

CLASSICAL LITERATURE

Level 230



FUN FACT

Oliver Twist exposes the harsh realities of 1830's London.



Belton House
Lincolnshire, England

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

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

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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 Days 1–5
Literature / Language Arts 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					

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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>The Best of Father Brown</i>	"The Secret of Father Brown" & "The Secret Garden"	"The Queer Feet" & "The Invisible Man"	"The Wrong Shape" & "The Hammer of God"	"The Absence of Mr. Glass" & "The Man in the Passage"	"The Mistake of the Machine" & "The Purple Wig"
<i>A Child's Anthology of Poetry</i>	"Hiding" p. 3	"The Creation" p. 5	"Life Doesn't Frighten Me" p. 6	"Song for a Young ..." p. 8; "Song for the Sun ..." p. 9	"A Visit From Mr. Fox" p. 10
Language Arts					
Creative Expression	Response Paper (analyzing plot)				Optional: Mystery Narrative
Optional: Vocabulary from Classical Roots C	pp. v–viii	Lesson 1; study Key Words	Exercise 1A	Exercise 1B	Exercise 1C
Optional: Wordly Wise 3000 (for books 4–12)	Lesson 1A		Lesson 1B		Lesson 1C
Other Notes					

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The Best of Father Brown

Day 1 "The Secret of Father Brown" & "The Secret Garden"

Introductory Notes

Of the many marvelous sleuths known and loved in literature, Father Brown remains at the top. Chesterton displays a masterful use of language, with unapologetic Christian attributes of the main character, and incredible solutions to the various puzzles.

If you enjoy this collection, you might look for *The Complete Father Brown*, and read the rest of Chesterton's short mysteries.

Summary

In this collection of mysteries, a Roman Catholic priest solves a variety of crimes, from murders to robberies. His method is unique—he imagines himself the criminal until he actually is the criminal, in every way except in physical

action. From then on he takes on a host of problems, often with marvelous insights about God.

Chesterton mastered the art of **alliteration**, a literary technique that features the repetition of initial consonant sounds. The result is a very subtle, pleasant combination of sounds. In addition to the usual literary features, watch for examples of alliteration as you read (such as this example found in the first paragraph of the book: "mountain air sharpens suddenly after sunset, a small stove stood on the flagstones").

Setting

To increase geographical awareness, we urge you to look up the setting where a book takes place before you begin to read.

Most of the Father Brown stories take place in the early 1900s at various locations in England.

Characters

Characters are the people in the story. Readers learn about characters through the author's descriptions, their words, and their actions. Literary characters are usually analyzed in two important ways: how complex they are and whether or not they change over the course of a story. Complex characters are round, while one-dimensional characters are flat. Dynamic characters change or grow over the course of a story, but static characters remain the same. You will also often be asked to identify the main character of the story, the protagonist, and the character against whom the main character primarily struggles, the antagonist.

Father Brown is the protagonist, and the various criminals he faces serve as his antagonists. The characters are consistently flat and static.

Point-of-view

Point-of-view is the perspective from which a story is told. The point-of-view of each of the stories is third person, though not wholly omniscient, as the reader does not always see the thoughts of the various characters.

Conflict

Conflicts are the struggles the protagonist encounters. A story may contain multiple conflicts. Typical types of conflict include: person vs. person, person vs. self, person vs. society, person vs. nature, and even person vs. God. The stories' conflicts are mainly person vs. person: Father Brown vs. the various criminals.

Theme

The themes of a story are the author's overarching observations about human nature. Themes often include a moral lesson. As you read, try to identify the main theme of the story. Feel free to mark passages in your book that you feel most powerfully express that theme. Each story has its own theme. As you read, consider what lesson you're supposed to learn from each story.

Vocabulary

Rationale: Knowing definitions is critical to understanding. That's why your Parent Guide includes important vocabulary terms and their definitions. More common terms that your students may not know are listed first, followed by, where applicable, cultural literacy terms that provide depth to stories but may not be commonly used. Students should read the vocabulary sections, then guess the meanings of the bold italic words. Check to see how your student's definitions compare to the definitions we provide. From time to time your students may also want to look up words in a dictionary to compare what other sources offer as definitions.

... not to be divulged, as being **occult** in its character. (*having supernatural influences*) [p. 4]

'Why, kind of **esoteric**,' replied the other. 'I can tell you ... (*not widely understood*) [p. 4]

... a **choleric** old man with a russet face like an apple ... (*bad-tempered*) [p. 10]

... black-eyed and **opulent**, and with her two daughters ... (*having great wealth*) [p. 10]

... wrinkles which are the penalty of **superciliousness** ... (*display of arrogance*) [p. 10]

... lower lip that threw up that otherwise **infantile visage** ... (*infantile: immature; childish; visage: facial expression*) [p. 11]

... this 'progressive' **logomachy** had reached a crisis of ... (*a dispute over words or conversation*) [pp. 11–12]

... white, scornful face, which was a second **enigma**. (*a puzzle*) [p. 12]

... once **virulent** and vague. ... (*hostile*) [p. 12]

... on principle at the sight of the **cassock**. (*a long robe-like garment worn by some clergy*) [p. 14]

... his eye was the iron eye of a judge at **assize**. (*a session of court*) [p. 15]

... of murdered husbands and poisonous **paramours**. (*adulterous persons [wives in this case]*) [p. 18]

The instant the **factotum** had closed the door ... (*a servant who performs a variety of jobs*) [p. 18]

But there is a **hiatus** still. ... (*a gap in time*) [p. 18]

... the tragic futility of his ordinary **mein** had fallen ... (*demeanor*) [p. 19]

... I found many cuts across the **truncated** section ... (*cut off*) [p. 20]

'Is Brayne a **monomaniac**?' (*extreme concentration or enthusiasm for one subject or idea*) [p. 20]

'There are American **vendettas**,' said the priest ... (*blood feuds*) [p. 20]

... his **gorge** rose against that great brutality ... (*throat*) [p. 21]

... from the **sanguinary** sketch lying on Valentin's table ... (*consisting of blood*) [p. 21]

... into the impoverished and **pugnacious** Church of ... (*aggressive*) [p. 26]

