a heads-up about difficult content. We tell you within the notes what to expect and often suggest how to talk about it with your kids.

Week 1

Date:	Day 1	Day 2	Day 3	Day 4	Day 5
Literature					
<i>Peace Child</i>	chaps. 1–2 📍📖	chaps. 3–4	chap. 5 📍	chaps. 6–7 📍📍	chaps. 8–9
<i>A Treasury of Poetry for Young People</i>	pp. 9–13	p. 14	p. 15	pp. 16–17	
Language Arts					
Creative Expression	Literary Analysis Overview & Two Perspectives				
Spelling					
Alternative Spelling	Pretest	Write	Write	Sentences	Posttest
Optional: Wordly Wise 3000 (for books 4–12)	Lesson 1A		Lesson 1B		Lesson 1C
Other Notes					

©2020 by Sonlight Curriculum, Ltd. All rights reserved.

Weekly Overview

Creative Expression:

Skill: Literary Analysis; Perspective

Assignment: Write a description or narrative that shows two sides of the same argument

Peace Child

Day **1** Chapters 1–2

Initial Comments

Although chronologically this book takes place near the end of American history studies (in the 1960s), the people group the Richardsons went to lived a primitive life, a Stone Age existence, probably similar to how some of the original inhabitants of America lived. Hence, we include this in the beginning of the course to correspond to readings on the first settlers on the North American continent.

The power of the Gospel transforms. Prepare to be amazed.

Setting

West Papua (formerly Irian Jaya), the western portion of the island of New Guinea, in the early 1960s.

Characters

Canadian missionary Don Richardson, with his wife Carol, and several cannibal Sawi make up the cast of characters. Don and Carol, although they learn much about God’s faithfulness and care for all His people, do not change much in the novel. They start off faithful and continue faithful. They are more static than dynamic. The Sawi, though, transform through the book, from darkness to light: they are very dynamic. Although Don, as author, tells the story, we think the protagonist is God Himself, at work, with Don as a representative of his Lord.

Point of View

Don writes much of the book in the first person, when he speaks of his own experiences. Other parts, though, are

📖 Note to Mom or Dad 📍 Map Point 🕒 Timeline Suggestion

in the third person, when he writes about what the Sawi think and see, and how they act.

Conflict

The conflict would be a character v. God conflict, except in the best way: God comes to a culture to transform it.

Theme

God has a redemptive analogy waiting in every culture, to show people Himself, to make the people the best, most full expression of themselves.

Vocabulary

... whose sad eyeholes gaped **vacuously** ...

... also as a **fetish** to ward off evil spirits

Into the pierced **septum** of his nose ...

... completed the main **hierarchy** of his earthly possessions.

... balancing perfectly on each **precarious** rung.

... the same kind of **existential** suspense that formed a key ingredient of the Sawi legends ...

With a mighty **guttural** shout ...

... bulging with **voracious** anticipation

... rock with laughter at each **oratorical** nuance the subject produced.

It was an old Sawi expression, **terse** ...

... the **elixir** of Sawi legends.

Deeply moved by her incessant repetition of this **plaintive** theme ...

Kautap's **dirge** filtered eastward ...

* * *

ocher: the color of this, ranging from pale yellow to an orangish or reddish yellow.

rattan: tough stems of such palms.

marsupial: nonplacental mammal, which produces living young instead of eggs.

yaws: a bacterial infection that creates skin lesions, which usually resolves itself in time; since Yae's wife died, she was likely weakened via some other contagion as well.

To Discuss After You Read

Notes: The book is autobiographical, in that the author writes of his own experiences in New Guinea. However, it is not an entire retelling of his life, a chronological account of what happened when. Rather, it is a subset of autobiography, called a memoir, in which the author tells about a specific part of his life. Thus, we get little of his wooing, little of his children, little of the day-to-day irritations of being a missionary in a foreign culture. Rather, we read of the horrors of the Sawi, and the transformation that occurs as

a result of the message Richardson brought. In many ways, Richardson himself, though telling the story, is a minor character in the cultural transformation he witnesses.

Richardson's language is some of the richest descriptive language you'll read this year. The book is replete with passages like "Already polished to a bright ocher sheen by years of fond handling" (p. 18): enjoy the beauty of his vocabulary.

Yae's six feet of teeth from hunting wild animals is an amazing testament to his hunting skill. Even with modern lights and rifles, a deer or two in the winter is a good addition to the larder. If each tooth averaged ½ inch, that's almost 150 wild animals Yae has killed, using stone tools. Impressive.

On p. 23, Richardson uses the "flashback," a literary device in which the events of the present suddenly cease, and a character remembers a past event. This is useful for allowing an author to jump right in to the action, without having to describe all the background first.

1. What are the advantages of a treehouse? ➔
2. Why was a peace treaty desirable? ➔
3. What is the purpose of saravon? ➔
4. What is the Sawi ideal of marriage? ➔
5. How did Yao make restitution with his enemies? ➔
6. What was the highest ideal of Sawi culture? ➔
7. What was considered a major milestone of Sawi life? ➔
8. What is the answer to Kautap's beautiful dirge? ➔

Timeline and Map Points

Note: For detailed instructions on how to complete timeline activities and map Points, see the notes found in **Section Four**.

Use the maps in the book's introduction to familiarize yourself with the following: *Kronkel River*, *Arafura Sea*, and *Hanai River*.

 *Papua New Guinea* (map 1)

Day
2

Chapters 3–4

Vocabulary

... the men of Haenam made **foray after foray** into Mauro and Esep territory ...

... the forefathers of the Sawi had developed **rapport** with the spirits ...

... continued to **expostulate** on the strange wonders ...

The first sight of a **flotilla** of Kayagar or Asmat war canoes ...

... **reverberating** through the entire forest ...

... Haenam emerging **furtively** from the bushes.

... in a most **ostentatious** manner ...

... he would explain very **condescendingly** ...
... these were **tangible** trophies of their encounter ...

To Discuss After You Read

9. Can you figure out what the Sawi words describe on p. 44? ➔
10. Why were the Sawi apprehensive about meeting a Tuan despite the obvious material benefits? ➔
11. What was the difference in work ability between the new steel axe and a hand-made stone axe? ➔
12. How had Hurip gotten his fine new axe? ➔
13. What are your thoughts on the Sawi dwellings? ➔

The Netherlands ruled Irian Jaya from 1828 to 1971, when the country achieved full independence.

14. How big was the cultural gap between the Sawi and the Tuans? ➔
15. How did the Lord prepare the Sawi people for the coming missionaries' arrival? ➔

Day 3 Chapter 5

Vocabulary

... from Galilee to the **miasmal** swamps ...
... an extremely **mettlesome** message.

To Discuss After You Read

16. How did men view their parents-in-law? ➔
17. Why was the parents-in-law relationship more highly valued than even that of spouse or children? ➔

Note: As extremely unpleasant as the details of the *waness* bind are, they come up later to serve a larger purpose. Keep reading!

Timeline and Map Points

🌐 Irian Jaya (Netherlands New Guinea) (map 1)

Day 4 Chapters 6–7

Vocabulary

... he epitomized the rugged **idealism** of the school.
... sweltering heat to sustain an **enervating** humidity.
... veined with **turgid** streams ...
I watched a fish cleave the **limpid** surface ...
Your Christian doctrine has never **scrupled** the conscience of my children.
... my **indolence** ...
... they had **rendezvoused** near the source ...
... an experience completely beyond his **ken** ...

the Hague: the seat of government, but not the capital, of the Netherlands.

death adders: highly venomous viper.

taipans: large, fast, highly venomous serpent.

malaria: a mosquito-borne disease that involves high fever, shaking chills, flu-like symptoms, and anemia.

dysentery: an inflammatory disorder of the intestine, especially of the colon, that results in severe diarrhea.

filariasis: a parasitic and infectious tropical disease, caused by thread-like filarial nematodes (roundworms).

hepatitis: inflammation of the liver.

To Discuss After You Read

Note: The beginning of today's reading, again, drops the reader right into the action, with the vibrant description of the angular Englishman. Think how much more interesting the start is than "The elderly man held onto the pulpit as he spoke to the congregation."

If you're considering a life spent in missions, Prairie Bible Institute still trains students. Keep it in mind.

18. Think about the qualifications of the students at Prairie Bible Institute: "Unwavering faith, self-denial, and an intimate communion with God" (p. 69). What do these mean? Do you have them, too? ➔
19. What changes came to the Netherlands New Guinea as a result of the missionaries? ➔
20. Incredibly, how many of the "stone-agers" followed God in the first decades of evangelism? ➔

Don describes the call of God thus: "it seemed to me that God had suddenly come among us with a plan, looking for the people He would use to make that plan come to fruition" (pp. 86-87). This echoes Colossians 1:9, where Paul prays for the people, that the Lord will make known the mystery of His will. Has God has proven faithful to your family in his guidance? May He prove faithful for you, too, and may you follow, "Guided by the peace of God" (p. 75).

21. When the, in many ways rightful, voice of doubt comes to Don, what does he realize? ➔
22. What little miracle did God do for Don? ➔
"God is excited and we, like children, are getting excited along with our Parent's contagious joy!" (p. 91). It is exciting to think that God Himself feels excited at the advancing of His kingdom.
23. Why did Don pick the location for his home that he did? ➔
24. What were the implications to Hadi of accepting the missionaries' invitation? ➔

Timeline and Map Points

🕒 Don Richardson (1935–present)

🌐 India; Nepal; Congo; Borneo; Peru(map 2)

Day 5 Chapters 8–9

Vocabulary

They had obviously **surmised** ...

Still other canoes joined our **entourage** ...

Linguistic change had **obliterated** the original mother tongue ...

... quelling instantly the **tumult** of disquieted warriors.

... his black eyes pleading **inexorably**.

... warbling **denizens** in the teeming attics of the forest.

... brought forth a swelling opus of sound as **opulent** as the dawn-glow itself.

To Discuss After You Read

25. Anthropologists recommend we leave the “noble savage” as he is. Is this a good idea to just leave primitive tribal groups to themselves? ➔

26. What does the author worry about as he builds his house and how does God intervene? ➔

A Treasury of Poetry for Young People

Day 1 pp. 9–13

Note: We have noticed that the book has inaccurately referenced several page numbers. Please do make any necessary notes to help follow along with the reading material.

Creative Expression

Days 1–4 Literary Analysis Overview and Two Perspectives

If you have completed any of the Sonlight Language Arts courses in the past, you’ll notice some differences between this course and the courses intended for beginner and intermediate students. For one thing, we anticipate that students at this level will be able to work much more independently on all of their school work, which includes the weekly writing assignments. Therefore, in many weeks, we will simply introduce the assignment on Day 1, and expect students to turn in a final, polished copy on Day 5.

Does that mean you can procrastinate and quickly throw something together on Day 5? Well, we wouldn’t recommend it. If you have used our program previously, you have been well trained to follow the steps in the writing process: to plan, draft, revise and produce a clean final copy. Now that you’re older, you are able to complete these steps independently to produce the same high-quality work.

However, a few weeks this year, we will provide some additional instructions on Days 2–5, so check the notes each day to make sure you’re not missing out on any important instructions we might have left for you.

Literary Analysis Overview

Please read the “Literary Analysis Overview,” located in **Section Three** before you read this week’s Creative Expression assignment.

Two Perspectives

Peace Child tells the story of the encounter between two widely different cultures. In Chapter 4 the Sawi meet the Tuans (white men), and we see their perspective of the white men. Notice the thoughts of the Sawi regarding very commonplace things, like a motor and Caucasian skin.

Think of an example in your life, or create one from your imagination, about the perspectives of two opposing people. The thoughts of two people before their cars crashed? The thoughts of master and pet while dog training? How you felt when your parents disciplined you for something you did (or did not) deserve?

Write a one page paper that demonstrates the “otherness” the parties experience. Write as either a back and forth description; or from one party’s perspective. Can you convey not only both parties thoughts in your description but their emotions as well?

Day 5 Literary Analysis Overview and Two Perspectives

Two Perspectives Rubric		
<i>Content</i>		
_____	5 pts	Paper describes two perspectives of the same situation in equal depth
_____	5 pts	Paper conveys thoughts of both parties
_____	5 pts	Paper conveys emotions of both parties
<i>Mechanics</i>		
_____	5 pts	The sentences express complete ideas
_____	5 pts	The student uses correct spelling, capitalization and punctuation
_____	÷ 25 pts possible = _____ %	
Total pts		

©2020 by Sonlight Curriculum, Ltd. All rights reserved.

Spelling

Your schedule includes a blank “Spelling” line. Please use this line to record the lessons you’ve completed in whatever spelling program you’ve chosen to use.

Alternative Spelling

Days
1–5

Pretest–Posttest

If you don’t have a spelling program we provide one for you. Our spelling program consists of 500 of the most commonly misspelled words in American English. Use it or ignore it at your pleasure. One way to use these words:

Day 1: Take a pretest. Read the spelling words for the week to your children. Have them write the words and see how many they can spell correctly without seeing them first.

Days 2 & 3: Have your children write out each of the words three times. If any are spelled wrong on Day 1, have your children write the misspelled words ten times.

Day 4: Have your children incorporate each spelling word into a sentence, making sure they use the word in the proper context.

Day 5: Take a posttest. Read the spelling words to your children. They may either recite them orally or write them as you say them. We suggest any misspelled words be added onto the next week’s spelling words.

* * *

Words: absence, academic, accept, access, cafeteria, calendar, campaign, dangerous, deceive, ecstasy, facilities, ignorance, pamphlet, pandemonium

Wordly Wise 3000

If you’d like more vocabulary practice, we recommend the *Wordly Wise* program. Books 4-12 of the *Wordly Wise 3000* series follow the same format and we have included a schedule for you. We recommend choosing the book that matches with your student’s grade level. For this level, we suggest Book 8. ■

Week 2

Date:	Day 6	Day 7	Day 8	Day 9	Day 10
Literature					
<i>Peace Child</i>	chaps. 10–12	chaps. 13–15	chaps. 16–17	chaps. 18–19	chaps. 20–22
<i>A Treasury of Poetry for Young People</i>	p. 18	p. 19	pp. 20–21	pp. 22–23	p. 24
Language Arts					
Creative Expression	A Tough Testimony				
Spelling					
Alternative Spelling	Pretest	Write	Write	Sentences	Posttest
Optional: Wordly Wise 3000 (for books 4–12)	Lesson 1D		Lesson 1E		Lesson 2A
Optional: Analogies 1				pp. 1–3	pp. 4–6
Other Notes					

©2020 by Sonlight Curriculum, Ltd. All rights reserved.

Weekly Overview

Creative Expression:

Skill: Expository, Examples as Support

Assignment: Write one-page paper about the personal costs experienced to follow Jesus

Peace Child

Day **6** Chapters 10–12

Vocabulary

... **impelling** our narrow craft across mile after sweltering mile ...

A **puckish** face looked up in awe ...

... a heavy **fusillade** of drumbeating ...

... erupted in a **paroxysm** of wild shouting ...

... an eerie **nimbus** of soft light ...

To Discuss After You Read

In the way that Stephen trusts his parents so fully, and delights in the place they have brought him, we hope you may trust the Lord so fully, delighting in where God has brought you, and where you have yet to go as an adult.

1. Why could Carol's first meeting with the Sawi have been intimidating? ➡

2. Why did the Sawi paint their bodies and dance when Don arrived with Carol and Stephen at their new home? ➡

Carol says, “I’m not afraid. I feel so different, as if God has given me new emotional responses to enable me to live here” (p. 122) What is the hardest event you have ever lived through? Has anyone close to you ever passed away, suffered from an illness or an injury, or experienced a great loss? Or perhaps you have watched a loved one deal with something this difficult. Often people who are in the midst of a great pain or trial have unbelievable peace or strength and can carry on when we can’t imagine what we’d do in their place. Have you ever experienced God preparing you in this way personally, or seen His preparations in the people around you? Watch for Him to prepare you for and walk you through the hardest events in your life. Aren’t we thankful that the Lord gives His people all that they need?