* * *

Dupin: Auguste Dupin; a fictional detective character from three stories written by Poe. [p. 3]

The Seine: major river in the northern part of France which runs through Paris. [p. 9]

Garter: most Noble Order of the Garter; a British order of chivalry which still exists today. [p. 10]

French Foreign Legion: French: Légion Étrangère; a unit in the French Army in which foreigners may enlist. [p. 10]

Mephistophelean: exhibiting the cunning or wickedness characteristic of a devil. [p. 11]

argent: a silvery color. [p. 12]

Macbeth: a tragedy written by Shakespeare; the title character gains the throne of Scotland by collaborating with his wife to murder King Duncan. [p. 16]

Aquinas: Saint Thomas Aquinas; a Catholic theologian; he wrote *The Principles of Nature*. [p. 23]

Gaelic: of the Celts of Ireland or Scotland. [p. 25]

To Discuss After You Read

- In “The Secret of Father Brown,” Father Brown notes that “[i]f you try to talk about a truth that’s merely moral, people always think it’s merely metaphorical.” (5) This likely means that people don’t take seriously moral truth, preferring to make spiritual things less “real” than more concrete topics (like gravity, perhaps). Have you ever witnessed this yourself?
- In “The Secret Garden” find five short, vivid, creative descriptions, no more than several words each, such as the French freethinkers who “make mercy even colder than justice,” (9) or the “sharp moon was fighting with the flying rags and tatters of a storm.” (9)

Chesterton ends “The Secret Garden” with Valentin’s death, on whose face was “more than the pride of Cato.” (27) Cato, a Roman, almost lost the consulship when seven unscrupulous men tried to persuade the Romans not to vote for him. Cato declared that hard times need hard doctors, and that he was such; the Romans voted for him. Valentin, in his madness, no doubt also thought that he had given his life and Brayne’s as hard medicine.

Timeline and Map Points

- 🕒 **G.K. Chesterton (1874–1936), author of *The Best of Father Brown* (early 1900s)**
- 🕒 **Edgar Allen Poe (1809–1849), American author and poet, wrote *The Raven***

Day 2 “The Queer Feet” & “The Invisible Man”

Vocabulary

... such as can only exist in an **oligarchical** society ... (governed by a few persons) [p. 28]

In the heart of a **plutocracy** tradesmen become ... (government controlled by the wealthy) [p. 28]

... a very aged rioter and **demagogue** who breaks into ... (a leader who has gained his power by appealing to the emotions and prejudices of the common people) [p. 30]

... and his office was a **sinecure**. (a position that provides a salary for little or no work) [p. 33]

... though evening was closing in somewhat **luridly** ... (vividly) [p. 36]

... like a **cataleptic**, turned round and ran madly out of ... (a person unable to physically move a limb) [p. 38]

... seemed rather to like the **saturnine candour** of the ... (**saturnine**: melancholy; **candour**: frankness) [p. 41]

... there are the **rococo excrescences** ... (**rococo**: complicated; **excrescences**: unwanted parts) [p. 42]

... eyeing him with a certain **sardonic** approval. (scornful) [p. 44]

... a state of strong but not unsympathetic **cogitation**. (deep thought or contemplation) [p. 47]

... suppose you’ve seen on the **hoardings** all about this ... (public billboards) [p. 50]

... showed substantially the same **serried** interior; the ... (crowded) [p. 57]

... and crushed into all that **acephalous** clockwork. (lacking a head) [p. 58]

... who again **asseverated** that he had let no intruder ... (seriously declared) [p. 58]

... I’m afraid you’ll think it so **prosy** ... (dull; commonplace) [p. 59]

Belgravia: a district located in the City of Westminster, London, England. [p. 29]

Gladstone collars: standing collars having flared sides which were worn by men; a silk tie was worn with these collars. [p. 35]

harquebuses: early types of portable guns. [p. 55]

To Discuss After You Read

- In “The Queer Feet,” Father Brown finds it odd that “a thief and a vagabond should repent, when so many who are rich and secure remain hard and frivolous, and without fruit for God or man” (41). What do you think he meant by that? ➔ *in today’s society, wealth is often equated with security, thereby blinding people to their spiritual needs*
- What is the “indispensable mark” of all crimes? ➔ *the center is simple, though the fulfillment may be complicated* (42)

5. Why is Welkin able to remain invisible? ➔ *people do not always state the whole truth, as Father Brown proves: no one who looked like a murderer entered the house, but the post-man did—none of the four watchers cared about him* (60)
6. Think of two examples from your own life that prove Father Brown's point that "you never get a question answered literally, even when you get it answered truly." (60) ➔ *"Did we get any mail?" "No, nothing," when actually several advertisements for credit cards and a few catalogs came; "How was your day?" "Fine," although parts were excellent and parts were awful; "What did you do today?" "Nothing," except school and eating and chores and reading*

Day
3

"The Wrong Shape" & "The Hammer of God"

Note to Parents: The chapter "The Wrong Shape" includes some racial monikers to take heed of. Some are simply outdated (Asiatic, Oriental), while others are outright offensive. You might choose to preview pages 63 and 73 before your students read today's assignment.

Vocabulary

... into the country a sort of **attenuated** and interrupted ... (*small*) [p. 62]

... permitted the **omnipresent** Asiatic to make his exit ... (*present everywhere at one time*) [p. 68]

... **inane** Atkinson was still hanging about, humming ... (*complacently foolish*) [p. 68]

... and their **pennon** had actually seen Palestine. (*a banner*) [p. 79]

... suppose that such houses stand high in **chivalric** ... (*qualities associated with knighthood, such as bravery, honor, and courtesy toward women*) [p. 79]

He would have looked merely blond and **leonine** ... (*characteristic of a lion*) [p. 79]

... while the man's practical piety was **indubitable**. (*unquestionable*) [p. 80]

... but in peculiar places, in the **crypts** or gallery, or even ... (*underground chambers used for burial*) [p. 80]

... hail him with a sort of **avuncular jocularity**. (**avuncular**: characteristic of an uncle; **jocularity**: inclination to joking) [p. 82]

... said the cobbler in **officious** excitement. ... (*eagerness to assist*) [p. 85]

... and he went on in a **febrile** and feminine agitation. (*characteristic of a fever*) [p. 87]

'Those **popish** priests are **deucedly** sly!' (**popish**: relating to the Roman Catholic Church; **deucedly**: excessively) [p. 88]

... bearded with old **fungoids** ... (*fungi*) [p. 91]

... in air amid the gyrating wings of colossal **genii** ... (*the plural form of genie*) [p. 92]

* * *

puggarees: scarves worn wrapped around a hat. [p. 62]

Whitsuntide: also called Whit Week; the week celebrating Pentecost, the coming of the Holy Spirit on the Apostles. [p. 62]

Whit Sunday: the day of Pentecost; the beginning of Whitsuntide. [p. 62]

mitres: a liturgical headdress worn by bishops and abbots. [p. 63]

Virgil: Publius Vergilius Maro; a Latin poet who wrote *The Aeneid*. [p. 64]

fakir: Muslim or Hindu holy man who is committed to work or begs to make his living. [p. 68]

Roi des Apaches: French for king of the thugs or ruffians. [p. 72]

Mohocks: also called the "bloods"; a gang of young gentlemen who attacked men and women in London after dark. [p. 79]

Queen Anne: Queen of Great Britain and Ireland during the early 18th century. [p. 79]

Mashers: men who attempt to force themselves on women. [p. 79]

Queen Victoria: Queen of Great Britain and Ireland and Empress of India from 1837 to 1901. [p. 79]

curate: cleric of a parish. [p. 80]

Presbyterian: Protestant church; follows Calvinistic doctrine. [p. 80]

Gothic: referring to Gothic architecture which was used during the medieval period; Gothic architecture is not related to the European Goths, but represents any of the European styles of architecture used in cathedrals and churches. [p. 80]

Puritan: member of a group of Protestants which began in England; strongly believed in the supreme authority of God regarding human affairs. [p. 80]

Nelson Column: known as Nelson's Column; a monument commemorating Admiral Horatio Nelson; located in Trafalgar Square in London. [p. 83]

Apollo: Greek god of music and prophecy; usually depicted as a handsome young man. [p. 84]

Sennacherib: Assyrian king who attempted to lay siege on Jerusalem; he mocked God and King Hezekiah of Judah; God destroyed Sennacherib's army; see 2 Chronicles 32. [p. 89]

Titan: one possessing enormous size and strength. [p. 91]

To Discuss After You Read

7. What does “The Wrong Shape” proclaim about humanity? ➔ *unlike miracles, which are simple, man does things complexly; man is evil and, because of the crookedness of his heart, does evil; however, man also has an inner code, which, though long denied, does correct and chastises in time of wrongdoing* (74)
8. Chesterton remarks in “The Hammer of God” that “no man is such a legalist as the good Secularist.” What do you think he means? Do you agree?
9. Father Brown claims in “The Hammer of God” that mountaintop prayers may be dangerous (92). Why? ➔ *if one looks down on the world, fellow man seems small and insignificant, one may forget the horrors and darkness of the soul; prayers and actions are best taken among sinful men, where one remembers to ask for grace*
10. Do you agree with him? Have you experienced this?
11. In “The Hammer of God,” what do you think of the outcome? Is justice served on all sides?

Day
4

“The Absence of Mr. Glass” & “The Man in the...”

Vocabulary

- ... something of the monotony of a blue-green **dado** ... *(the lower part of an interior wall)* [p. 95]
- A **tantalus** containing three kinds of spirit ... *(a locked case for storing bottles of wine)* [p. 95]
- ... could show of English and foreign **physiologists**. *(persons who study the biology of living organisms)* [p. 95]
- The umbrella was a black and **prosaic** bundle long ... *(dull)* [p. 96]
- ... monsters like crakens or **cuttlefish**, writhing **polypi** ... *(cuttlefish: squidlike mollusks that eject dark inky fluid when in dangerous situations; polypi: a type of sea coral)* [p. 104]
- Then he turned his own rather **fatuous** face ... *(foolish)* [p. 105]
- Father Brown shook his head with **ineffable** mildness. *(too extreme to be described in words)* [p. 106]
- ... to the project of **bimetallism** for Greater Britain. *(a monetary standard of using two metals)* [p. 110]
- ... and of more than theatrical **thews** and muscles ... *(well-developed sinews or tendons)* [p. 112]
- ... the British officer, was **pachydermatous** to ideas ... *(being thick-skinned)* [p. 113]
- ... the Press was paralyzed into **probity** and accuracy ... *(having strong moral principles; decency)* [p. 118]
- ... sharply whenever that proud **pontiff** tried to explain ... *(the bishop of the Roman Catholic Church)* [p. 122]
- ... yes or no, and tell the plain facts without any **jesuitry**. *(intrigue)* [p. 122]

* * *

Scarborough: town in North Yorkshire, England. [p. 95]

Chaucer: Geoffrey Chaucer; a British author, philosopher; the *Canterbury Tales* is his well-known work of short stories. [p. 95]

Davenport Brothers: Ira Erastus Davenport and William Henry Davenport; American magicians in the late 1800s. [p. 107]

Royal Academy: art institution founded in 1768 in London. [p. 110]

Velázquez: Spanish painter in the court of King Philip IV during the 1600s. [p. 110]

Euclid: known as Euclid of Alexandria; a Greek mathematician who wrote the textbook *Elements*. [p. 110]

Nelson: Viscount Horatio Nelson; a British admiral during the late 18th century; Britain’s most famous naval hero for his accomplishments in the French Revolutionary Wars and the Napoleonic Wars. [p. 111]

Midsummer Night’s Dream: Shakespearean romantic comedy about a wedding celebration between Duke Theseus of Athens and the Amazonian Hippolyta; the love entanglement of Lysander, Demetrius, Hermia, and Helena; and King Oberon of the Fairies and his wife, Titania. [p. 111]

Oberon: king of the Fairies. [p. 111]

Titania: estranged wife of Oberon. [p. 111]