3. Why did the light of the kerosene pressure lamp scare the Sawi away? ➡
4. What did the Sawi gather for food? ➡
5. What are your thoughts about the foods Hato and his family gather? ➡
6. Describe some of the differences between the two cultures. ➡

Day 7 Chapters 13–15

Vocabulary

I could feel **charisma** from God rushing through me.

I was **suffused** with joy.

... fearing he had unwittingly committed some dark **impropriety** ...

The **nirvana** of total communication looked a little closer.

... **transistorized** description is its goal.

... a race of pedantist-philosopher types obsessed with **fastidious** concern for handling masses of detail efficiently.

From **hoary** history ...

* * *

dengue: viral disease transmitted by mosquitoes.

Parthenon: an enduring symbol of ancient Greece, and one of the world’s great cultural monuments.

Areopagus: Mars Hill, where Paul proclaimed the Word of God to the Athenians.

To Discuss After You Read

7. Why was Don hesitant to act as peacemaker and why did he decide to do it anyway? ➡
8. How did it come about that three entire villages took up residence surrounding the Richardsons? ➡

9. What were the advantages and disadvantages of three villages living in close proximity? ➡

Although Don passes over this lightly, notice the few pages about bugs, bats, and lizards. If you have ever been camping, you may have experienced the hordes of mosquitoes that sometimes come around and make life miserable. Now imagine that that camping is your way of life; that you also fight lizards in the house and spiders, except maybe the spiders are on your side? The basic irritation of finding good food destroyed by voracious rats is minor compared to potentially lethal interactions with cannibals, but can be a strong irritation nonetheless. The life they led was not for the soft.

10. Why would a Sawi father kill a twin at birth? ➡
11. How did Don learn the language? ➡
12. What were the two presuppositions Don shared with the Sawi? ➡
13. Why did the Sawi think that Judas Iscariot was the true hero in the story of Jesus’ crucifixion? ➡
14. Do you see anything wrong with the “schooling” method of sharing the gospel? ➡
15. Why did Don not want to resort to the “schooling” method? ➡
16. What is a redemptive analogy? ➡

Day 8 Chapters 16–17

Vocabulary

... a vain attempt to **assuage** her grief.

* * *

Conradian despair: from Joseph Conrad’s *Heart of Darkness*, in which a “civilized” man who goes to the natives turns violent and evil, and eventually wishes to “Exterminate all the brutes.”

To Discuss After You Read

17. How is Sawi child-training different than child-training in your home? ➡
18. Earlier in this book, we learn that Hurip traded a child for an axe (p. 41). Did you wonder if the people lacked natural feeling for their children? We assume *you* would never trade a child for a car, or a space shuttle, or some other outlandish or expensive tool. From today’s reading, though, what makes it clear that the people loved their children? ➡
19. In the Sawi culture what was the only way to guarantee peace? ➡
20. After the peace child was given what did the peace depend on? ➡

Vocabulary

... followed by bitter **recriminations** ...

To Discuss After You Read

21. What was the method of settling disputes after the peace child had been given? ➔
22. How was Don finally able to help the Sawi see who Jesus is? ➔
23. What cultural difference did Hato experience with the Kayagar? ➔
24. What was the main reason the Sawi were reluctant to accept the gospel? ➔
25. Are all traitors heroes to the Sawi? ➔
26. Besides the Gospel, what other teaching does Don hope to accomplish? ➔

The overturned dugout in crocodile infested waters, with the near drowning of an infant and toddler, is an experience that is beyond harrowing. One day, when and if you have your own children, you will find how deep of an ache in your heart even the idea of this will bring—but to actually experience it! And yet, God did keep them safe. Was that horrific moment worth the outcome? Likely Don would say it was. Could you say it was too? May the Lord increase our faith!

27. When Don says, “The ascendancy of the second pillar had begun” (p. 197), what is he referring to? ➔

Vocabulary

... wailing **frenetically**.

To Discuss After You Read

28. What caused Hato to be willing to accept “the Peace Child of God”? ➔
29. “From now on, any Sawi who rejected Christ would see himself not as denying an alien concept, but rather as rejecting the Fulfiller of the best in his own culture” (p. 199). Does this hold true in our culture, too? ➔

Have you experienced the heart-sinking despair when it seems the Lord is far from you? Don’s picture of pressing into the Lord until He breathed courage into the disheartened man is a beautiful, uplifting contrast.

30. What challenge does Don give the people? ➔

31. What miracle encourages many to believe? ➔

Creative Expression

Life is hard. As teenagers, we all struggle with friendships, self-image, wanting to belong, and finding time for both school work and the talents and passions we have for sports, music and art. We are still learning how to balance new desires for freedom with the need to still obey parents and authority figures. We test the waters with experiences we hope to have as adults, yet (as we at Sonlight know, having once been teenagers ourselves) much of the really big stuff is yet to come. As a part of His plan, God has asked some teens to “grow up” earlier than others, and they have already tasted both the sweet and the bitter life has to offer, but others have yet to experience personally. While you may feel compassion for a friend who has experienced a great loss, true empathy comes when you have also had to walk through a similar tragedy yourself.

As teens, we hope you dream big. What do you want from your life? What are your aspirations? We hope you chase after them voraciously. Set expectations for yourself so that you have goals to aim for—you will accomplish more if you do. At some point, however, we suspect some of your expectations about your life will go un-met. What then? What will you do with those un-met expectations?

Following God is costly. Worth it, certainly, but costly. Talk to your parents about some of the cost of following God. Or perhaps you have an example already from your own life.

Write your family’s cost of following Jesus as a one or more page paper. Record specific examples. Close with your response. We pray you’ve found that Jesus is worthy of that cost.

A Tough Testimony Rubric*Content*

_____	5 pts	Paper describes personal costs experienced to follow Jesus, or discusses blessings experienced, in one or more pages
_____	5 pts	Paper cites specific examples of costs or blessings as support for points made
_____	5 pts	Paper closes with personal response to these experiences
_____	4 pts	Writer connects thoughts skillfully and shows adept use and control of language. *

Mechanics

_____	5 pts	The sentences express complete ideas
_____	5 pts	The student uses correct spelling, capitalization and punctuation

_____ ÷ 29 pts possible = _____ %
Total pts

* Skill taken from the Writing Scoring Guide for the SAT Essay Exam. See **Section Three** for descriptors of writing that would score less than a 4.

Alternative Spelling

If you don't have a spelling program we provide one for you. Our spelling program consists of 500 of the most commonly misspelled words in American English. Use it or ignore it at your pleasure. One way to use these words:

Day 6: Take a pretest. Read the spelling words for the week to your children. Have them write the words and see how many they can spell correctly without seeing them first.

Days 7 & 8: Have your children write out each of the words three times. If any are spelled wrong on Day 1, have your children write the misspelled words ten times.

Day 9: Have your children incorporate each spelling word into a sentence, making sure they use the word in the proper context.

Day 10: Take a posttest. Read the spelling words to your children. They may either recite them orally or write them as you say them. We suggest any misspelled words be added onto the next week's spelling words.

* * *

Words: insistence, instructor, committee, companies, apparently, actual, lieutenant, conceive, liveliest, maneuver, athletic, whole, wholly, handicapped ■

Week 3

Date:	Day 11	Day 12	Day 13	Day 14	Day 15
Literature					
<i>Peace Child</i>	chaps. 23–24	chap. 25 and Author's Postscript			
<i>Stink Alley</i>			chaps. 1–4 🌐	chaps. 5–8	chaps. 9–12
<i>A Treasury of Poetry for Young People</i>	p. 25	pp. 26–27	p. 28	p. 29	pp. 30–31
Literature					
Creative Expression	SAT Practice				
Spelling					
Alternative Spelling	Pretest	Write	Write	Sentences	Posttest
Optional: Wordly Wise 3000 (for books 4–12)	Lesson 2B		Lesson 2C		Lesson 2D
Optional: Analogies 1	pp. 7–8 word pairs 1–12				
Optional: Vocabulary from Classical Roots B	Lesson 1.				
Other Notes					

©2020 by Sonlight Curriculum, Ltd. All rights reserved.

<i>Weekly Overview</i>
Creative Expression: Skill: Analysis, Support with Text-based Evidence Assignment: SAT Essay Practice

Peace Child

Day 11	Chapters 23–24
--------	----------------

Vocabulary

... to coerce an eventual **abrogation** of death itself?

To Discuss After You Read

1. What, according to the Sawi, did the ceremony “touching the stench” accomplish? ➡
2. Why was *gefam ason* no longer necessary for the Christian Sawi? ➡

How amazing that the Lord allowed Don to witness the exact culturally appropriate action in order to prevent bloodshed on Christmas. He gives all we need.
3. How does Don use the Christmas ceremony to encourage the faith of the Sawi? ➡
4. Why was it no longer necessary for the Sawi to exchange peace children to have peace with their enemies? ➡

Note to Mom or Dad Map Point Timeline Suggestion

To Discuss After You Read

- How can we respond when we are tempted to do evil? ➡
- Why do the Sawi not need to exchange peace children anymore? ➡
- On the last page Don mentions several redemptive analogies that God has used over the ages to prepare people for hearing and receiving the gospel. Which of these are you familiar with?

Do you want to know how the Sawi are today? Don and his sons Steve, Shannon and Paul went back to visit fifty years later. Use your favorite search engine to look up the phrase, "Never the Same Pioneers USA." You should be able to find a video about their return visit.

Stink Alley**Setting**

1614 in Leiden, Netherlands.

Characters

Lizzy Tinker tries to decide if she identifies most as a Pilgrim or an easy-going Dutch; this growth, this need for decision, marks her as a dynamic character (changing).

Point of View

Told from the perspective of the third person limited: the narrator does not know everything that every character is thinking.

Conflict

The central conflict is character v. self, as Lizzy struggles to identify where she belongs.

Theme

The Pilgrims struggle with where they belong, even as Lizzy struggles with where she belongs.

Vocabulary

windmills: a tower with large arms or fans that are turned by the wind, which then turn the gears in machines that perform a variety of functions. The oldest mills were used to grind grain or pump water but most modern day windmills, called wind turbines, generate electricity.

Separatists: several different groups of Christians who left England because they felt that the Church of England had not completed the break from the Catholic church that was begun by the Reformation. While they were not physically persecuted in England, they were subject to mockery, ridicule, and ecclesiastical investigations. They did not leave for more religion freedom, but left because

they felt there was too much religious freedom in England and desired stricter rules and expectations. Some of these Separatists settled in Holland while others emigrated to the Americas.

peat: partially decayed plants, which produce a wet, rich soil often referred to as wetlands, bogs, moors, or mires.

doublet: a close-fitting, buttoned jacket worn by men in medieval times.

tripe: an edible combination of stomach parts from various animals. For human consumption, tripe has to be meticulously cleaned. It is traditionally eaten in many European and South American countries such as Ireland, Scotland, Greece, Italy, and Peru.

ramparts: fortifications built from embankments with parapets (low protective walls) added on top.

To Discuss After You Read

- In the book, when Dutch boys turn six, what kind of party do their parents give and why? ➡
- Where did Lizzy and the Separatists originally come from and why did they leave? ➡
- Holland has a history of being a refuge for refugees. Is Holland such a place for the Separatists? ➡
- Describe Leiden. ➡
- What do fullers do? ➡
- Do the folks from Scrooby do work in the Netherlands that is similar to what they did in England? Why or why not? ➡
- Why did the Separatists follow William Brewster to Holland? ➡
- What is special about the bread from the Blaeus' bakery? ➡
- Is the Brewster household an easy place to live? Why or why not? ➡
- The Brewster children are named Love, Wrestling, Patience, and Fear. Why do you think they were given such names? ➡ *In Western culture, parents often*
- Does Lizzy have many clothes? ➡
- Do all the Separatists work? ➡
- For what do the Dutch use windmills? ➡

Timeline and Map Points

- 📍 *Leiden, Netherlands; Scrooby, England; Amsterdam; Holland; Rhine River; Norway (map 1)*
- 📍 *Jamestown; The Indies; Brazil (map 2)*

To Discuss After You Read

21. Describe how the people view the spiritual world around them. ➔
22. How does the miller control the speed of the sails of the windmill? ➔
23. Describe the manor at Scrooby as Lizzy remembers it. ➔
24. Why did the Separatists think it is important for boys to be able to read and write? ➔
25. Why do the Separatists encourage their children to learn Dutch? ➔
26. What beverage does everyone drink and why? ➔
27. Does Master Brewster work? Why or why not? ➔
28. The first community in North America, Jamestown, was established in 1607. How does the miller's boy describe America? ➔
29. Compare the Church of England services to the Separatists' services. ➔

To Discuss After You Read

30. The spies claim Master Brewster is in Holland illegally. Do you agree? ➔
31. How does Master Brewster get pamphlets against the king into England? ➔
32. Why does Lizzy need to deceive the Cook? ➔
33. Why do you think the Dutch stopped hanging witches? ➔
34. Why do the spies watch the printer's shop? ➔
35. Why does Lizzy speak to the spies? ➔

Creative Expression

When you take the SAT Essay exam, you will be asked to read a short article and analyze how the author uses evidence to support claims, uses reasoning to connect claims to the evidence, and uses stylistic choices to give power to their ideas. Tomorrow, you will complete a practice of the SAT Essay exam.

Before we ask you to begin the practice exam, we'd like to introduce you to the art of persuasion. Your task today is to read the article called "Elements of Persuasive Style" located in the **SAT Essay Exam Practice Resources Appendix** of this guide with your parents. This article will introduce you to the modes of persuasion Aristotle's defined in 4 BC BCE, as well as persuasive writing elements you can learn to use in your own argumentative essays. We introduce you to these ideas now because you will

need to watch for them and discuss them in the essay you will write for the SAT Exam—and in the practice you will take tomorrow. Your job for the SAT is to explain *how* the author wrote their piece—using which techniques and *why*—and not simply comment on *what* he or she said.

Keep in mind that the more you can internalize today and apply it to what you read tomorrow, the better prepared you should be for tomorrow's practice.

When you take the SAT Essay exam, you will be asked to write an essay in a limited amount of time with detailed criteria to meet. This week's assignment is designed to help you prepare for such standardized writing tests. (Note: while the essay portion of the SAT is now optional, some colleges you'd like to apply to will require you to take it.)

On the SAT, you will be asked to read a short article and analyze how the author uses evidence to support claims, uses reasoning to connect claims to the evidence, and uses stylistic choices to give power to their ideas. Your essay will contain an introduction and conclusion, and include quotes and/or paraphrases from the example article to use as support for the points you make. You will have 50 minutes to plan, write and polish your essay.

This is not the place to write a compelling story with hooks and dialogue. You should instead write an essay with a specific thesis that states your claim and includes evidence to back it up (like you would if you were writing a research paper).

To do well, you have to manage your time carefully. You only have 50 minutes to read the assignment, plan your writing, and write your essay. Here is a recommended strategy:

- 1) Spend 5 minutes carefully reading the question and the provided article. Look for ways the author builds his or her argument to persuade the audience. Watch for ways they support their arguments. Jot down a few ideas about what you might like to write as you read.
- 2) Spend 5–10 minutes drafting an outline for your essay.
- 3) Spend 5 minutes reading back through the article to find support for the points you make. Jot notes about the support you will use in your outline.
- 4) Spend 20 minutes writing your essay
- 5) Spend 5–10 minutes reading through your essay, checking for any mistakes, and making whatever quick revisions you can.

To earn a high score on your essay, it must:

- Effectively and insightfully analyze the author's use of craft and structure and demonstrate outstanding critical thinking, using clear and appropriate examples, reasons, and other evidence as support for the points you make;

- Show through your writing thorough comprehension of the article presented;
- Be well-organized and clearly-focused, demonstrating coherence and smooth progression of ideas;
- Exhibit skillful use of language, including varied, but accurate vocabulary; and
- Demonstrate meaningful variety in sentence structure.

To help you along, you will see the same prompt (or one that's nearly the same) every time—only the source article will change. The goal is to show how well you can analyze a text, provide solid support for your arguments, and communicate your thoughts, skillfully, through writing.