Hedonists: people who believe that an act is right or wrong depending on the effect of happiness or pain on the larger population. [p. 113]

Napoleonic campaign: one of the wars fought during the reign of Napoleon Bonaparte. [p. 113]

Charing Cross: district in the City of Westminster, London. [p. 115]

The Strand: famous London road which runs along the River Thames. [p. 115]

Prime Minister: head of government in the United Kingdom; the chief advisor to the monarchy. [p. 119]

Archbishop of Canterbury: leading clergyman of the Church of England; the first Archbishop of Canterbury was St. Augustine. [p. 119]

To Discuss After You Read

12. How do Dr. Hood’s methods differ from Father Brown’s? ➔ *Dr. Hood treats the case as Sherlock Holmes would: he minutely observes, then draws what should be intelligent inferences; however, in this case, he considers details but fails to see the whole picture; Father Brown takes in the whole, leaves no question unanswered, and deals more with the psychology of the matter than the scientific*

13. What might be Chesterton's purpose for writing "The Man in the Passage"? ➔ *an injunction against vanity, a warning to wives to be true to their husbands, a warning to husbands to not worship their wives, a study in the absurdity of humanity*

Day
5

"The Mistake of the Machine" & "The Purple Wig"

Vocabulary

... a **cadaverous**, careful-spoken Yankee philosopher ... (*corpse-like; resembling death*) [p. 126]

... will recall the **Perambulator** Parade Dinner, in which ... (*a carriage pushed by a person walking*) [p. 126]

... **vociferated** the stranger, striking the table, but ... (*uttered with intense emotion*) [p. 136]

... with three **ineradicable** mistakes in his mind ... (*incapable of being uprooted*) [p. 139]

The opening was a sound piece of slashing **invective** ... (*abusive language*) [p. 141]

... with a **rubicund**, even **apoplectic visage** ... (**rubicund**: ruddy; **apoplectic**: extremely enraged; **visage**: appearance) [p. 142]

... in very tight grey sleeves and **pantaloons** ... (*trousers*) [p. 142]

... the more saturnine because his **lantern** jaws were ... (**lantern**: long, thin) [p. 142]

... has been feared more for a **warlock** than even for a ... (*a sorcerer or wizard*) [p. 146]

My own mother's family had a **banshee** ... (*a female spirit who wails, foretelling the death of a family member*) [p. 148]

* * *

Third Degree: long and harsh questioning, especially by police, to obtain information or a confession. [p. 125]

Harvey: William Harvey; a medical doctor; offered a detailed description of the circulatory system pumping blood throughout the body. [p. 125]

larrikins: hoodlums; rowdy persons. [p. 138]

Tory: member of the Tory party, which is the present-day UK Conservative Party. [p. 139]

James I: King of England, Ireland, and Scotland. [p. 139]

Cavaliers: Royalist supporters during the English Civil Wars. [p. 140]

King Midas: in Greek mythology, king of Phrygia who was granted his wish to have the ability to turn to gold whatever he touched; Apollo turned his ears to those of a donkey when Midas insulted him. [p. 147]

cicatrice: scar tissue. [p. 150]

guttersnipe: person belonging to the lowest class. [p. 150]

pettifogger: petty lawyer. [p. 150]

To Discuss After You Read

14. What is Father Brown's view of machines, especially those such as lie detectors? ➔ *they are useless, even as superstitious ideas in the Dark Ages were useless; in the case of lie detectors, because man operates them, they are not foolproof, and even as they do not lie, they also do not tell the truth* (133)

15. Why does Francis Finn propose his new series of articles? ➔ *he wants to show that not even aristocracy made the aristocrats happy* (140)

16. Who is the Unknown God, in Father Brown's opinion? ➔ *Satan; the true God became flesh and dwelt among us, and He has taken fear and horror away so we can bear truth* (149)

A Child's Anthology of Poetry

Day
1

"Hiding" p. 3

"Hiding" is a fun, simple poem with which to practice rhyme and meter. Look at the structure of 4-line stanzas. Try to identify the rhyming pattern (remember, each new rhyming sound is given a new letter of the alphabet—common rhyme patterns are A, B, A, B or A, B, C, B or A, A, B, B, A).

Next, consider the meter, established by stressed and unstressed syllables. Try clapping to the "beat" as you read the poem aloud.

Day
2

"The Creation" p. 5

This poem lists many elements of God's creation, but certainly not all of them. If you're feeling inspired, try adding a few stanzas of your own in simple, rhyming 4-line stanzas. Consider the stars, the ocean, or any other part of God's creation you're feeling thankful for!

Day
3

"Life Doesn't Frighten Me" p. 6

Maya Angelou is a highly acclaimed poet, but her accomplishments don't end there. In her lifetime, Angelou found success as an essayist, playwright, director, and even civil rights activist under Dr. Martin Luther King, Jr.

"Life Doesn't Frighten Me" is a good introduction to her style and message. If you enjoy this poem, seek out more by this prolific author!

Timeline and Map Points

🌐 **Maya Angelou (b. 1928), American poet**

Day
4

"Song for a Young..." p. 8; "Song for the Sun..." p. 9

Both of today's poems use non-literal language to convey a deeper meaning. Consider the author's message in "Song for a Young Girl's Puberty Ceremony". Is the speaker literally trying to reach the edge of the world? If not, then what does it represent?

In "Song for the Sun That Disappeared behind the Rainclouds," the author describes God as having a rainbow in His hand and collecting stars. Are these descriptions literal? How do they help us picture God?

Day
5

"A Visit From Mr. Fox" p. 10

Can you almost hear the music in your head as you read "A Visit from Mr. Fox"? In addition to the meter and rhyme, this poem adds a musical "O!" to the end of lines. If you play an instrument, try coming up with a simple tune for this poem. If you can manage to compose one stanza, it will work for them all!

Creative Expression

Day
1

Response Paper (analyzing plot)

We call all writing assignments "Creative Expression." The actual assignments, however, encompass a wide variety of writing tasks, styles, and skills. For example, you will encounter traditional composition practice (formal essays, informal letters), research, poetry, book reports, analysis, and fun creative writing assignments. You should work on writing throughout the week, so we present most assignments in full on Day 1, but include guidance to work on them in steps over several days. Plan to have the Creative Expression assignment due on Day 4. (On Day 5, we provide an optional writing assignment. This is a fun, one-day writing exercise that ties in to the main writing assignment for extra practice.)