When your writing is evaluated for the SAT, your writing will be scored in three different ways: reading comprehension (how well you understood the source article), analysis and writing. To ease into this process, this week your parents will only score your **reading comprehension** as communicated through this essay. So keep in mind: what you write and how you argue your points needs to clearly show you read and understood the source article well.

When you write your essay today, be sure to skip every other line on your paper. You may not need to do this when you take the actual SAT, but for this year, you will need the extra space in your essay for the work you will do with it later in the week.

So, let's go! Today, set a timer for 50 minutes and then write as clearly and concisely as possible your analysis of "SAT Essay Practice #1" located in the **SAT Essay Exam Practice Resources Appendix**.

Day 13 SAT Practice

Yesterday you completed a sample of the SAT Essay exam. In the 50 minutes allotted to you, you should have read an article, planned an essay, written the essay, revised it briefly and handed it in. How did you think it went?

The rest of this week, you will take a second look at the essay you wrote to dig into your own writing and improve it. While you won't have this extra time when you take the actual exam, honing in on specific elements of your writing in the very type of essay you *would* write for the exam will hopefully help you write better essays in the future. Like learning to play a specific style of music on a musical instrument, the more you practice that style, the easier it will be to play. Or, in this case: write.

This week your parents will use the **Reading Scoring Guide** to evaluate your essay. They will look at your essay to find evidence that you completely and thoroughly understood the article you read. But how will they know you understood what you read by looking at your writing? Well, look at it this way: How well can you describe your favorite movie to someone? Can you go in-depth about certain scenes? Can you quote your favorite lines? Can you tell someone about the plot without giving away the whole movie? Of course. You know it well.

The same thing will be true about the essay you wrote on this week's article, though maybe not to quite the same extent. When you write, you will talk about points made in the article correctly. You will have identified the author's stance and should be able to re-articulate it. You will have talked about what support he or she used to form the arguments, and how he or she connected main ideas to supporting details. You should have noticed the persuasive style he or she chose to use. Your parents will know you read the article and "digested" it well by the way you are able to talk about it.

Today, take out the Reading Scoring Guide rubric located in the **SAT Essay Exam Practice Resources Appendix** and read through each scored element, one row at a time. As you move across each row in the table, you should see how the writing in a 2 or a 3 level paper differs from a 4. The more skillfully a writer was able to use an element, the higher the score will be.

Now look at your essay and consider where you might make revisions that would help you score a 4 for each element in the Reading Scoring Guide. It may help to work with your parents as you decide how to revise your essay to further convince your reader how well you understood the article. For example, you can show thorough comprehension by rephrasing ideas in your own words. Did you show you could identify main ideas and key details from the article in your essay? Did you cite the article in a way that supports the arguments you made? Have you found examples of ethos, pathos and logos? Persuasive literary elements? Discuss them.

Mark your edits on the hard copy of your essay, or attach another sheet of paper if you have a lengthy passage to change. You will continue to make further edits tomorrow, so just mark the changes you'd like to make for now on the first draft of your essay.

Day 14 SAT Practice

While your parents won't formally evaluate your work with the **Writing Scoring Guide** this week, the SAT rubric for writing contains some really great writing goals we'd like you to start to get to know as you work on writing this year.

As you did yesterday, find the Writing Scoring Guide for the SAT Essay exam in the **SAT Essay Exam Practice Resources Appendix**. Read through each element, row by row, so you can see how an excellent writer exhibits that element in their writing compared to a writer who is still learning.

Next, look through your essay again while thinking about one writing element at a time, as presented in the Scoring Guide. How can you improve your essay to more skillfully present that element in your writing? This week, we'd like you to focus on the following element in particular as you revise:

Sentence structures vary widely and word choice is consistently careful, deliberate and intentional. The writer maintains a formal style and objective tone.

First, let's break down each piece of this goal so you understand it clearly. When sentence structures vary widely, it means a writer can skillfully combine both compound or complex sentences and short simple sentences in the same paragraph. You can use longer sentences to explain yourself. When used correctly, short, simple sentence pack a lot of power. Or create a break. They can help a reader pause to internalize an idea.

How about careful word choice? Have you ever used a word and you're only "pretty sure" you know what it means, but it sounds right? Or used a more-general term rather than taking the time to find a word to express specifically what you mean? Like just saying "ice cream" when you really mean "frozen custard." Careful word choice is pausing long enough to choose the right word for what you mean, or rephrasing what you're saying so you communicate what you *mean* to say, even if that "perfect" word is escaping you at the moment.

How would you describe "formal style and objective tone?" In this case, you shouldn't write this essay to include slang, or "text message lingo", or even casual speech, like you'd use with a good friend. In this essay, you need to sound like you're in your dress clothes, talking to the board of admissions at your first-choice college, and they're trying to decide if you have what it takes to succeed at their school. You're speaking to well-educated adults, and you need to show them how well you can conduct yourself—or communicate on paper, as the case may be. To remain objective, you need to argue your points with logic, and leave emotion at the door. Present your audience with facts and support those facts with evidence from the text. If you can do these two things well, your essay will be powerful and convincing, even without exclamation points, emojis, and an awkward and ill-placed rant.

Mark your edits on the hard copy of your essay, or attach another sheet of paper if you have a lengthy passage to change. You will continue to make one more set of edits tomorrow, so just mark the changes you'd like to make for now on the first draft of your essay.

Day 15	SAT Practice
------------------	--------------

Today your task is two-fold. First, locate the **Analysis Scoring Guide** in the **SAT Essay Exam Practice Resources Appendix**, familiarize yourself with it, and review these elements with your parents to ensure you understand how each comes into play in a well-written essay. Then, review your essay in light of the scored analysis elements. Try not to get too bogged down making tons of edits to your essay today, you have been through it several times already this week and will have more opportunities later this year to really dig into the analytic task.

When you are ready, make the final changes to your essay by typing up a clean copy that reflects the edits you made on your original hard copy. Read through your typed essay to check for any errors and then submit both essays—the original and the clean, revised version—to your parents for evaluation.

What do you think of your final version? Do you think it would score better than the original? Think through the process you went through to improve this essay. By digging in now to really get to know these writing skills, you're gaining practice and experience with them. The more you use these elements in "rehearsal" now, the easier it will be to use them in your initial essay when you write for your next practice exam. Congratulations on all of your hard work this week!

Alternative Spelling

Days 11–15	Pretest–Posttest
----------------------	------------------

If you don't have a spelling program we provide one for you. Our spelling program consists of 500 of the most commonly misspelled words in American English. Use it or ignore it at your pleasure. One way to use these words:

Day 11: Take a pretest. Read the spelling words for the week to your children. Have them write the words and see how many they can spell correctly without seeing them first.

Days 12 & 13: Have your children write out each of the words three times. If any are spelled wrong on Day 1, have your children write the misspelled words ten times.

Day 14: Have your children incorporate each spelling word into a sentence, making sure they use the word in the proper context.

Day 15: Take a posttest. Read the spelling words to your children. They may either recite them orally or write them as you say them. We suggest any misspelled words be added onto the next week's spelling words.

* * *

Words: beginning, celebrate, loyalty, meant, practically, playwright, formally, formerly, proceed, sorrowful, susceptible, eloquently, punctuation, qualities ■

Section Three

Instructor's Guide Resources

Appendix 1: Teaching Writing to High School Students

Since we know that no two budding writers will grow and develop at the same pace, we have designed the writing program in this guide to be flexible. We also understand that parents may feel unprepared to teach writing. Some parents feel like they're not good writers themselves. Other parents may write well, but do not understand how to communicate what they know in a meaningful way to their students. To all these parents, we say, "Don't worry! You can do it." The following suggestions will help you know how to use the tools we provide and, if necessary, how to modify this program to best meet your and your students' needs.

Allow Students to Write at Their Own Pace

In the same way that we wouldn't teach a toddler to ride a bike with a 10-speed on a nice steep hill, we don't expect beginning writers to produce polished work on a tight schedule either. If you find that the pace we present in this guide is too much for your students, simply allow your students to work through the assignments at their own pace.

Start with our first writing assignment in Week 1. Ask your students to work on it for a set amount of time each day as it fits into your daily schedule. For older students, this could be part of their independent work time, but be careful not to let it consume all of their time. Of course we're happy if they're enjoying a project and don't want to put it down, but don't hesitate to set a timer so that they can have time to accomplish other work, too. A timer might also help when they're struggling with an assignment, so they know that there is an end in sight to their writing time.

If your students can complete some of the brainstorming activities in the time we suggest, have them do so. But we'd understand if the creative writing portion takes longer. Therefore, if your students seem to need more days to complete the assignments than outlined in our guide, give it to them. Don't feel as though you have to move on to our next assignment if they're still working on the last one. Writing is a creative process and at this level, please let the creative juices flow.

If you'd like to spend a day reviewing your students' work with them when they complete an assignment, consider it time well spent. It is during these review sessions that you can reinforce any grammar and mechanical skills they might have learned that week by correcting issues and pointing out things they've done well in their own

writing. You could then cement lessons learned in your discussion by having them use your edits to write a final draft. Simply give them the time they need to complete each task successfully. Then, pick up with the next assignment in the guide in whatever week you happen to be in when you're ready.

Now that your students are older, however, we recommend you use this slower-paced method only in the beginning of the year and work toward increasing your students' writing pace as the year progresses. High School and college-aged students need to be able to complete assignments within a provided time-frame, so since we expect their ability to express themselves on paper is now more developed, they should focus instead on applying time management techniques to the writing process so they can complete assignments both well and on time.

High School students should apply *time management skills* to the *writing process*.

The Writing Process

Coaching the Writing Process

For their first drafts, ask nothing more of your students than to simply put their thoughts on paper. At this stage, anything goes. If you're working with them, resist the urge to correct their spelling or revise their sentence structure, and help them do the same—you will have the opportunity to edit later. Build their writing confidence and show you value their creativity by giving them the freedom to "just write," and not interrupt their creative flow. Pay more attention to the fact that they're meeting the requirements of the assignment: Are they successfully writing a fairy tale? A poem? Are they impressing you with their inventiveness or imagination? If so, applaud them!

Have your students write their first drafts on wide-ruled paper, by skipping every other line on notebook paper, or typed and double-spaced in word processing software so you (and they) will have room to write edits directly on their rough drafts. At review time, sit with your students and ask them to read their pieces aloud while you read them over their shoulders. Watch for misspelled words and other mechanical errors that don't align with the way your student reads what he or she wrote. Help them

think through the corrections as you go, but more importantly, help them make the words say on paper what they dreamed up in their heads. By now you can expect them to catch some of their own mechanical errors, so applaud them when they do. Your inputs at this level will likely have more to do with content than with mechanical and grammatical correction, but offer assistance with both if needed. Ask questions about what they wrote to point out where they need more support, or where they need to clarify their thoughts. Suggest adding transitions to improve flow, or ask if they can say something more succinctly if you notice wordiness. Through your studies with our curriculum, you have both read so many accomplished authors, you can trust your ear to tell you when writing is smooth and clean and where it needs improvement.

For example you might say “You made these two statements, but didn’t tell me any more about them. Could you add a supporting sentence that helps me better understand how they’re connected?” or “This feels a little choppy here. Can you write a transition sentence that would help a reader better follow you as you change from one idea to the next?” or “I like the claim you make here. I’m ready to agree with you, but you didn’t provide any evidence to support it. I think telling me more about your reasons for this claim would better help me form a clear opinion.” Practice review skills together that you’d like them to be able to use on their own. If they’re writing a narrative, think about the elements they use for literary analysis. If you see aspects in their narrative that leave gaps in the reader’s understanding of these elements, ask questions as though you’re an interested reader to help them revise and correct. For example, “Okay, you said that this character did this, but I’m not really sure why. Can you explain that a little better? ... Okay, how could you work that information into your piece?”

If the dialogue between you about your student’s writing gets lengthy, take a break from questions and simply quietly mark corrections on their paper while they read. Remember to use the review session to also show that you value what they created, and try to avoid nit-picking every little mistake. You can make a global suggestion like “Don’t forget to work through the spell check when you’re finished.” if you notice that your critique is starting to frustrate your students. If they still enjoy reviewing their papers

*Coach
the writing
process and
edit as a
team.*

with you, the more we hope you’ll both get to cherish this work time together as they’re growing more and more independent.

When your students were younger, we recommended that you review their writing with them each time. Now that they are older, even if you work through coaching sessions together, we do recommend that you ask your students to submit a final paper by a defined time that you will formally evaluate. We provide rubrics for you at the end of each assignment to make your review process easier, but we hope that by adding a degree of formality to the end of a project now, your students will be better prepared for submitting final papers in college. We hope you really enjoy your reviews of their work, and the chance to marvel at the strong writers they’ve become.

How DO I Evaluate Writing Assignments?

Using Sonlight’s Rubrics

We understand that the idea of evaluating your students’s writing may be just as overwhelming for you as it was for them to write it. And yes, evaluating writing can be highly subjective. Therefore, we’ve included evaluation checklists or **Rubrics** for most assignments in your weekly notes that will help you focus your thoughts on the most important skills each assignment addressed. These rubrics should help you make the evaluation process more concrete and less subjective. And by the time you get to the evaluation stage, you should be very familiar with your students’ work and the skills addressed because you’ve often coached their progress along the way. Feel free to adjust or modify our rubrics at any time if you feel your student worked on skills we didn’t include on our list.

Much of literary critique is subjective, but we understand that sometimes its helpful to have a concrete way to help you focus your critique. A rubric is a simple form that will help you give point values to certain characteristics of an assignment

When your students were younger, we suggested you place more emphasis on the writing process rather than the final result. Now that they are more accomplished writers, they shouldn’t need as much of your support to work through the process itself, so now is a good time to start honing their actual writing skill. And the best way to do that is to critique their work.

As we suggested earlier, lean on your experience as a reader to help you catch rough patches in your students’ writing. Help them improve the structure of their writing by asking to see (or think about their piece in light of) an

outline. An outline can also help you check to ensure arguments are well-supported, but you can also rely on your own understanding as a reader. If you're not convinced by their argument, suggest they provide more support or clarification. If a sentence is unclear, suggest they say it differently. Suggest they find ways to combine choppy sentences and split or condense long wordy passages. You don't always have to model how to do each of these things. Make the suggestion and see if they can make the correction on their own. It could be they just need fresh eyes to help them find places in their writing they should improve. As you review, think about the elements we present in the rubric for that assignment so you can give those elements a score when you're finished reading.

Creating your own Rubrics

If you'd like to modify our rubric or create your own for each assignment, please feel free. Please note that the items we chose to emphasize on our sample are just ideas of things you might want to include on a rubric of your own. As their teacher, only you will know how your students are writing—where they shine and what they need to polish up—so be sure to include both potential challenges and potential successes on rubrics you compose.

When you create a rubric, first draft a list of all the things you hope the assignment will accomplish, or you hope your child will learn or practice as they complete the assignment. Sometimes it's helpful to list skills by category, so you're sure you've thought of everything you want to evaluate.

Next, assign a point value for each item, giving more points to skills you want to weigh more heavily (or see as more important). Add up all of the points in the rubric

Sample Rubric		
<i>Content</i>		
_____	5 pts	Presented a clean, polished, final copy
_____	5 pts	Successfully revised the description from Week 1
_____	5 pts	Included at least 1 simile
<i>Mechanics</i>		
_____	5 pts	Worked with Mom or Dad to edit this assignment
_____	5 pts	Used the dictionary to research the spelling of a word
_____ ÷ 25 pts possible = _____ %		
Total pts		

to determine the number of points that will equal 100%. After that, simply read through your students's work, thinking about each point on your rubric as you go. Divide the number of points your students earned by the number of points possible to determine a percentage.

Now that your students are older, it may help to hand them a copy of your evaluation rubric when they first begin an assignment. Isn't it easier to hit the target when you can see what you should be aiming for? Afford this same opportunity to your students when they work on writing assignments.

If you think your students would benefit, you might put together an Editing Checklist with them if you'd like to help structure the editing they accomplish on their own.