To begin with, we'll analyze your reading this week. *The Best of Father Brown* includes some plot twists and surprises! Are you able to follow Father Brown's thought process? Have you picked up on any clues yourself as you read? What details draw your attention away from the true culprit?

This week, you'll write a response paper about one of the stories in *The Best of Father Brown*. Focus on the plot of the story. What do you think was the main conflict? What point do you consider to be the climax? What do you like about the plot? What would you change? Try to find a balance between analyzing G.K. Chesterton's writing and sharing your own thoughts about the story. Avoid writing a summary of the story.

One way to begin your writing is to go back to the plot line in Appendix 4: Literary Analysis Overview of your **Section Three** resources. On a large piece of paper, sketch out

a plot line for the story you've chosen to analyze. Include all the main elements of a narrative. The climax does not have to occur exactly in the middle or exactly where it appears in the diagram in your resources. Jot notes about each element. How does the author develop the plot in each section? What do you think of it? How did you feel as a reader?

Note to Parents: Literary Analysis can be challenging for young writers. It requires higher-order thinking skills. Of course, the ability to analyze a story does depend heavily on basic comprehension, but it goes beyond just summarizing or retelling. We feel that the visual of the plot line is a great way to get students started on this assignment. Remind them that they're not jotting notes about what happened in the plot for each section. Rather, they are thinking critically about the author's craft and their own response.

Day
2

Response Paper (analyzing plot)

For the next two days, work on writing your response paper. Use your plot line notes to guide your writing and remember to blend analysis of the author's craft with your own response. That means you might use phrases like the following in your response paper:

- I think
- It seems to me
- I felt
- I realize
- I now understand
- In my opinion

It probably makes the most sense to work chronologically through the story in your analysis, though you'll likely have some over-arching ideas as well

Day
3

Response Paper (analyzing plot)

Continue drafting your paper today. Feel free to include direct quotes from the story as examples, noting the page number after each. Here's an example of what that would look like:

I found the author made the climax especially exciting by making Father Brown so nonchalant about it. While everyone (including myself) was perplexed by the murder, Father Brown stated calmly, "There never was any strange man in the garden." (24) I think he knows that the listeners haven't figured out the mystery he has solved, but he doesn't blurt out his solution. The author heightens the suspense by just having Father Brown answer the doctor's questions plainly.

By the end of today, you should have finished your first draft of the response paper.

Today, look over your response paper and find ways to improve your writing. You might need to spend time on revising—adding, deleting, or rearranging ideas to make your paper sound better. As you reread your work, think about how you organized and developed main points. Did you include enough detail or examples? Could a reader understand this, even without having read *The Best of Father Brown*? Once your paper sounds good, it's time to make sure it looks good. Editing involves corrections to spelling, punctuation, capitalization, and grammar. Watch out for any tricky homophones like its/it's or affect/effect in your writing.

How To Evaluate This Week's Assignment

This is your students' first attempt at literary analysis this year, but it won't be the last. Use this assessment as a starting point for growth. Does your students' writing reveal a solid understanding of the reading? Does it dig deep to think critically about the author's choices? Remember, literary analysis is not a summary or a book report. It needs to go beyond "I liked/didn't like."

Have you ever solved a mystery, no matter how small? Maybe your father couldn't find his car keys, or your family couldn't figure out what happened to the brand new package of cookies. Think of a mystery (the smaller the better) and try writing it in the style of G.K. Chesterton. Sprinkle clues throughout your writing, along with interesting details. Perhaps you can position yourself as the great detective who solves the mystery. This should be a piece that you can write (a first draft) in one sitting.

Note to Parents: This optional assignment is just for fun. Consider it an opportunity for your students to build endurance for writing and develop their creative voice. Don't worry about revising or assessing the work.

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 9. ■

Literary Analysis Rubric			
	Level 5	Level 3	Level 1
Content			
<i>Organization</i>	Clear, interesting introduction identifies the topic. The text has an effective structure and organization that groups information into logical categories or sections.	Introduces the topic. Overall, the text is organized logically.	No clear statement of a topic. Little evidence of organization or structure.
<i>Development</i>	Relevant, well-chosen information develops the topic and demonstrates critical thinking. Includes a variety of facts, definitions, details, quotations, and examples. Concluding statement effectively supports the information provided.	Uses a variety of information to develop the topic and demonstrate understanding. Includes a concluding statement.	Little or no information to support the topic or inaccurate information. Concluding statement is illogical or missing.
<i>Language</i>	Uses various, relevant words, phrases, and clauses to show the relationship among ideas and concepts. Links major sections of the text. Uses sophisticated language and specific vocabulary.	Words, phrases, and clauses link ideas clearly. Uses appropriate language and vocabulary.	Lacks the use of linking words and phrases or uses them incorrectly. Inaccurate or inappropriate use of language and vocabulary.
Mechanics			
	Demonstrates proficient command of conventions and grammar with few/no errors.	Demonstrates grade-appropriate command of conventions and grammar with occasional errors that do not hinder comprehension.	Demonstrates a lack of command of conventions and grammar with frequent errors that hinder comprehension.

Week 2

Date:	Day 6	Day 7	Day 8	Day 9	Day 10
Literature					
The Best of Father Brown	"The Arrow of Heaven"	"The Oracle of the Dog"	"The Doom of the Darnaways"	"The Mirror of the Magistrate"	"The Song of the Flying Fish" & "The Vampire of the Village"
A Child's Anthology of Poetry	"Do you carrot all for me?" p. 12; "Monday's Child is Fair of Face" p. 13	"Mr. Nobody" p. 14; "I Shall Not Pass This Way Again" p. 15	"Somebody's Mother" p. 16	"The Cats of Kilkenny" p. 18; "The Cowboy's Lament" p. 19	"Good Sportsmanship" p. 20; "Pachycephalosaurus" p. 21
Language Arts					
Creative Expression	What Was He Thinking? (narrative, point-of-view)				Optional: Interview
Optional: Analogies 2		pp. 1–3	pp. 4–5	pp. 6–7	p. 8
Optional: Wordly Wise 3000 (for books 4–12)	Lesson 1D		Lesson 1E		Lesson 2A
Other Notes					

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The Best of Father Brown

Day 6 "The Arrow of Heaven"

Vocabulary

... he was the **inscrutable** American. (*difficult to understand; mysterious*) [p. 154]

... to continue his curious **peregrinations**. (*travels, especially on foot*) [p. 164]

'He's a **mystagogue**,' said Father Brown ... (*a person who possesses mystical beliefs*) [p. 167]

Robin Hood: legendary folk hero who stole from the rich to give to the poor. [p. 154]

Jack the Ripper: unidentified serial killer who terrorized Whitechapel, London in 1888. [p. 154]

Old Hickory: nickname for Andrew Jackson, the seventh President of the United States. [p. 157]

Holy Grail: mythical cup used by Jesus at the Last Supper. [p. 160]

Central Park: large, landscaped park located in Manhattan, New York City. [p. 162]

up to the nines: dressed highly elaborately. [p. 165]

Jezebel: Queen of Israel in the Old Testament; turned the heart of King Ahab away from God and toward Baal; had the prophets of God killed; Elijah prophesied that her body would be eaten by dogs; see 1 Kings. [p. 165]

Agag: Amalekite king whose life Saul spared against the order of God; Samuel ordered that Agag be killed and cut in pieces; references found in 1 Samuel 15:8–33. [p. 165]

St. Sebastian: from a wealthy Roman family and served in the Roman army; tied to a tree and shot with arrows after being charged as a Christian. [p. 166]

Isis: Egyptian mother goddess of fertility and magic. [p. 167]

Stonehenge: monument from the Neolithic and Bronze Age of large standing stones located in the southern part of England. [p. 167]

poignard: French for dagger. [p. 169]

To Discuss After You Read

1. What does Father Brown insist upon at the end of “The Arrow of Heaven”? ➔ *take either vigilante justice or go through the court system, but do either consistently, not as a respecter of persons (173–174)*

Day 7 “The Oracle of the Dog”

Vocabulary

... the **biped** and the **quadruped**, disappeared ... (**biped**: a two-footed animal; **quadruped**: an animal with four feet) [p. 185]

* * *

Cyclops: giant with one eye in the middle of his forehead. [p. 181]

Dragoon: soldier who travels on horse, as in the cavalry, and fights on foot, as in the infantry. [p. 181]

Monte Carlo: the wealthy part of Monaco. [p. 186]

Anubis: Egyptian god of the underworld; he appeared as a jackal or dog. [p. 194]

Pasht: also spelled Pakhet, Pachtet, Pekhet, and Phastet; Egyptian sun goddess who had the head of a cat. [p. 194]

Bulls of Bashan: see biblical reference in Psalm 22:12–16. [p. 194]

St. Francis: Francis of Assisi; born Giovanni Bernardone; Catholic patron saint of animals and the environment. [p. 194]

To Discuss After You Read

2. The author writes at the beginning of “The Oracle of the Dog” that “[t]hose who are quick in talking are not always quick in listening. Sometimes even their brilliancy produces a sort of stupidity.” (175) Do you agree? Can you think of any real-life examples? Is there any biblical support for this view? ➔ *perhaps: read the story of Elijah’s encounter with God in 1 Kings 19:11–18; too often the Lord is not in the earthquake, wind, and fire (our talking), but instead we have to listen intently to hear His “still small voice”; also, we should be “quick to listen, slow to speak, and slow to become angry”*
3. What does Father Brown think about animals? ➔ *they act in character, without extra supernatural powers; therefore, do not have irrational superstition (190)*
4. Does the last sentence of the story, “But he had to call the dog twice, for the dog had remained behind quite motionless for a moment, looking up steadily at Father Brown as the wolf looked at St Francis,” (194) contradict Father Brown’s position?

Day 8 “The Doom of the Darnaways”

Vocabulary

... seemed almost **bucolic** in his boisterous freshness ... (*rustic; characteristic of the countryside*) [p. 195]

A man isn’t fated to fall into the smallest **venial** sin ... (*easily forgiven*) [p. 206]

... as if he felt something **fey** about the young man’s ... (*having visionary power*) [p. 207]

* * *

Wars of the Roses: the war between the House of Lancaster and the House of York for the throne of England. [p. 196]

Tudor: English architecture of the period of 1485–1603 when the throne belonged to the House of Tudor. [p. 197]

Lady of Shallot: romantic poem written by England’s Lord Alfred Tennyson. [p. 198]

Holbein: Hans Holbein the Elder, Ambrosius Holbein, and Hans Holbein the Younger; a father and his two sons who painted during the Renaissance period. [p. 199]

Henry VII: King Henry VII of England from 1485–1509; the first king of the House of Tudor. [p. 200]

Henry VIII: son of Henry VII; reigned from 1509 until 1547; known for having married six times and broke from the Catholic Church and formed the Church of England. [p. 200]

Oedipus: in Greek myth, a king of Thebes who inadvertently married his mother after killing his father. [p. 202]

pythoness: a prophetess, especially a priestess of Apollo at Delphi. [p. 202]

triton: a merman; the upper body of a man with a fish tail. [p. 212]

To Discuss After You Read

5. Chesterton creates a unique atmosphere in “The Doom of the Darnaways.” Describe the Darnaway dwelling.
6. What do you think of the motive for the murder in this story? Do you think it is compelling and realistic or weak and fantastic?