*Rubrics:
Writing
Evaluation
made simple.*

Draft such a checklist together, and be sure to include both basic content you always want them to check, and common mistakes you know they're still working on. Most importantly, use rubrics to help you more clearly gauge the areas in which your students could use more work and revise your instruction accordingly.

Additional Resources

Over the years, we have noticed that many parents who otherwise feel confident and competent to teach their students at home nonetheless experience some anxiety when it comes to teaching them how to write well. Such writing-related anxiety often stems from a feeling that writing is not one of their strengths, combined with the fact that judging "good" writing is a somewhat-subjective endeavor. While 2+2 will always equal 4, the quality of a particular paragraph can often be open for debate.

Does this describe you? If so, don't worry—you're not alone. What you feel is perfectly normal. But let us reassure you about a couple of things. First, you probably write better than you think you do. But even if writing is not your strong suit, you don't have to be an exceptional writer to help your students learn to write well.

Second, don't be afraid of the evaluation process. Trust your instincts. You know when something just doesn't sound right. Be supportive and encouraging and work with your students to make their assignments better. Never forget that writing is a collaborative process. Even professional writers rarely get things perfect on the first try.

Lastly, don't be afraid to show your students that you still have things to learn, too. We can never really stop learning, can we? Share with them when you pick up something you hadn't known before about anything you're learning together, and acknowledge mistakes when you make them. Let them see you correct mistakes and model for your students how you learn from them—you'll be showing them how to be a humble, mature, patient, and teachable student (or teacher!) when you do.

If you do, however, feel like you could benefit from further resources, check out *Writers INC.* (available on our website, item #RL04). This book contains a complete guide

to the writing process, as well as information on basic writing fundamentals, like constructing sentences and paragraphs, to information on style, grammar, documentation and more. You can find more information about how to write a Research Paper from our Research Paper Packet, also located in **Section Three**. And, for additional grammar help, check out our various grammar programs also available on our website.

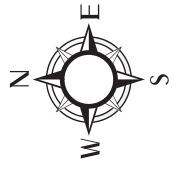
You can teach your students to write well. Keep the faith and work together with your students to improve their writing. You'll be glad you did! ■

Peace Child—Map 1

©2020 by Sonlight Curriculum, Ltd. All rights reserved.



Peace Child—Map 2



©2020 by Sonlight Curriculum, Ltd. All rights reserved.

Rip Van Winkle—Map 1

©2020 by Sonlight Curriculum, Ltd. All rights reserved.



Stink Alley—Map 1

©2020 by Sonlight Curriculum, Ltd. All rights reserved.



Stink Alley—Map 2



©2020 by Sonlight Curriculum, Ltd. All rights reserved.

Appendix 3: SAT Essay Exam Practice Resources

SAT Essay Scoring Guides

The following three rubrics will help you assess different elements of your students' writing as they complete this year's scheduled SAT practice. The **Reading Scoring Guide** will help you determine how well your students showed they understood the provided article through their writing. The **Analysis Scoring Guide** will help you determine how well your students were able to analyze the article according to the specific question asked in the prompt and express their thoughts in writing. In the same way that they should be able to evaluate the author's use of evidence to support his or her argument, your students, too, should provide evidence from the article in the form of paraphrases and quotes to support the claims they make. The **Writing Scoring Guide** will help you to assess the writing in the essay itself. Writing should show a firm command of the English language, and be clear, focused and well-structured. Students should show strength in word choice, and have selected a tone, and style appropriate for a formal audience. The essay should be free from grammatical and mechanical errors.

When your students take the SAT, they will be assessed on all three areas at once, but this year we will guide you to focus on one area for each practice exam. As the week

progresses, your students will use each of these rubrics to revise the essay they wrote for the practice exam. By digging into the elements described in these rubrics, your students will work to refine writing skills they will need to argue a well-supported point clearly and coherently while making use of specific writing techniques.

How to Use These Scoring Guides to Evaluate an Essay

The SAT Scoring Guides use descriptions of different levels of writing in various categories to help an evaluator assign point values to student work. Papers that score a 1 have achieved the lowest level in that category, and those that score a 4 achieved the highest.

Each row in the table designates one element of writing you will assess when you review. Read the descriptions horizontally across each row and decide which statement best describes your student's writing in that category. A paper that fits the description of a 4 will receive the highest mark in that category. When you have determined a score for each category, add the scores to find the total points earned and then divide the sum by 4 to find the average score for that Section.

Reading Scoring Guide ¹				
Score of 4	Score of 3	Score of 2	Score of 1	Score
Shows the writer thoroughly understood the source text (article).	Writer shows competent understanding of the source text.	Writer shows some understanding of the source text.	Writer appears to have understood little to none of the source text.	
Shows the writer understands the connections between the text's main ideas and important details, and demonstrates a complete understanding of the text.	Shows the writer understands the text's main ideas and key details.	Shows the writer understood the main ideas presented in the text, but not the important details.	May show the writer understood some of the details presented in the text, but fails to show he or she understood and/or did not reference the main idea.	
Shows the writer did not misunderstand or misinterpret <i>any</i> facts or ideas presented in the text.	The writer did not grossly misunderstand or misinterpret the text.	The writer may have misunderstood some facts or misinterpreted some ideas presented in the source text.	The writer made numerous errors in their interpretation of facts and details presented in the text.	
Writer cites the source text skillfully, using paraphrases and/or quotations in a way that supports their arguments well, showing thorough comprehension of the text.	Writer uses text-based evidence (paraphrases and/or quotations) appropriately to demonstrate he or she understood the source text.	Use of text-based evidence (either through quotations or paraphrases) is sparse or inconsistent, showing limited understanding of the text.	Writer used little to no text-based evidence (quotations or paraphrases) indicating little to no understanding of the source text.	
Total Points Scored:				
Score Average for this Section (Total Points ÷ 4)				

1. Adapted from <https://collegereadiness.collegeboard.org/sat/scores/understanding-scores/essay>

Analysis Scoring Guide ¹				
Score of 4	Score of 3	Score of 2	Score of 1	Score
Writer shows insight in his or her analysis of the source text and shows a firm command of the analytical task.	Writer effectively analyzes the source text and shows he or she understands the analytical task.	Writer shows limited analysis of the text and demonstrates only partial understanding of the analytical task.	Writer either ineffectively analyzes the source text, or provides little to no analysis of the source text, thereby demonstrating little to no understanding of the analytical task.	
Writer shows careful, well-considered evaluation of the author's use of evidence to support claims, reasoning to develop ideas and connect claims to evidence, and/or stylistic or persuasive elements the student has selected to discuss.	Writer proficiently evaluates the author's use of evidence to support claims, reasoning to develop ideas and connect claims to evidence, and/or stylistic or persuasive elements the student has selected to discuss.	Writer attempts to evaluate the author's use of evidence to support claims, reasoning to develop ideas and connect claims to evidence, and/or stylistic or persuasive elements, but merely mentions or lists them rather than explaining why these elements are important. Or, have analyzed one or more aspects of the article incorrectly.	Identifies but does not explain aspects of the author's use of evidence to support claims, reasoning to develop ideas and connect claims to evidence, and/or stylistic or persuasive elements the student has selected to discuss. Or have analyzed numerous aspects of the text incorrectly.	
Writer includes applicable and well-chosen support for claims and points made.	Writer includes applicable support to sufficiently argue claims and points made.	Writer includes little to no support for claims made.	Writer includes little to no support for claims and points made, or the support selected is inconsequential.	
Writer maintains focus on elements of the article that are most relevant to his or her analysis of the text.	Writer speaks mostly to elements of the article that are most relevant to his or her analysis of the text.	Writer may lack clear focus on the elements of the article that are most relevant to his or her analysis of the text.	Writer may not focus on elements of the article that are most relevant to his or her analysis, or the response only provides a summary of the article and fails to analyze it.	
Total Points Scored:				
Score Average for this Section (Total Points ÷ 4)				

©2020 by Sonlight Curriculum, Ltd. All rights reserved.

1. Adapted from <https://collegereadiness.collegeboard.org/sat/scores/understanding-scores/essay>

Writing Scoring Guide ¹				
Score of 4	Score of 3	Score of 2	Score of 1	Score
Writer connects thoughts skillfully and shows adept use and control of language.	Writer connects thoughts competently and is able to effectively use and control language.	The writing may seem scattered and shows limited skill in the use and control of language.	The writing is disconnected and shows little to no skill in the use and control of language.	
Presents a clear, central claim.	Presents a central claim or implied controlling idea that may or may not be clearly expressed.	May lack a clear main idea, or may wander away from the claim or idea as the essay progresses.	May lack a clear main idea or claim.	
Response is well-structured and includes a strong introduction and conclusion. The writing shows intentional and effective planning in the progression of ideas both within paragraphs and throughout the response.	Response includes an introduction and conclusion and shows a clear progression of ideas both within paragraphs and throughout the response.	Introduction and/or conclusion provided are unproductive. The response may show some progression of ideas within paragraphs but not throughout the response.	Introduction and/or conclusion are missing or are unrecognizable. Ideas do not seem to progress throughout the response.	
Sentence structures vary widely and word choice is consistently careful, deliberate and intentional. The writer maintains a formal style and objective tone.	Response shows variety in sentence structure and contains examples of careful, deliberate and intentional word choice. The writer maintains a formal style and objective tone.	Sentence structure is limited in variety or may even be repetitive. Word choice is general, vague or repetitive. The writer's tone and style may, at times, fall away from formality and objectivity.	Sentence structure is limited in variety or may be repetitive. Word choice is general, vague or is poor and inaccurate. Response lacks a formal style and/or objective tone.	
Shows a firm understanding of and follows conventions of standard written English skillfully, and is or is nearly error-free.	Follows conventions of standard written English and is free of significant errors that take away from the quality of writing.	Shows a limited command of the conventions of standard written English. Contains errors that take away from overall writing quality, or that may even impair understanding.	Shows a weak command of the conventions of standard written English. Contains many errors that impact writing quality.	
Total Points Scored:				
Score Average for this Section (Total Points ÷ 4)				

1. Adapted from <https://collegereadiness.collegeboard.org/sat/scores/understanding-scores/essay>

Appendix 3: SAT Essay Exam Practice Resources

SAT Essay Scoring Guides

The following three rubrics will help you assess different elements of your students' writing as they complete this year's scheduled SAT practice. The **Reading Scoring Guide** will help you determine how well your students showed they understood the provided article through their writing. The **Analysis Scoring Guide** will help you determine how well your students were able to analyze the article according to the specific question asked in the prompt and express their thoughts in writing. In the same way that they should be able to evaluate the author's use of evidence to support his or her argument, your students, too, should provide evidence from the article in the form of paraphrases and quotes to support the claims they make. The **Writing Scoring Guide** will help you to assess the writing in the essay itself. Writing should show a firm command of the English language, and be clear, focused and well-structured. Students should show strength in word choice, and have selected a tone, and style appropriate for a formal audience. The essay should be free from grammatical and mechanical errors.

When your students take the SAT, they will be assessed on all three areas at once, but this year we will guide you to focus on one area for each practice exam. As the week

progresses, your students will use each of these rubrics to revise the essay they wrote for the practice exam. By digging into the elements described in these rubrics, your students will work to refine writing skills they will need to argue a well-supported point clearly and coherently while making use of specific writing techniques.

How to Use These Scoring Guides to Evaluate an Essay

The SAT Scoring Guides use descriptions of different levels of writing in various categories to help an evaluator assign point values to student work. Papers that score a 1 have achieved the lowest level in that category, and those that score a 4 achieved the highest.

Each row in the table designates one element of writing you will assess when you review. Read the descriptions horizontally across each row and decide which statement best describes your student's writing in that category. A paper that fits the description of a 4 will receive the highest mark in that category. When you have determined a score for each category, add the scores to find the total points earned and then divide the sum by 4 to find the average score for that Section.

Reading Scoring Guide ¹				
Score of 4	Score of 3	Score of 2	Score of 1	Score
Shows the writer thoroughly understood the source text (article).	Writer shows competent understanding of the source text.	Writer shows some understanding of the source text.	Writer appears to have understood little to none of the source text.	
Shows the writer understands the connections between the text's main ideas and important details, and demonstrates a complete understanding of the text.	Shows the writer understands the text's main ideas and key details.	Shows the writer understood the main ideas presented in the text, but not the important details.	May show the writer understood some of the details presented in the text, but fails to show he or she understood and/or did not reference the main idea.	
Shows the writer did not misunderstand or misinterpret <i>any</i> facts or ideas presented in the text.	The writer did not grossly misunderstand or misinterpret the text.	The writer may have misunderstood some facts or misinterpreted some ideas presented in the source text.	The writer made numerous errors in their interpretation of facts and details presented in the text.	
Writer cites the source text skillfully, using paraphrases and/or quotations in a way that supports their arguments well, showing thorough comprehension of the text.	Writer uses text-based evidence (paraphrases and/or quotations) appropriately to demonstrate he or she understood the source text.	Use of text-based evidence (either through quotations or paraphrases) is sparse or inconsistent, showing limited understanding of the text.	Writer used little to no text-based evidence (quotations or paraphrases) indicating little to no understanding of the source text.	
Total Points Scored:				
Score Average for this Section (Total Points ÷ 4)				

1. Adapted from <https://collegereadiness.collegeboard.org/sat/scores/understanding-scores/essay>

Analysis Scoring Guide ¹				
Score of 4	Score of 3	Score of 2	Score of 1	Score
Writer shows insight in his or her analysis of the source text and shows a firm command of the analytical task.	Writer effectively analyzes the source text and shows he or she understands the analytical task.	Writer shows limited analysis of the text and demonstrates only partial understanding of the analytical task.	Writer either ineffectively analyzes the source text, or provides little to no analysis of the source text, thereby demonstrating little to no understanding of the analytical task.	
Writer shows careful, well-considered evaluation of the author's use of evidence to support claims, reasoning to develop ideas and connect claims to evidence, and/or stylistic or persuasive elements the student has selected to discuss.	Writer proficiently evaluates the author's use of evidence to support claims, reasoning to develop ideas and connect claims to evidence, and/or stylistic or persuasive elements the student has selected to discuss.	Writer attempts to evaluate the author's use of evidence to support claims, reasoning to develop ideas and connect claims to evidence, and/or stylistic or persuasive elements, but merely mentions or lists them rather than explaining why these elements are important. Or, have analyzed one or more aspects of the article incorrectly.	Identifies but does not explain aspects of the author's use of evidence to support claims, reasoning to develop ideas and connect claims to evidence, and/or stylistic or persuasive elements the student has selected to discuss. Or have analyzed numerous aspects of the text incorrectly.	
Writer includes applicable and well-chosen support for claims and points made.	Writer includes applicable support to sufficiently argue claims and points made.	Writer includes little to no support for claims made.	Writer includes little to no support for claims and points made, or the support selected is inconsequential.	
Writer maintains focus on elements of the article that are most relevant to his or her analysis of the text.	Writer speaks mostly to elements of the article that are most relevant to his or her analysis of the text.	Writer may lack clear focus on the elements of the article that are most relevant to his or her analysis of the text.	Writer may not focus on elements of the article that are most relevant to his or her analysis, or the response only provides a summary of the article and fails to analyze it.	
Total Points Scored:				
Score Average for this Section (Total Points ÷ 4)				

1. Adapted from <https://collegereadiness.collegeboard.org/sat/scores/understanding-scores/essay>

Writing Scoring Guide¹				
Score of 4	Score of 3	Score of 2	Score of 1	Score
Writer connects thoughts skillfully and shows adept use and control of language.	Writer connects thoughts competently and is able to effectively use and control language.	The writing may seem scattered and shows limited skill in the use and control of language.	The writing is disconnected and shows little to no skill in the use and control of language.	
Presents a clear, central claim.	Presents a central claim or implied controlling idea that may or may not be clearly expressed.	May lack a clear main idea, or may wander away from the claim or idea as the essay progresses.	May lack a clear main idea or claim.	
Response is well-structured and includes a strong introduction and conclusion. The writing shows intentional and effective planning in the progression of ideas both within paragraphs and throughout the response.	Response includes an introduction and conclusion and shows a clear progression of ideas both within paragraphs and throughout the response.	Introduction and/or conclusion provided are unproductive. The response may show some progression of ideas within paragraphs but not throughout the response.	Introduction and/or conclusion are missing or are unrecognizable. Ideas do not seem to progress throughout the response.	
Sentence structures vary widely and word choice is consistently careful, deliberate and intentional. The writer maintains a formal style and objective tone.	Response shows variety in sentence structure and contains examples of careful, deliberate and intentional word choice. The writer maintains a formal style and objective tone.	Sentence structure is limited in variety or may even be repetitive. Word choice is general, vague or repetitive. The writer's tone and style may, at times, fall away from formality and objectivity.	Sentence structure is limited in variety or may be repetitive. Word choice is general, vague or is poor and inaccurate. Response lacks a formal style and/or objective tone.	
Shows a firm understanding of and follows conventions of standard written English skillfully, and is or is nearly error-free.	Follows conventions of standard written English and is free of significant errors that take away from the quality of writing.	Shows a limited command of the conventions of standard written English. Contains errors that take away from overall writing quality, or that may even impair understanding.	Shows a weak command of the conventions of standard written English. Contains many errors that impact writing quality.	
Total Points Scored:				
Score Average for this Section (Total Points ÷ 4)				

1. Adapted from <https://collegereadiness.collegeboard.org/sat/scores/understanding-scores/essay>

Elements of Persuasive Style

The Art of Persuasion

Parts of an Argument

Argumentative writing is intended to sway an audience to agree with a writer's claim or belief. You can break down an argument into three levels. First, a writer makes a claim about a topic. A **claim** is a definitive statement that becomes the thesis of an argument.