Day 9 “The Mirror of the Magistrate”

Vocabulary

As by some weird whim of diabolical **arabesque** ... (*an intricate, decoratively detailed design of intertwined foliate, floral, and geometrical figures*) [p. 222]

His opinions seemed to be of a **nihilistic** and ... (*a drastic form of disbelief that rejects all existence*) [p. 226]

... asked Sir Arthur, with **adamantine** jocularity. (*unbreakable, firm*) [p. 228]

... what **epithet** he was looking for ... (*a characterizing phrase; expression*) [p. 231]

Bolshevist: mostly known as Bolshevik; a member of a political group led by Vladimir Lenin who seized Russian power from Tzar Nicholas II in 1917. [p. 226]

Cain: first son of Adam and Eve who murdered his brother Abel. [p. 229]

To Discuss After You Read

7. Father Brown, in his defense of poet Osric Orm, explains why Orm could easily remain in a garden for two hours, unoccupied. Why? ➔ *he enjoys the beauty and thinks about the lines for his latest poem (230)*
8. Father Brown also says in frustration, “You talk about a man having a jury of his peers. Why don’t you have a jury of poets?” (231) What do you think about this statement? Who is a peer? Would this increase justice or decrease it? ➔ *think about various other scenarios: a college student kills a person in a drunk driving accident—should he have only partying college students on his jury?*

Day 10	“The Song of the Flying...” & “The Vampire...”
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Vocabulary

... you would say it was only **atavism!** (*reoccurrence of a trait due to genetic recombination*) [p. 239]

... and you would retort with a burst of **taciturnity!** (*uncommunicativeness*) [p. 241]

... a white hat tilted upon black **ambrosial** curls ... (*something very pleasing to taste or smell; “ambrosia” was the food of the gods*) [p. 254]

... can wipe out one spot on the **escutcheon** of Potter’s ... (*a shield or emblem bearing a coat of arms*) [p. 264]

... say anything that might seem to **palliate** murderous ... (*make less severe*) [p. 265]

Buddha: referring to Siddhartha Gautama, a prince in South Asia who gave up a life of power and luxury to teach how to prevail over suffering; founded the religion of Buddhism. [p. 238]

Byronic: reminiscent of George Gordon Noel Byron, the 6th Baron; an English poet in the late 1700s to early 1800s; he wrote *Don Juan*. [p. 254]

Tubal: character in Shakespeare’s *A Merchant in Venice*; one of Shylock’s Jewish friends from Venice. [p. 261]

Shylock: main character in Shakespeare’s *A Merchant in Venice*; a Venetian Jewish moneylender who expected Antonio to reimburse the loan with a pound of Antonio’s flesh. [p. 261]

Fortinbras: character in Shakespeare’s *Hamlet*; the Prince of Norway who desired to attack Denmark in order to avenge his father’s murder by Hamlet’s father. [p. 261]

Polonius: character in *Hamlet*; the father of Ophelia and Laertes and was killed by Hamlet. [p. 261]

Anglican: Christian denomination which followed the traditions of the Church of England. [p. 268]

High Churchman: member of the Anglican Church who emphasizes obedience to church authority and devotion to sacraments and rituals. [p. 268]

Low Churchman: member of the Anglican Church whose focus is evangelism. [p. 268]

To Discuss After You Read

9. What does Father Brown claim all people who lose all their charity also lose? Do you agree? ➔ *all their logic (256)*
10. How does Father Brown know the village parson is a fake? ➔ *the man gets his terms mixed up, since he never researched various church controversies (268)*

Review

Setting

11. Which story’s setting did you enjoy most? Why? What did the setting add to that story that might have been missing in other stories?

Characters

12. Other than Father Brown, what character fascinated you the most? Why?

Point-of-view

13. Which story would you most like to hear in the first person, i.e., from Father Brown’s personal perspective? What additional insights would you expect to receive?

Conflict

14. Which criminal presented the most difficult conflict for Father Brown? Why?

Theme

15. If you had to come up with a theme for the collection of stories as a whole, what would it be? ➔ *crime begins in the human heart?*

A Child's Anthology of Poetry

Day
6

"Do you carrot..." p. 12; "Monday's Child..." p. 13

"Do you carrot all for me?" is a fun poem based on puns, or word play. Take a moment to rewrite a "translation" of this poem, replacing the puns with their actual words (e.g., Do you care at all for me?).

To help you better appreciate "Monday's Child Is Fair of Face," look up any of the words in the last line that are unfamiliar to you. This poem has been around for a long time, and word usage and their meanings have changed.

Day
7

"Mr. Nobody" p. 14; "I Shall Not Pass..." p. 15

If you enjoy the cleverness of "Mr. Nobody" try looking up the Story of Everybody, Somebody, Anybody, and Nobody.

Compare "I Shall Not Pass This Way Again" to Jesus' parable of the sheep and the goats (Matthew 25).

Day
8

"Somebody's Mother" p. 16

Although it is a poem, "Somebody's Mother" has all the traditional elements of a narrative. See if you can identify characters, setting, conflict/resolution, and theme in the poem.

Day
9

"The Cats of..." p. 18; "The Cowboy's Lament" p. 19

Who is the speaker in "The Cowboy's Lament"? How does the change in speaker affect the poem?

If you feel inspired, try writing a poetic response (or even a non-poetic message) to the young cowboy. What words of comfort do you have for someone who has "done wrong"?

Day
10

"Good Sportsmanship" p. 20; "Pachycephala..." p. 21

Can you memorize the short poem "Good Sportsmanship"? Imagine how handy it will be to have it ready to share with your teammates when faced with a tough loss!

Creative Expression

Day
6

What Was He Thinking? (narrative, point-of-view)

Father Brown solved mysteries by answering that very question. His unique technique was to get into the head of the criminal. In his own words, he describes how he solved a murder: "I had planned out each of the crimes very carefully ... I had thought out exactly how a thing like that could be done, and in what style or state of mind a man could really do it. And when I was quite sure that I felt exactly like the murderer myself, of course I knew who he was."

We want you to try Father Brown's "religious exercise" for yourself.

First, you'll need to choose your subject. Be careful, though: this is not the assignment to pick Jack the Ripper. In fact, your subject does not even have to be a heinous criminal. It could be someone you know who is simply guilty of a moral, but not necessarily criminal, wrong. If you need help, pick up a local newspaper and scan the stories. It should not take long to find a current event in which a person is caught publicly doing wrong.

Next, put yourself in your subject's shoes. Better yet, get inside his head. Imagine yourself as the person. Identify with your subject. Become your subject just like Father Brown did.