Claim: Our apple tree is the biggest one in town.

In order to build an effective argument that would sway an audience to believe a claim, a writer should support the claim with **evidence**.

Claim: Our apple tree is the biggest one in town.

Evidence: We pick an average of 18 bushels of apples each season.

Now, if you're in the apple business or you have your own apple tree, you might already possess some background knowledge that would tell you whether or not this evidence supports the claim. If you don't really know much about apples, other than that you like to eat them, do you know if 18 bushels is an impressive number or not? Likely no.

Once a writer presents evidence, he needs to connect the evidence to his claim, to show why it is effective support. Statements that connect evidence to claims are called **warrants**.

Claim: Our apple tree is the biggest one in town.

Evidence: We pick an average of 18 bushels of apples each season.

Warrant: The only other tree that even comes close to the size of ours is the Ordaz's tree, but Cici Ordaz said the most they've ever picked in a season is 15 bushels.

For arguments to be effective, claims, evidence and warrants must all be present. Claims that only offer warrants do not provide enough credible support. Claims that provide evidence but no warrants lack the connective piece to show how the evidence supports the claim.

Now that you understand claims, evidence and warrants, let's look at the elements of persuasive style you will want to look for when you take the SAT Essay exam.

Persuasive Style

In 4 BC, Aristotle wrote about the art of persuasion in his work called *On Rhetoric*. The theories he defined are still relevant today. When you analyze the source articles for the SAT Exam, you should be able to identify the balance between Ethos, Pathos and Logos, the fundamental modes of persuasion Aristotle described. So let's begin by digging into these ideas so you'll understand them when you read the provided articles.

Ethos is an appeal to authority or *credibility*. A writer is naturally more persuasive if the audience believes he is credible. Writers establish their own credibility by offering evidence, such as quotes from experts, endorsements from authority figures or support from groups that are highly credible in a specific field. Ethos warrants help establish the credibility of a source. For example:

Claim: Women over the age of 35 are more likely to have a baby with Down Syndrome.

Evidence: According to the Sie Center for Down Syndrome, "The likelihood that a woman under 30 who becomes pregnant will have a baby with Down syndrome is less than 1 in 1,000, but the chance of having a baby with Down syndrome increases to 1 in 400 for women who become pregnant at age 35."¹

Warrant: The specialists at the Sie Center have over 80 years of combined experience caring for children with Down Syndrome and developmental disabilities, making it the foremost clinic, both locally and nationally, for Down Syndrome research.

Pathos is an appeal to feelings or *strong emotion*. A writer is more persuasive if the message triggers strong emotions in an audience. The emotions can be positive, the way showing an image of an exciting football party might persuade an audience to want to buy chips and dip for their next party, or negative, the way showing a picture of a sick baby might persuade an audience to donate to cancer research. Evidence for pathos should be experiential: personal stories ("Luke is a two-year-old cancer survivor") and descriptions of experiences the audience has likely had (the amazing football party). Pathos warrants help to show why an audience should care about an issue, due to likes, dislikes, fears or desires. For example:

Claim: Seven Layer Dip is the best snack to have when you host an epic football party.

Evidence: We never have any leftovers of Seven Layer Dip after one of our parties.

Warrant: If you love tacos or Mexican food, you will love Seven Layer Dip. One scoop is like a fully loaded taco, right on your chip!

Logos is an appeal to *logic*. A writer is more persuasive if the message is truthful (or appears to be truthful) and argued logically. Evidence for logos are facts, figures and research. Logos warrants connect the facts to the claim through logical reasoning. For example:

Claim: Traditional baby names can be both a classic and on-trend choice when selecting a name for a new baby.

1. <https://www.childrenscolorado.org/conditions-and-advice/conditions-and-symptoms/conditions/down-syndrome/> Accessed Sept. 21, 2018

Evidence: According to *USA Today*, the names Olivia, Emma, Evelyn, Noah, Liam (which is a shortened form of William), James, Michael and William are all on the top 10 list of boy and girl baby names for 2018.² According to the United States Social Security records, these names also appear on the list of top names chosen for the last 100 years.³ In fact, James is the top boy name of all time, Michael is #4 and William is #5 on the Social Security list.⁴

Warrant: If a name is popular both today and for the last 100 years, it must be a name that withstands the test of time.

As you read the argumentative work of other authors, you should be able to find evidence of ethos, pathos and logos both in what they say and also how they say it. When you write, choose the words and the tone for your argument purposefully. In order to make a balanced argument for an academic paper, you should strive to appeal to ethos, pathos and logos equally as you argue the points in your paper.

Persuasive Elements

Here is a list of persuasive writing elements you should watch for when you read and analyze argumentative writing. Please discuss each of the following elements with your parents. Why might an author make use of the element in an argumentative essay? How would it impact the piece? Try using a few of these elements when you write your own argumentative essays.

Structural Elements

analogy: show why two things are similar or comparable

Ex. We will be trying to plow a field with a garden hoe unless we obtain the right tools for this project first.

anecdote: story or short account

Ex. When I was five, there was no greater freedom than riding my big wheel as fast as I could down our block...

aside: a quick departure from a main theme or topic

Ex. Swedish Hospital offers great care and expert staff in their surgical ward. Incidentally, there is a fantastic ice cream and sandwich shop just south of Swedish if you do happen to stay there.

antithesis: referencing two polar opposites in order to emphasize a contrast

Ex. The puppy bounded ahead and pulled at his leash, but the curious 3 year old had a radically different idea about the pace for their afternoon walk.

denunciation: open condemnation or criticism

Ex. In order to represent his or her constituents well, a U.S. Senator should be present for the majority of key votes during his or her term. Any senator who is absent most of the term just isn't doing his or her job effectively.

diatribe: bitter, abusive attack

Ex. Responsible and smart teenagers gain their parents' trust by following the rules even if they don't like them. Arguing with parents over rules, curfew and permission to go places is disrespectful and rather idiotic.

digression: longer departure from the main theme

Ex. Paper airplanes are a great way to teach design, aerodynamics and precision to young designers. Another craft that also demands precision and challenges spatial thinking and fine motor skills is origami...

hypothetical: a theoretical example

Ex. Imagine if Eric and I shared a car. Not only would we save gas and insurance, but Mom and Dad wouldn't have to drive us to all of our practices, and we could even help out sometimes by running to the store.

juxtaposition: highlighting two things in order to compare and contrast them

Ex. It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way—in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.⁵

personification: a figure that represents an abstract quality

Ex. The pressure to get "that one perfect parking spot" was a giant parade balloon looming ominously over the arriving parents as the time for pick-up approached.

parallelism: writing in order to balance sentence structures, which can make text easier to read. Note the repetition of **subject, linking verb, predicate adjective** in the following:

sc s adj v adv art s lv pa art
Ex. When we all work together, the tasks are shorter, the
s lv pa cc art s lv adv pa
burdens are lighter, and the work is more fun.

Not parallel:

Ex. I like running and to read.

5. Charles Dickens, *A Tale of Two Cities*, Book the First, Chapter I.

2. <https://www.usatoday.com/story/life/allthemoms/news/2018/04/23/top-baby-names-2018/34928975/> Accessed September 24, 2018

3. <https://www.ssa.gov/oact/babynames/decades/century.html> Accessed September 24, 2018

4. <https://nameberry.com/blog/the-most-popular-baby-names-over-time> Accessed September 24, 2018

Parallel:

*Ex. I like running and reading
or
I like to run and to read.*

reminiscence: collection of past events or experiences

Ex. As we consider our choices for the next leader of this committee, we should pause to remember all of the great work we have accomplished under Chairman Gangelhoff.

repetition: using a word or phrase more than once.

Ex. Vote “no” on Proposition 1A: Let’s help our students. Let’s help our teachers. Let’s help our schools. Vote “no” on Proposition 1A!

symbolism: to use an object or idea to represent something else.

Ex. When she opened the book he had given her and leafed through the pages, out fell a sprig of purple Aspen daisies. At once she remembered the sunshine-filled afternoon they had spent together, picnicking in the field near Bailey.

syntax: sentence structure—the way words are arranged in a sentence

Ex. The author created a syntax error when she wrote “Any child who needs extra help should sign their name on the list.” because “child” does not agree in number with “their”. She should revise the sentence to say “Any children who need extra help should sign their name on the list.”

testimony: a personal quote from someone about the issue

Ex. Before I purchased the Nose Hair Whacker 5000, I used to get so many compliments on my mustache. These days, I’m happy to report I can stay clean-shaven for a full 4 hours!

Rhetorical Elements

assertion: a strong claim

Ex. Last season was the weakest the Bruins have had in a decade.

concession: to admit truth or validity

Ex. While salted caramel lattes are not my favorite, they do sell well.

conjecture: unproven hypothesis; claim, opinion or conclusion based on incomplete information

Ex. Cauliflower is sometimes used as a potato substitute so it would probably make a great alternate “french fry”.

fallacy: mistaken belief based on unsound argument

Ex. If you can clean dishes with liquid dish soap and a dishwasher also cleans dishes, then you should be able to use liquid dish soap in the dishwasher in a pinch.⁶

generalization: to infer a general principle from certain examples or evidence

Ex. Several of the swimmers in the intermediate class couldn’t touch the bottom in this part of the pool, so it’s not a great place to teach that class.

inclusive language: choosing words to make the reader feel like part of the group

Ex. We can’t waste another minute! Something must be done to protect our children!

rebuttal: to show opposition through contrary evidence

Ex. While swimmers in the intermediate class may not be able to touch the bottom in this part of the pool, you can still use this area to teach deep water skills like treading water.

Stylistic Elements

allegory: a story, poem or picture that can be interpreted to reveal hidden moral or political meaning.

Ex. Aesop’s fables are allegorical because they are short stories that provide a moral message.

alliteration: repetition of consonant sounds

Ex. Peter Piper picked a peck of pickled peppers.

allusion: a reference to a person, song, movie, book, etc.

Ex. My dad’s beard is huge. For our costume party this year, he found an old top hat and went around announcing “Four score and seven years ago...!”

assonance: repetition of vowel sounds

Ex. Odd birds always gobble green almonds in autumn.

diction: the author’s choice of words. Authors can choose between the **denotative** (dictionary) meaning of a word and the **connotative** (associative) meaning. Diction can be **high** and fancy or **low** and informal. You should pay attention to all of these characteristics if you decide to analyze word choice in your essay.

Ex. Slang is an informal type of word choice. Jargon refers to words that relate to a specific industry or purpose.

humor: funny language or jokes. Humor breaks the monotony or tedium of a piece and helps the audience relax.

Ex. It was the most enjoyable Thanksgiving meal we’d had in years. Everyone said they had a wonderful time. Everyone but the turkey.

6. Please do not put liquid dish soap in a dishwasher—you might end up with a kitchen full of suds!

hyperbole: obvious exaggeration

Ex. If I don't get to go, I will be the only one in the whole school who isn't there!

imagery: language that appeals to the senses

Ex. A wave of heat, sweetness and spice—nutmeg, cinnamon and ginger—swelled up and kissed my face when I opened the oven to pull out the cookies.

irony: situational—the opposite happens from what is expected; dramatic—the reader knows more than the speaker or those spoken about; verbal—saying one thing and meaning the opposite

Ex. (Situational) The impatient driver whipped around us and swerved in and out of traffic, making his hasty way up the icy highway. Unfortunately, 3 miles later, we passed his unharmed car facing the wrong way, stuck in the snow in the ditch.

rhetorical: used for style or effect; rhetorical questions are asked to produce an effect or make a statement rather than obtain information

Ex. Can you imagine a life without chocolate?

satire: intentional ridicule of a subject or idea; making fun of something in a way that exposes its flaws

Ex. We should wear these old, shabby uniforms for another season so we can try for the award of "worst dressed" at the competition. I bet we would win!

simile: to compare two unlike things in a phrase that uses the words "like" or "as"

Ex. She was as graceful as a hippopotamus on roller skates.

metaphor: saying one thing is something else

Ex. She was a regular Emily Dickinson in poetry class.

tone: the way the author sounds as he or she writes. Urgent? Silly? Forceful? Inquisitive? Convincing? Thoughtful?

Ex. Research shows teenagers perform better, feel more rested and experience more satisfaction in school if they are able to start school later in the day. But what does this mean for participation in after-school sports? What if a teen would like to have a job? How do they balance a later start time, complete their homework, participate in enriching elective activities and still accomplish the required number of school hours in a day?

understatement: down-playing the size or importance of something

Ex. Winning a full-ride scholarship to your top choice of college might be useful.

Now that you understand persuasive style and writing elements to include in an argumentative essay, let's talk about a good way to organize such a paper. If you know a standard outline or way to organize an argumentative (or opinion) essay, you will probably find the essay is easier to write. An approach that may help you organize your thoughts and address the prompt is to use this simple structure for a five-paragraph essay:

1. Introduction – Begin with a hook. Introduce the topic or issue. Clearly state your claim.
2. Example 1 – Use a specific example to explain your point or support your claim.
3. Example 2 – Use another specific example to explain your point or support your claim.
4. Opposing Point of View – Acknowledge the opposing point of view and explain its strengths and weaknesses.
5. Conclusion – Restate your claim. Explain how, despite the opposing point of view, it is more persuasive.

Below is an example of a persuasive essay that follows this format.

Topic: Is it always essential to tell the truth, or are there circumstances in which it is better to lie?

We've probably all heard the expression, "A little white lie never hurt anyone," but I disagree. I think it is always wrong to lie. In debating whether or not truth is always essential, it's not as much the lie that is the problem as the human error inherent in judging each circumstance. Therefore, I believe it is always essential to tell the truth.

When people choose to lie, they are deciding that they know what is best for others (and that the truth sometimes isn't it). However, people are often wrong in this judgment, which makes lying a bad idea. In the 1970s, the United States faced a political crisis when President Richard Nixon tried to cover up the Watergate break-in. Perhaps he thought it best to protect the American people from knowing about such a scandal. However, the truth came to light and resulted in his resignation. Nixon's decision to protect the American people from the truth backfired, resulting in a lasting mistrust of government that runs deeper than the original break-in.

Another problem with lying is that it rests on false assumptions about the person or people lied to. One might assume that a patient facing pain or suffering would rather not know all the "gory details" of the prognosis. However, not everyone is the same. When my grandpa had cancer, he said that knowing what was ahead helped him prepare for it and not be afraid. But when I had a broken tooth pulled, the dentist's play-by-play description of what was happening scared me more than the actual procedure. You should never assume to know whether or not another person wants to hear the truth.

©2020 by Sonlight Curriculum, Ltd. All rights reserved.

Perhaps in less critical circumstances, lying does not cause real harm. But what constitutes less critical? If my mom asks if I like her haircut, I always say yes because I don't want to hurt her feelings. I don't think I'm doing any harm if the haircut is less than stellar, but I am taking on the role of judge in deciding whether or not my mom should hear the truth. And that can be a slippery slope.

So what's the best way to avoid backfiring lies, false assumptions, and hurt feelings? Learn to tell the truth in love. Rather than lie about a delicate situation, tell the truth cushioned in understanding and sensitivity. Don't use lying to escape uncomfortable situations or to patronize others. Discover that honesty really is the best. ■

SAT Essay Practice #1

Directions: As you read the passage below, consider how the author uses evidence, such as facts or examples, to support claims.

- evidence, such as facts or examples, to support claims.
- reasoning to develop ideas and to connect claims and evidence.
- stylistic or persuasive elements, such as word choice or appeals to emotion, to add power to the ideas expressed.

Write an essay in which you explain how author “M.S.” builds an argument to persuade his audience that the correct mindset and appropriate type of encouragement affect students’ academic success and intellectual development. In your essay, analyze how “M.S.” uses one or more of the features listed above (or features of your own choice) to strengthen the logic and persuasiveness of his argument. Be sure that your analysis focuses on the most relevant features of the passage. Your essay should not explain whether you agree with the author’s claims, but rather explain how the author builds an argument to persuade his audience.

Accidental Indoctrination

By M. S.

- 1 Why do so many students start out eagerly on the path to success, but so few finish? According to Anne Lamott, author of *Bird By Bird*, some lose their ambition because they fear failure. Additionally, Carol S. Dweck, Professor of Psychology at Stanford University and author of “Brainology”, states that others are discouraged by, surprisingly, the type of praise they receive. Some say that everyone has an equal chance to succeed academically, not everyone has equal chances, because of differences in their mindsets towards learning. Every child is born with a certain level of intelligence, but differences in their mindsets, as well as the type of encouragement they receive, play major roles in their academic success and intellectual development.
- 2 In her book, *Bird By Bird*, Anne Lamott encourages writers to free themselves from the fear of failure. Lamott states, “Now, practically even better news... is the idea of bad first drafts. All good writers write them. This is how they end up with such good second drafts and terrific third drafts.” Anne Lamott’s main purpose in writing this article is to encourage writers that messing up at first is okay because it is an important part of writing well. Lamott concludes, “Almost all good writing begins with terrible first efforts. You need to start somewhere. Start by getting something—anything—down on paper.” She reassures writers that mistakes in writing are not necessary to avoid, but rather beneficial to the writer. Just as writers cannot avoid making mistakes if they wish to write well, so students cannot avoid failure if they wish to succeed.
- 3 The fear of failure is prevalent amongst our society’s youth and limits many students’ capacities to grow. Just as Anne Lamott points out for writers, the fear of failure is also one of the main stumbling blocks for students because it causes them to quit well before they’ve reached their potential. Many students coast through school until it becomes difficult for them, and then they quit while they’re ahead. They stop trying so that if they do fail, they can blame their failure on their lack of effort, rather than their intelligence. In short, they would rather choose to fail than to feel like they are not intelligent. This is a problem because we learn from our mistakes so if we never make mistakes, we never learn. In order

to help students overcome this fear, we must help them understand that everyone must work hard to succeed, that perseverance is important, and that even the brightest people often struggle and make mistakes. Anne Lamott provides a wonderful example of this. In her book, *Bird By Bird*, she states, “We all often feel like we are pulling teeth, even those writers whose prose ends up being the most natural and fluid. The right words and sentences just do not come pouring out like ticker tape most of the time.” Encouraging ideas like these must be shared with our students to decrease their anxiety about failing and increase their chances to succeed.

- 4 If we wish to eliminate the fear of failure, we must first eliminate fixed mindsets. According to Carol S. Dweck, students possess either a fixed mindset or a growth mindset. Dweck defines a fixed mindset as when someone believes that they only have a certain amount of intelligence and that there is nothing they can do to increase their intelligence. A fixed mindset is rife with dangers and pitfalls because, as shown in studies performed by Dweck, students who possess fixed mindsets tend to shy away from challenges and are demoralized by mistakes. They believe that if they must work hard to succeed in their classes, it means they are not intelligent. Because of this, any setback or struggle causes them to shut down. They simply stop trying because they are afraid they will be labeled “stupid” if they fail. Dweck defines a growth mindset, on the other hand, as when a student recognizes that they can increase their intelligence through work. In her article, “Brainology”, Dweck asserts, “Students with this growth mindset believe that intelligence is a potential that can be realized through learning. As a result, confronting challenges, profiting from mistakes, and persevering in the face of setbacks become ways of getting smarter.” Students who possess growth mindsets thrive when faced with adversity, because they see challenges as opportunities to learn. Clearly, we should attempt to foster growth mentalities and eliminate fixed ones if we wish to give our students the ability to succeed. The key to doing this is hidden in the nature of praise.
- 5 Praising students’ intelligence in an attempt to increase their self-esteem is actually harmful to the students. Studies performed by Dweck show that praising students for their intelligence trains them to think with fixed mindsets. These praises of their intelligence cause them to be extremely sensitive to difficulty, because they do not want to lose the admiration of their role models by struggling. So how should we praise students? According to Dweck, we should praise their effort and their persistence. Doing so will cause them to develop growth mindsets, inspiring them to truly learn and grow. Because of the immense ramifications that our praise has on students’ mindsets, and in turn, their academic success, we should strive to praise them in a way that is supportive of what truly matters: their effort.
- 6 Variations in students’ views on learning greatly affect their chances of success. Starting at an early age, many students are accidentally indoctrinated with a fixed mentality by the very people trying to help them. This, in turn, causes a fear of failure, which leads many to quit before they have truly gotten going. However, we can remove some of the roadblocks on their path to success by teaching students a growth mentality. Ultimately, our students are the work force of the future. By impeding our students’ progress now, we negatively

affect our future economy, which hurts everyone. Just as students must persevere in their journeys on the path to success, so we, as a society, must persevere in our attempts to eradicate fixed mindsets from our education system if we wish to flourish.

Bibliography

Lamott, Anne. *Bird By Bird*. New York City: Anchor Books, 1995. Print

Dweck, Carol S. "Brainology." *Independent School Magazine* Winter (2008): 25–31. Print.

Appendix 4: Literary Analysis Overview

Please read this overview before you begin your studies. It provides a quick introduction to the main literary analysis concepts you'll use throughout the year: setting, characters, point of view, conflict, and theme. When you use these concepts to analyze the books you read, you'll discover a whole new layer of understanding in them. They will be deeper, richer.

These brief notes emphasize certain important terms and concepts. Our hope is that, once you learn a term or concept, you will then look for and apply it to all the books you read.

We also hope you will learn to critically evaluate the moral tone of the books you read. You probably do this to some extent already, for example, when you ask questions such as "Is this action right or wrong? Would God be pleased?" We urge you not to neglect this aspect of literary analysis. You should learn from the books you read, but you shouldn't blindly accept every idea in them.

So go ahead and review these important concepts—they are powerful ideas. They could forever change the quality of your reading experience.

Setting

The **setting** of a story is the particular time and place in which it occurs. Setting is a key element that provides a backdrop for the events of the story. For example, the setting of the Gospels is around AD 30 in Israel.

Authors will often use certain aspects of the setting to convey information they do not want to state explicitly. Instead, they let the details of the setting convey these "understood" elements of the story. For example, if a story is set in Europe in 1943, the background of World War II will come to mind, regardless of what other specific details the author gives.

The times and places in which we live greatly affect our experiences. The characters in the books we read are affected by their settings in the same way. As you read, consider what effect the setting has on the other elements of the story. Ask yourself: Could this story have taken place—or been as interesting—if it had occurred at any other time or place?

Characters

A **character** is a person in a literary work. The main character is the **protagonist**, and the main "enemy" of the protagonist is the **antagonist**. As you will soon learn in the "Conflicts" section, a protagonist may have more than one antagonist. Moreover, antagonists don't necessarily have to be other characters: nature, society, and even God (fate) can serve as antagonists.

Literary analysis of characters focuses on a few inter-related traits. What is the essence of the character? Does the character ever genuinely surprise the reader? Or is the character conveniently summarized by a lone concept or

feature? Does the character experience **character development**, which means the character changes during the course of the book (hopefully for the better)? Or does the character stay the same?

Flat characters are encompassed by a single idea or quality—they never genuinely surprise the reader. Flat characters don't change—they're **static**. You can leave a flat character, come back several chapters later, and the character will need no reintroduction.

At first glance, you might think that an author should avoid flat characters. However, flat characters have their place. They are convenient for authors, since they never have to be reintroduced to the reader. They are simple, easy-to-remember examples of certain, narrowly-defined traits.

For example, Goliath, the Philistine warrior who defied the armies of Israel (1 Sam. 17), is a good example of a flat, static character. He represents the seemingly insurmountable power of the Philistines, whom the Lord delivers into David's hand when he steps out in faith.

Round characters are more complex than flat characters. They genuinely surprise the reader (or at least have the ability to do so). They also experience character development. They change—they're **dynamic**. Usually, the development of round characters proceeds slowly. It happens gradually through the story. We can't predict what the characters will do next.

For example, David, the shepherd boy who becomes the most revered king of Israel and the patriarch of the Messianic line that leads eventually to Jesus, is a good example of a round, dynamic character. He is complex and develops gradually. He also surprises the reader at several points: when he slays Goliath (1 Sam. 17); when he exhibits grace and mercy toward Saul, despite Saul's many attempts to kill him (1 Sam. 26); and, in a disappointing way, when he falls into sin with Bathsheba and has her husband, Uriah the Hittite, killed (2 Sam. 11).

Authors use several methods to increase readers' understanding of the characters. This is called **character exposition**. Pay attention to these ways of revealing a character as you read.

The most basic method is, of course, through **description**. Vivid character descriptions can tell readers much about a character, especially appearance. The author may also use **character sketches**, which are brief narratives that expand upon a straightforward description by revealing more about a character's personality or particular traits.

Authors may also develop their characters in less explicit ways. For instance, authors may use the **actions** of the character, or what the character does, to add to readers' understanding. As the old saying goes, actions sometimes speak louder than words. And speaking of words, authors also often use **dialogue** in the same way. How do the characters speak to one another? What does their speech reveal about them?

As you read, think about not only *what* you know about the characters, but *why* you know what you know. Is it because of description? Character sketches? Their actions? Dialogue? Ask yourself: Which type of character exposition is most powerful? Which do you prefer? Why?

Point of View

You've probably heard the old saying, "It's all a matter of perspective." In terms of literary analysis, perspective—or **point of view**—refers to the way in which a story is told. And, as you'll see, perspective can make all the difference!

Books have a **narrator**, a person who tells the story. When the narrator tells events from an "I" perspective—"I ate the fruit"—this is known as the **first person** point of view. Another popular point of view is the **third person**, which means that the narrator writes about characters outside himself: "Eve ate the fruit." Another possible point of view, although quite uncommon, is the **second person**, which means that the narrator says "you" instead of "I" or "he." Thus, the example sentence would read, "You ate the fruit."

In the Bible, you'll find many examples of both first person and third person perspectives. Genesis, for example, was written by Moses from the third person point of view. As narrator, he writes about many characters outside himself. Philippians, on the other hand, was written by Paul from the first person point of view. He writes a very personal letter based on his experience to the members of the church at Philippi. Read a few chapters from each of these books to get a feel for the difference in the perspectives used by their authors.

Analysis of point of view is more than just identification. Being able to point out and label the correct point of view is just the first step in the process. Once you've identified the point of view used in a story, think about how it affects the story. What can the narrator know if the story is told from this perspective? What can't he know?

For example, a first person narrator can know his own thoughts, whatever he observes, whatever he hears. However, he cannot know the thoughts of others unless they tell him. He also cannot know the future—he can only know as much as you or I in real life.

A third person narrator, on the other hand, can have a wide variety of viewpoints, all along a spectrum. One end of the spectrum is the **camera** point of view, in which the narrator, like a camera, records what happens visibly, but does not record any of the characters' thoughts or feelings. Somewhere in the middle of the spectrum is a **limited omniscient** point of view, in which the narrator knows all the thoughts and feelings of a single character. The other end of the spectrum is the full **omniscient** point of view, in which the narrator knows the thoughts and feelings of all the characters, as well as other information that the characters themselves may not know.

As you analyze the point of view of the books you read, think about why the author used that perspective. Ask yourself: Would a different point of view have made the

story better? If so, how? What do I wish I knew that the narrator doesn't (or can't!) know?

Conflict

Conflict, the struggle between the protagonist and the antagonist(s), produces tension and compels readers' interest (and prevents boredom!). The most basic type of conflict is classified as **person vs. person**. This type of conflict can be as quick and simple as the showdown between David and Goliath (1 Sam. 17) or as prolonged and complicated as the struggle between David and Saul (1 Sam. 18–31).

Another common conflict is called **person vs. society**, in which the protagonist struggles against societal constructs, such as social mores, the law, or education. For example, Jesus faced this frequently as he dealt with the religious leaders of his day: They taught the law one way, and he wanted them to see how foolish their understanding was. He was not in conflict with Phil the Pharisee or Sam the Sadducee—He was struggling against his culture's understanding of the law and proper behavior (see Matt. 15:1–20 for a good example).

The protagonist's struggle might also be purely internal—a **person vs. self** conflict. The Apostle Paul wrote about his experience with this type of conflict: "When I want to do good, evil is right there with me. For in my inner being I delight in God's law; but I see another law at work in the members of my body, waging war against the law of my mind and making me a prisoner of the law of sin at work within my members" (Rom. 7:21–23).

In a **person vs. nature** conflict, nature serves as the antagonist. For example, the disciples faced storms on the Sea of Galilee (Matt. 8:23–27) and Noah and his family—and two of every animal—overcame the flooding of the Earth with God's protection (Gen. 6–9).

The final type of conflict is **person vs. God** (or fate). This type of conflict could be as obvious as Jacob wrestling with an "angel" (Gen. 32:22–32) or Job angrily demanding from God an explanation for his sufferings (Job 10). Less obvious examples could include a protagonist fighting against cancer or trying to deal with the death of a spouse.

Some stories may involve all of these types of conflict. Take the story of Jonah for example. Throughout his well-known ordeal, Jonah experiences conflict with: the will of God as directly revealed to him (person vs. God—Jon. 1:1–3); his shipmates bound for Tarshish (person vs. person—Jon. 1:13–16); the sea and a great fish (person vs. nature—Jon. 1:15–17); the societal values (sin) of the people of Nineveh (person vs. society—Jon. 3:1–4); and his own anger at the grace and mercy God showed to the people of Nineveh (person vs. self—Jon. 4:1–3).

Eventually, each conflict needs to have an outcome—or **resolution**—to satisfy the readers and not leave them hanging. Stories with unresolved conflict leave readers with an unpleasant, unfinished feeling. For example, the story of Job would be incomplete and unsatisfying without Job's repentance and restoration (Job 42).

As you read, track the conflicts. Who struggles against whom (or what)? How would you classify each conflict? Ask yourself: How are the conflicts resolved? Which conflict is primary? Are there any conflicts that mask or hide another conflict? For example, does the protagonist lash out at someone (person vs. person) because of an internal issue (person vs. self)?

Theme

The **theme** of a book is its central idea, the statement about life that the author wants to express. You may have heard the same idea called the “purpose” of the book. It is the sum total of what the various details of the story—its setting, characters, conflict, etc.—reveal about life.

Identifying a story’s theme can be tricky—only occasionally does the author explicitly state the theme. More commonly, readers must piece together what an author tells them implicitly, through subtle clues blended into the story’s elements.

Thus, unlike other areas of literary analysis, there is not always a “right” answer when it comes to identifying theme. Instead, there are often several possible answers. For example, what are possible themes of the Gospels? God’s abounding grace and mercy are endless. Mankind is sinful at heart and needs to repent. God’s forgiveness and salvation are free to those who will repent and put their faith in Jesus. These are all possible themes. If you can clearly and convincingly defend your answer, it’s probably “right.”

Structure

Finally, we want to discuss a few terms related to the literary analysis concept of structure. Although you will not be asked to analyze each book’s structure, you should know these terms and understand their use and importance.

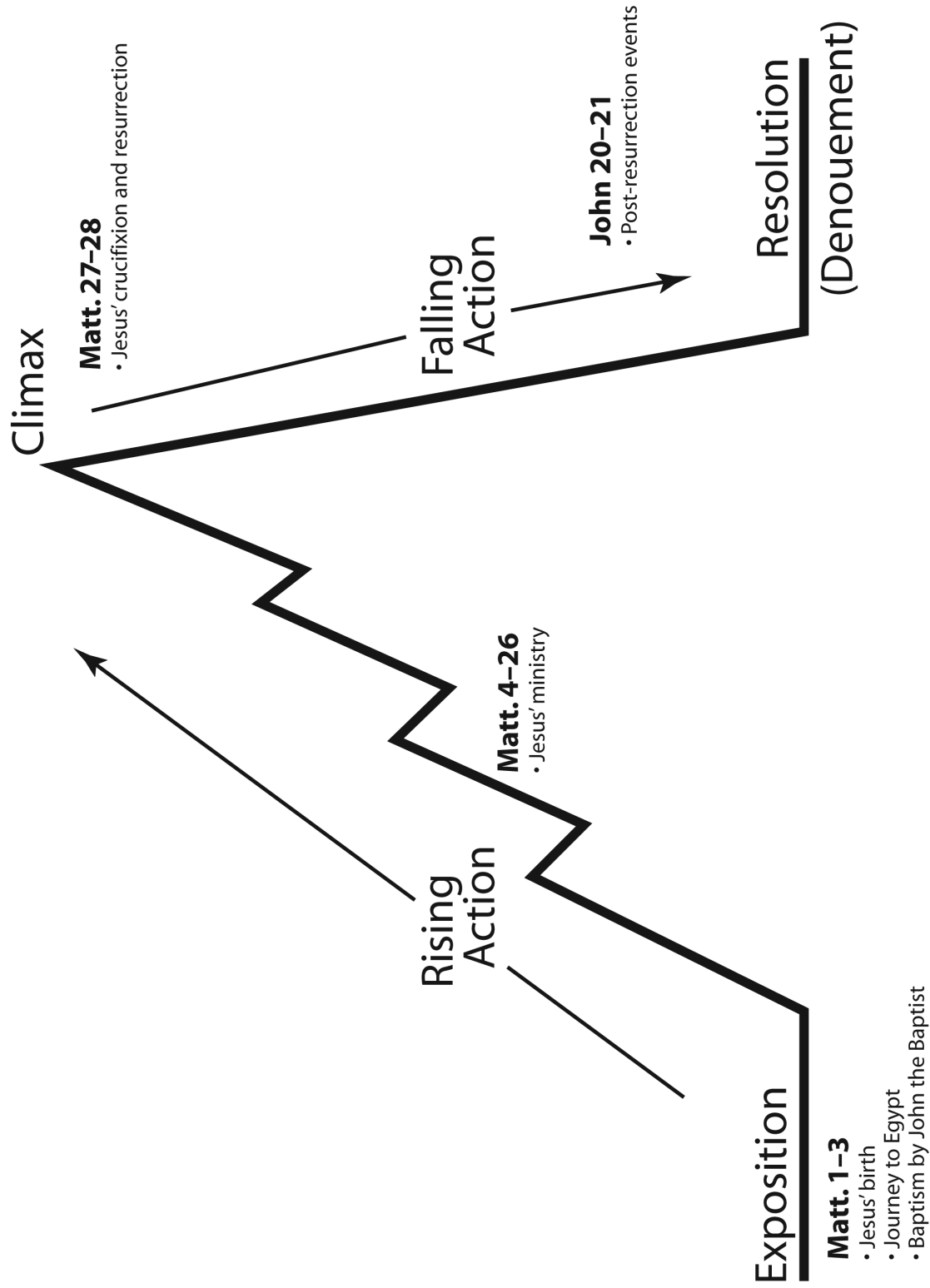
The sequence of events in a book is called the **plot**. A standard plot follows a usual pattern. The first element is **exposition**: This is where the author lets the reader know what is going on, i.e. explains the background of the story. Chapters 1–3 of the Gospel of Matthew, for example, provide background information about Jesus’ birth, his family’s journey to Egypt, and his baptism by John the Baptist.

Rising action increases the excitement in a plot. The rising action is often a natural result of the conflict that occurs in the story. Chapters 4–26 of Matthew’s Gospel detail Jesus’ ministry, which led step-by-step to the climactic events in Jerusalem.

The **climax** is the high point in the excitement, which usually comes near the end of the action. An easy way to identify the climax is to look for a turning point, a decision or an action which completely changes the outcome of the story. Remember: Most stories will have numerous smaller climaxes leading up to the main climax. In Matthew’s Gospel, Chapters 27–28 contain the climactic events of Jesus’ death and resurrection.

Falling action follows the climax of the story. The falling action releases all the tension the reader feels from the climax. Everything else is included in the **resolution**, or **denouement** (pronounced “day new MA”). The author uses the resolution to wrap up all the loose ends of the story. Chapters 20–21 of the Gospel of John recount the post-resurrection events that represent the falling action and resolution of the Gospels.

To get a better grasp of the plot, you can draw a sketch of the plot, called a **plot line**: flat for the exposition, mountain peaks for the rising action (since each specific episode or complication has its own climax), the tallest peak for the climax of the entire story, followed by a swift drop (the falling action) to the resolution. See the picture on the next page for an example of a plot line for the Gospels. ■



Appendix 5: “The Lady or the Tiger”

First published in 1882, Frank Stockton’s delightful short story “The Lady or the Tiger” is a shorthand question for a problem that is unsolvable.

Short stories are similar to poetry, in that they attempt to convey a large amount of experience in a short number of words. They usually focus on one incident, with few characters and a short period of time.

The story below is one of my favorites, and I think you’ll enjoy it.

* * *

In the very olden time there lived a semi-barbaric king, whose ideas, though somewhat polished and sharpened by the progressiveness of distant Latin neighbors, were still large, florid, and untrammelled, as became the half of him which was barbaric. He was a man of exuberant fancy, and, withal, of an authority so irresistible that, at his will, he turned his varied fancies into facts. He was greatly given to self-communing, and, when he and himself agreed upon anything, the thing was done. When every member of his domestic and political systems moved smoothly in its appointed course, his nature was bland and genial; but, whenever there was a little hitch, and some of his orbs got out of their orbits, he was blander and more genial still, for nothing pleased him so much as to make the crooked straight and crush down uneven places.

Among the borrowed notions by which his barbarism had become semified was that of the public arena, in which, by exhibitions of manly and bestly valor, the minds of his subjects were refined and cultured.

But even here the exuberant and barbaric fancy asserted itself. The arena of the king was built, not to give the people an opportunity of hearing the rhapsodies of dying gladiators, nor to enable them to view the inevitable conclusion of a conflict between religious opinions and hungry jaws, but for purposes far better adapted to widen and develop the mental energies of the people. This vast amphitheater, with its encircling galleries, its mysterious vaults, and its unseen passages, was an agent of poetic justice, in which crime was punished, or virtue rewarded, by the decrees of an impartial and incorruptible chance.

When a subject was accused of a crime of sufficient importance to interest the king, public notice was given that on an appointed day the fate of the accused person would be decided in the king’s arena, a structure which well deserved its name, for, although its form and plan were borrowed from afar, its purpose emanated solely from the brain of this man, who, every barleycorn a king, knew no tradition to which he owed more allegiance than pleased his fancy, and who ingrafted on every adopted form of human thought and action the rich growth of his barbaric idealism.

When all the people had assembled in the galleries, and the king, surrounded by his court, sat high up on his throne of royal state on one side of the arena, he gave a signal, a door beneath him opened, and the accused subject stepped out into the amphitheater. Directly opposite him, on the other side of the enclosed space, were two doors, exactly alike and side by side. It was the duty and the privilege of the person on trial to walk directly to these doors and open one of them. He could open either door he pleased; he was subject to no guidance or influence but that of the aforementioned impartial and incorruptible chance. If he opened the one, there came out of it a hungry tiger, the fiercest and most cruel that could be procured, which immediately sprang upon him and tore him to pieces as a punishment for his guilt. The moment that the case of the criminal was thus decided, doleful iron bells were clanged, great wails went up from the hired mourners posted on the outer rim of the arena, and the vast audience, with bowed heads and downcast hearts, wended slowly their homeward way, mourning greatly that one so young and fair, or so old and respected, should have merited so dire a fate.

But, if the accused person opened the other door, there came forth from it a lady, the most suitable to his years and station that his majesty could select among his fair subjects, and to this lady he was immediately married, as a reward of his innocence. It mattered not that he might already possess a wife and family, or that his affections might be engaged upon an object of his own selection; the king allowed no such subordinate arrangements to interfere with his great scheme of retribution and reward. The exercises, as in the other instance, took place immediately, and in the arena. Another door opened beneath the king, and a priest, followed by a band of choristers, and dancing maidens blowing joyous airs on golden horns and treading an epithalamic measure, advanced to where the pair stood, side by side, and the wedding was promptly and cheerily solemnized. Then the gay brass bells rang forth their merry peals, the people shouted glad hurrahs, and the innocent man, preceded by children strewing flowers on his path, led his bride to his home.

This was the king’s semi-barbaric method of administering justice. Its perfect fairness is obvious. The criminal could not know out of which door would come the lady; he opened either he pleased, without having the slightest idea whether, in the next instant, he was to be devoured or married. On some occasions the tiger came out of one door, and on some out of the other. The decisions of this tribunal were not only fair, they were positively determinate: the accused person was instantly punished if he found himself guilty, and, if innocent, he was rewarded on the spot, whether he liked it or not. There was no escape from the judgments of the king’s arena.

The institution was a very popular one. When the people gathered together on one of the great trial days, they never knew whether they were to witness a bloody slaughter or a hilarious wedding. This element of uncertainty lent an interest to the occasion which it could not otherwise have attained. Thus, the masses were entertained and pleased, and the thinking part of the community could bring no charge of unfairness against this plan, for did not the accused person have the whole matter in his own hands?

This semi-barbaric king had a daughter as blooming as his most florid fancies, and with a soul as fervent and imperious as his own. As is usual in such cases, she was the apple of his eye, and was loved by him above all humanity. Among his courtiers was a young man of that fineness of blood and lowness of station common to the conventional heroes of romance who love royal maidens. This royal maiden was well satisfied with her lover, for he was handsome and brave to a degree unsurpassed in all this kingdom, and she loved him with an ardor that had enough of barbarism in it to make it exceedingly warm and strong. This love affair moved on happily for many months, until one day the king happened to discover its existence. He did not hesitate nor waver in regard to his duty in the premises. The youth was immediately cast into prison, and a day was appointed for his trial in the king's arena. This, of course, was an especially important occasion, and his majesty, as well as all the people, was greatly interested in the workings and development of this trial. Never before had such a case occurred; never before had a subject dared to love the daughter of the king. In after years such things became commonplace enough, but then they were in no slight degree novel and startling.

The tiger-cages of the kingdom were searched for the most savage and relentless beasts, from which the fiercest monster might be selected for the arena; and the ranks of maiden youth and beauty throughout the land were carefully surveyed by competent judges in order that the young man might have a fitting bride in case fate did not determine for him a different destiny. Of course, everybody knew that the deed with which the accused was charged had been done. He had loved the princess, and neither he, she, nor any one else, thought of denying the fact; but the king would not think of allowing any fact of this kind to interfere with the workings of the tribunal, in which he took such great delight and satisfaction. No matter how the affair turned out, the youth would be disposed of, and the king would take an aesthetic pleasure in watching the course of events, which would determine whether or not the young man had done wrong in allowing himself to love the princess.

The appointed day arrived. From far and near the people gathered, and thronged the great galleries of the arena, and crowds, unable to gain admittance, massed themselves against its outside walls. The king and his court were in their places, opposite the twin doors, those fateful portals, so terrible in their similarity.

All was ready. The signal was given. A door beneath the royal party opened, and the lover of the princess walked into the arena. Tall, beautiful, fair, his appearance was greeted with a low hum of admiration and anxiety. Half the audience had not known so grand a youth had lived among them. No wonder the princess loved him! What a terrible thing for him to be there!

As the youth advanced into the arena he turned, as the custom was, to bow to the king, but he did not think at all of that royal personage. His eyes were fixed upon the princess, who sat to the right of her father. Had it not been for the moiety of barbarism in her nature it is probable that lady would not have been there, but her intense and fervid soul would not allow her to be absent on an occasion in which she was so terribly interested. From the moment that the decree had gone forth that her lover should decide his fate in the king's arena, she had thought of nothing, night or day, but this great event and the various subjects connected with it. Possessed of more power, influence, and force of character than any one who had ever before been interested in such a case, she had done what no other person had done - she had possessed herself of the secret of the doors. She knew in which of the two rooms, that lay behind those doors, stood the cage of the tiger, with its open front, and in which waited the lady. Through these thick doors, heavily curtained with skins on the inside, it was impossible that any noise or suggestion should come from within to the person who should approach to raise the latch of one of them. But gold, and the power of a woman's will, had brought the secret to the princess.

And not only did she know in which room stood the lady ready to emerge, all blushing and radiant, should her door be opened, but she knew who the lady was. It was one of the fairest and loveliest of the damsels of the court who had been selected as the reward of the accused youth, should he be proved innocent of the crime of aspiring to one so far above him; and the princess hated her. Often had she seen, or imagined that she had seen, this fair creature throwing glances of admiration upon the person of her lover, and sometimes she thought these glances were perceived, and even returned. Now and then she had seen them talking together; it was but for a moment or two, but much can be said in a brief space; it may have been on most unimportant topics, but how could she know that? The girl was lovely, but she had dared to raise her eyes to the loved one of the princess; and, with all the intensity of the savage blood transmitted to her through long lines of wholly barbaric ancestors, she hated the woman who blushed and trembled behind that silent door.

When her lover turned and looked at her, and his eye met hers as she sat there, paler and whiter than any one in the vast ocean of anxious faces about her, he saw, by that power of quick perception which is given to those whose souls are one, that she knew behind which door crouched the tiger, and behind which stood the lady. He had expected her to know it. He understood her nature,

and his soul was assured that she would never rest until she had made plain to herself this thing, hidden to all other lookers-on, even to the king. The only hope for the youth in which there was any element of certainty was based upon the success of the princess in discovering this mystery; and the moment he looked upon her, he saw she had succeeded, as in his soul he knew she would succeed.

Then it was that his quick and anxious glance asked the question: "Which?" It was as plain to her as if he shouted it from where he stood. There was not an instant to be lost. The question was asked in a flash; it must be answered in another.

Her right arm lay on the cushioned parapet before her. She raised her hand, and made a slight, quick movement toward the right. No one but her lover saw her. Every eye but his was fixed on the man in the arena.

He turned, and with a firm and rapid step he walked across the empty space. Every heart stopped beating, every breath was held, every eye was fixed immovably upon that man. Without the slightest hesitation, he went to the door on the right, and opened it.

Now, the point of the story is this: Did the tiger come out of that door, or did the lady?

The more we reflect upon this question, the harder it is to answer. It involves a study of the human heart which leads us through devious mazes of passion, out of which it is difficult to find our way. Think of it, fair reader, not as if the decision of the question depended upon yourself, but upon that hot-blooded, semi-barbaric princess, her soul at a white heat beneath the combined fires of despair and jealousy. She had lost him, but who should have him?

How often, in her waking hours and in her dreams, had she started in wild horror, and covered her face with her hands as she thought of her lover opening the door on the other side of which waited the cruel fangs of the tiger!

But how much oftener had she seen him at the other door! How in her grievous reveries had she gnashed her teeth, and torn her hair, when she saw his start of rapturous delight as he opened the door of the lady! How her soul had burned in agony when she had seen him rush to meet that woman, with her flushing cheek and sparkling eye of triumph; when she had seen him lead her forth, his whole frame kindled with the joy of recovered life; when she had heard the glad shouts from the multitude, and the wild ringing of the happy bells; when she had seen the priest, with his joyous followers, advance to the couple, and make them man and wife before her very eyes; and when she had seen them walk away together upon their path of flowers, followed by the tremendous shouts of the hilarious multitude, in which her one despairing shriek was lost and drowned!

Would it not be better for him to die at once, and go to wait for her in the blessed regions of semi-barbaric futurity?

And yet, that awful tiger, those shrieks, that blood!

Her decision had been indicated in an instant, but it had been made after days and nights of anguished deliberation. She had known she would be asked, she had decided what she would answer, and, without the slightest hesitation, she had moved her hand to the right.

The question of her decision is one not to be lightly considered, and it is not for me to presume to set myself up as the one person able to answer it. And so I leave it with all of you: Which came out of the opened door - the lady, or the tiger? ■

Appendix 7: Scope and Sequence: Schedule for Topics and Skills

Week	Alternative Spelling	Creative Expression	Geography
1	absence, academic, accept, access, cafeteria, calendar, campaign, dangerous, deceive, ecstasy, facilities, ignorance, pamphlet, pandemonium	Literary Analysis Overview; perspective	<i>Papua New Guinea; Irian Jaya; India; Nepal; Congo; Borneo; Peru</i>
2	insistence, instructor, committee, companies, apparently, actual, lieutenant, conceive, liveliest, maneuver, athletic, whole, wholly, handicapped	Expository, examples as support	
3	beginning, celebrate, loyalty, meant, practically, playwright, formally, formerly, proceed, sorrowful, susceptible, eloquently, punctuation, qualities	SAT Practice	<i>Leiden, Netherlands; Scrooby, England; Holland; Rhine River; Jamestown; Amsterdam; The Indies; Brazil; Norway</i>
4	author, deficient, enormous, stationary, stationery, transferred, wherever, principal, principle, receipt, receive, indispensable, religion	Expository; Examples as support	
5	sophomore, doctor, adolescent, autumn, becoming, especially, jealousy, inauguration, eventually, valleys, cemetery, affect, effect, sovereignty	Journal entry; summary and analysis	
6	accompanying, accomplishment, according, bachelor, capital, carrying, drunkenness, extravagant, existence, safety, waive, wave, yacht	5-paragraph essay	<i>The Gold Coast; Africa; Atlantic Ocean; Boston, MA; Woburn, MA; Keene; Jaffrey; Monadnock Mountain</i>
7	awkward, auxiliary, business, cylinder, curriculum, dormitories, its, it's ("It is" is contracted to "it's"; "its" is the possessive of "it"), kindergarten, magnificent, obstacle, pantomime, realize	Publish a newspaper	<i>Pennsylvania; Fort McCord; Turtle Creek; Allegheny River; Monongahela River; Fort Duquesne; Ohio River</i>
8	zinc, usual, separate, discuss, rivalry, believing, sandwich, wrench, beneficial, volume, vacuum, satisfaction, righteous, audience, breath, breathe ("Breathe on me, breath of God...")	Publish a newspaper (cont.)	<i>Genesee Town; Allegheny River; Presque Isle; Venango; Fort Niagara; Quebec; Virginia</i>
9	enough, attack, increase, congratulations, zenith, intellectual, intelligent, license, attitude, witnessed, suspense, loneliness, peculiarities, attendance, wonderful	Publish a newspaper (cont.)	<i>Susquehanna River; Fort Ontario</i>
10	interpretation, among, irrelevant, judgment ("In my judgment, you're wrong."), labeled, decidedly, ascend, alphabet, emptiness, handkerchief, leisurely, numerous, omit, omitted, phenomenon	Creative description/using a dichotomy	<i>Nantucket; Guilford County; Randolph County; Centre, North Carolina; Richmond Virginia; Indiana; Jamestown; Orange County; Raleigh, North Carolina</i>
11	further, farther ("You can travel farther or further, but you can only further a cause; you can't farther it."), condemn, compel, undoubtedly, advantageous, metropolitan, aisle, allot ("Will you please allot me those towels?"), a lot ("What a lot of towels there are!"), all right ("Everything's going to be all right. Things will never be 'alright'—there's no such word!"), edition, tenant, opportunities, procedure, rhythm	Book report	<i>Havana, Cuba</i>
12	genuine, contempt, indictment, appearance, choose, chose, chosen, view, convenience, February, continuous	Translate colloquial speech into familiar language	<i>St. Petersburg, Missouri; Mississippi River</i>
13	chauffeur, incredible, coincidence, distinguished, dominant, already, all ready ("Are we all ready already?"), exaggerating, exceed, huge, humiliate, immediately, haughtiness, altogether ("Altogether, there were more than 30 people at the party."), all together ("We make a wonderful group when we are all together.")	5-paragraph essay/ Critical analysis	<i>Jackson Island, Illinois</i>

(continued on the following page)

Week	Alternative Spelling	Creative Expression	Geography
14	strenuous, activities, diminish, typical, succeeding, controlled, disastrous, everybody, shining, shoulder, emigrate ("To emigrate means to leave a country or region to settle in a new one."), immigrate ("To immigrate means to enter a country in order to settle there."), emphasize, fascinating, foreign, initiative	Epitaph	
15	referred, connoisseur, thoroughly, previous, regrettable, supervisor, suppose, twelfth, twentieth, writing, yield, advertisement, advice, conscience ("Doesn't your conscience bother you when you do those things?"), conscious ("I am conscious of having done nothing wrong."), enemies	Hooks	<i>Lake Erie; Toronto</i>
16	contemporary, descendant, exhausted, exhibit, exhilarate, probably, foreword ("Will you please write the foreword to my book?"), forward ("Move forward slowly."), grievous, dependent, guarantee, intolerance, introductory, invariable, reference	Critical analysis of conflict and point of view	<i>Michigan; Pittsburgh; Arkansas; North Carolina; Chatham</i>
17	gaiety, exercise, discoveries, faithfulness, gauge, familiar, veteran, restaurant, supersede, grandeur, suspicious, families, goggles, syllable, ventilate	SAT Practice	
18	mathematics, theories, considerable, piece ("May I have a piece of that peach pie, please?"), peace ("They all cried, 'Peace! Peace!' but there was no peace."), planned, manufacturing, marriage, therefore, hurriedly, consistent, picnicking, hygiene, desert ("You could die of thirst out on the desert."), dessert ("What a delicious dessert!")	Research project	
19	mosquitoes, analyze, shriek, multiplication, visible, miscellaneous, lightening, lightning ("The lightning was lightening the night sky"), siege, maintenance, analysis, heavier, luxuries, mischief, sponsor	Research project (cont.)	<i>Spokane, Washington; Idaho; Portland, Oregon; San Francisco; Columbia River; Coeur d'Alene; Sweden</i>
20	stubborn, appropriate, unnecessary, villain, studying, optimistic, origin, zigzag, subtle, unconscious, o'clock, knowledge, substantiate, mysterious, language	Research project (cont.)	<i>Santa Clara, California; Seattle, Washington; British Columbia; Queen Charlotte Sound; Alaska; Yukon Territory; Spitzbergen Barrens</i>
21	feasible, ache, decent ("That was the decent thing to do."), descent ("Their balloon made a swift and perilous descent."), schedule, either, accurate, financially, describe, eighth, accuse, hypocrite, imaginary, representative, prefer, preferred	Research project (cont.)	<i>San Antonio, Texas; Laredo; Mexico City; Monterrey; Sonora; Jalisco</i>
22	research, prairie, vinegar, scientific, noticing, arctic, precedent ("You realize you're establishing a precedent?"), president ("Who is the president of this company?"), repetition, unbelievable, quarter, thirtieth, resources, significance, prejudice, scholarship	Compare/Contrast	
23	saucer, miniature, occurrence, persuade, tyranny, summary, undesirable, misspelled, portrayed, occasion, vicinity, victim, scarcity, perspiration, reverend	Free verse poems	<i>Cimmaron County; Oklahoma; Lubbock; Dallas; Amarillo, Texas; California; New Mexico; Arizona; Nevada; Arkansas; Texhoma; Norman, Oklahoma</i>
24	compliment ("That was a nice compliment."), complement ("They sure do complement one another, don't they?"), synonymous, technical, technique, personal ("That's a rather personal question, isn't it?"), personnel ("We need more personnel if we're going to get this job done."), straighten, vitamin, wealthiest, comprehension, stopping, beautiful, comfortably, vaudeville	Descriptive analysis	<i>Alabama; Philadelphia; Jamaica; Mobile, Alabama; Montgomery; Boston; Maycomb; Meridian, Mississippi; Tuscaloosa; Pensacola; Cornwall, England; Nashville</i>
25	proprietor, overwhelming, psychology, vengeance, together, tomorrow, uneasiness, neither, niece, moral ("She was a woman of great moral fiber."), morale ("That company suffers from low morale."), across, possessions, whose, cheerfulness	Journal or 5-paragraph essay	
26	acquaint, doesn't, basically, fourteen, fourth, mechanics, privilege, stenographer, vegetable, Wednesday, your, you're ("Your mother wanted to know if you're going with us"), politician, necessary, argue	Narrative	

©2020 by Sonlight Curriculum, Ltd. All rights reserved.

(continued on the following page)

Week	Alternative Spelling	Creative Expression	Geography
27	altar (Abram made an altar of stone.), alter ("If you alter that structure, it is likely to crumble."), criticism, situation, aggravate, relieve, answer, characteristic, applied, approach, competence, harass, shepherd, concede, similar	Dialogue/narrative	<i>Flint, Michigan; Chicago, Illinois; Detroit; Orlando; Oklahoma City; Lancaster, Pennsylvania; Grand Rapids; Tuskegee, Alabama</i>
28	tremendous, several, passed ("He passed her in a flash."), past ("That's all in the past."), concern, influence, disease, efficient, physical, eligible, almost, enthusiasm, aroused, equally, presence	News article	<i>Wisconsin; St. Louis; Peoria; Shiloh; Detroit; Palmyra; Bement; Tuscola; Argenta; Farmer City; Joliet</i>
29	specimen, escape, healthy, pronounce, helpful, except ("Except for that one error, everything is correct!"), accept ("I accept your offer."), hoping, immense, individual, innocence, interest, jewelry, laboratory, councilor ("A councilor is a member of a council."), counselor ("My counselor gives good counsel.")	Narrative writing	<i>Chicago, Illinois; Mattoon, Illinois; Champaign, IL; Seattle</i>
30	antidote, specifically, detriment, ridiculous, possible, tragedy, reminisce, amateur, prepare, hindrance, monotonous, irresistible, muscle ("A muscle requires exercise if it is to be strong."), mussel ("A mussel makes good eating."), neighbor, particularly	Position paper	<i>Brooklyn, NY; Long Island; San Francisco; Korea; Japan</i>
31	strength, ninth, column, permanent, permit, courageous, temporarily, really, phase, philosophy, apology, article, scene, renowned	SAT Practice	<i>Schuylkill River; West Virginia; Plymouth; Worcester</i>
32	valuable, unmanageable, scheme, noticeable, varieties, opinion, ingenious, advise ("Will you please advise me about this project?"), advice ("My advice? Do it quickly!"), embarrass, paralyze, secretary, until, whenever, prescription	Theme/key literary elements	<i>New York; Hudson River; Catskill Mountains; Appalachian Mountains; Pacific Grove, California</i>
33	seize, successful, important, curiosity, delinquent, antiseptic, environment, device ("It's a wonderful device!"), devise ("Will you help me devise a good plan?"), challenge, anxiety, democracy, inadequate, sentence, thought, tenement	Journal and business letter	<i>Chicago; Dallas; Wisconsin; Illinois; Missouri; Little Rock; Shreveport; Oklahoma/Texas border; Texas; Illinois River; Guadalupe River; Mississippi River; Nebraska; Kansas; Oklahoma City; Fort Smith; Amarillo</i>
34	questionnaire, suddenness, difference ("What difference does that make?"), deference ("He treated her with great deference."), dilemma, sufficient, weather, whether ("Who knows whether the weather will be good or bad?"), recommend, height, naturally, dissatisfied, dining room, island, January	Adding to an existing story	<i>Albany, NY; Epiphany, NY; Florida; Rochester; Homer, NY; Seneca Falls</i>
35	weird, funeral, surprise, equipped, quiet, adjacent, recognize, unforgettable, excess ("Would you like the excess paper?"), access ("Only authorized persons can gain access."), village, trespass, persistent, fulfill, happening	Response/poetry	<i>Nicaragua</i>
36	oppose, parallel, useful, disciple, primitive, symmetrical, temperature, lengthening, awhile, a while ("A while is a noun; it is a period of time. Awhile is an adverb; it tells how long someone did something."), changeable, basis, medicine, perceive	Foreshadowing	<i>Detroit</i>



SONLIGHT

2020-2021 CATALOG



PERSONALIZE YOUR CURRICULUM
Following subjects to your preference to complete your year.

SUBJECTS	PRICE
Primer	\$149
Level 1 Set	\$149
Level 2 Set	\$149
Level 3 Set	\$149
Level 4 Set	\$149
Level 5 Set	\$149
Level 6 Set	\$149
Level 7 Set	\$149
Level 8 Set	\$149
Level 9 Set	\$149
Level 10 Set	\$149
Level 11 Set	\$149
Level 12 Set	\$149
Level 13 Set	\$149
Level 14 Set	\$149
Level 15 Set	\$149
Level 16 Set	\$149
Level 17 Set	\$149
Level 18 Set	\$149
Level 19 Set	\$149
Level 20 Set	\$149
Level 21 Set	\$149
Level 22 Set	\$149
Level 23 Set	\$149
Level 24 Set	\$149
Level 25 Set	\$149
Level 26 Set	\$149
Level 27 Set	\$149
Level 28 Set	\$149
Level 29 Set	\$149
Level 30 Set	\$149
Level 31 Set	\$149
Level 32 Set	\$149
Level 33 Set	\$149
Level 34 Set	\$149
Level 35 Set	\$149
Level 36 Set	\$149
Level 37 Set	\$149
Level 38 Set	\$149
Level 39 Set	\$149
Level 40 Set	\$149
Level 41 Set	\$149
Level 42 Set	\$149
Level 43 Set	\$149
Level 44 Set	\$149
Level 45 Set	\$149
Level 46 Set	\$149
Level 47 Set	\$149
Level 48 Set	\$149
Level 49 Set	\$149
Level 50 Set	\$149

HISTORY / BIBLE / LITERATURE: Elementary

K Exploring American History

Grades: Kindergarten-1 | Ages: 5-6

NEW! Kindergarten Package



Young adventurers: Discover America's history

The History / Bible / Literature program Sonlighters have been wishing for. Sonlight K is a delightful, age-appropriate Kindergarten American History program, done in Sonlight's signature style. In this 36-week program, you'll give your students their first taste of American history.

Sonlight K shares the stories of key events and important people in American history. You'll encounter key statesmen and meet the cover the Declaration of Independence, the Constitution, and the "Star-Spangled Banner" (the song and the flag itself).

Stories of the men and women, artists and presidents, plus a computer programmer, an enslaved potter, a determined dog, a joyful puppeteer—including three score short biographies.

More than two dozen of the best children's books on the planet, carefully selected from the tens of thousands published each year. You won't find another program like this on the market. It's unique. And fascinating and fun!

TRY BEFORE YOU BUY!
Visit sonlight.com/samples and get three weeks of this level's Instructor's Guide—FREE!

ESTIMATED DAILY TIME:
Student: 15-2 hrs | Parents: 1-1.5 hrs

Request A FREE COPY!

SONLIGHT.COM