Your task will be to tell your subject's story in the first person, as if he or she was the one actually spilling the beans. This will give you practice in thinking about point-of-view, both from the author's and the main character's perspectives. To start, choose your subject, get to know his or her story, and jot some ideas. You'll frame out your narrative tomorrow.

Day
7

What Was He Thinking? (narrative, point-of-view)

Now that you understand your subject, break out the ink. It's time to put quill to parchment and tell "your" story.

You'll want to start by telling what you did. This factual part of the story should be as brief as possible, but as detailed as necessary to relate to the reader a clear sense of the crime or moral wrong at issue.

Then, if they're interesting and relevant, add other details the reader might want to know about (think how, when, where, and who). Again, keep this factual information as brief as possible so that the reader will focus on the real question we want to get to the heart of: why?

This is where your special insight comes into play. What have you learned about your subject? Do you have any idea why "you" did what he did? What were you thinking? Did you wrestle with any moral questions?

As your subject, tell the reader why you did it. How do you explain your actions? Can you persuade the reader you were justified?

Day
8

What Was He Thinking? (narrative, point-of-view)

We've heard one side of the story. Now it's time to turn the tables on your subject. End your paper with an honest critique of what you've written so far. Switch to the third person omniscient point-of-view and as a disembodied "narrator" tell the reader what you honestly think of the subject's actions. Are your justifications justified? Do you buy what you were selling?

Feel free to examine the subject's actions and reasoning in light of biblical principles. Be discerning rather than judgmental. What advice can you give yourself? Also address what you've learned from this process. What lessons did your subject teach you? Have you been moved to change in any way?

Finally, thank God for His grace, and go about your day more humbly!

Today, finish writing your narrative. Then, reread and revise. Don't rush this process! When you revise, your goal is to make your work sound better. Will it make sense to readers? The main steps in revising are adding, removing, and rearranging. Once your writing sounds good, it's time to make it look good by editing. Editing involves making changes to spelling, punctuation, capitalization, sentence structure, grammar, and other aspects of writing.

How To Evaluate This Week's Assignment

For this early assignment, we provide a simple checklist rubric. Feel free to work through it with your students to evaluate their writing together or use it yourself to provide feedback. One way to distinguish different areas of writing is to color-code your feedback. Use one colored pencil or marker to correct or comment on organization and another color to correct spelling and punctuation. That way, it's easy to tell which areas need the most attention.

Fictional Narrative Rubric			
Content			
<i>Yes</i>	<i>Partially</i>	<i>No</i>	
			Presents a well-developed story with a beginning, middle, and end
			Develops characters through dialogue, action, and narration
			Uses sensory language, well-chosen details, dialogue and other techniques to advance the plot
			Sequences events logically, using transition words as appropriate
Mechanics			
<i>Yes</i>	<i>Partially</i>	<i>No</i>	
			Uses correct grammar, capitalization, punctuation, and spelling
			Punctuates dialogue correctly and includes a variety of attributions
			Uses a variety of sentence structures effectively

The way a story is told depends on who is telling the story. Think of a shared story or common experience in your family (e.g., the time Emma accidentally brought the cat to school, the family road trip to a beach cottage). Interview one member of your family about the event, taking notes on his or her response. Then, conduct the same interview with a different member of the family. Don't let them listen to one another!

Compare the two versions of the story. How does the changing narrator impact the way the story is told? ■

Week 3

Date:	Day 11	Day 12	Day 13	Day 14	Day 15
Literature					
Oliver Twist	Preface & chaps. I–III 	chaps. IV–VI	chaps. VII–VIII	chaps. IX–XII	chaps. XIII–XIV
A Child's Anthology of Poetry	"Song Form" p. 22; "It would melt" p. 23; "The old pond" p. 23; "The Frog" p. 24	"The Witch of Willowby Wood" p. 25	"The Gingerbread Man" p. 27	"The Ball Poem" p. 28	"The Fish" p. 29
Literature					
Creative Expression	Character Sketches (descriptive writing)				Optional: Tribute
Optional: Vocabulary from Classical Roots C	Lesson 2; study Key Words	Exercise 2A	Exercise 2B	Exercise 2C	Review for Lessons 1 & 2
Optional: Wordly Wise 3000 (for books 4–12)	Lesson 2B		Lesson 2C		Lesson 2D
Other Notes					

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Oliver Twist

Day
11

Preface—Chapter III

Overview

Oliver Twist, born an orphan, suffers deprivations for the first decade of his life: too little to eat, scanty clothing, physical abuse, and, worst of all, no loving kindness. After a short stint working for an undertaker, he runs away to London where a young pickpocket immediately befriends him and introduces him to his gang. After weeks of training, Oliver witnesses the pickpocket rob an old man, who mistakenly accuses Oliver. Thankfully a kind bookstore owner reveals Oliver's innocence, and the old man takes Oliver home. The gang, however, wants Oliver back, so they kidnap him back to a life of crime. The leader of the gang forces Oliver to break into a house, but the inhabitants wake and shoot Oliver. The gang leader flees, but Oliver lies on the ground overnight, ill and bleeding...

Setting

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

Characters

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

Point-of-view

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

Conflict

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

Theme

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

Vocabulary

... **extant** in the literature of any age or country. (*still in existence; not destroyed, lost, or extinct*) [p. 1]

... and **indubitably** have been killed in no time. (*unquestionably; without a doubt*) [p. 2]

... very useful **appendage**, a voice ... (*a part or organ, such as an arm, leg, tail, or fin, that is joined to the trunk of a body; in this case, something that issues forth from the body*) [p. 2]

Give it a little **gruel** if it is! (*a version of porridge; thin, watery porridge, usually made of oatmeal or cornmeal*) [p. 3]

... left to the **tender mercies** of churchwardens ... (*care and provision*) [p. 3]

... there was no female then **domiciled** in 'the house' ... (*residing, living*) [p. 4]

... she **appropriated** the greater part of the weekly ... (*to set apart for a specific use*) [p. 4]

... a very spirited and **rapacious** animal on nothing at ... (*high-spirited, wild*) [p. 4]

... rebelliously affix their signatures to a **remonstrance** ... (*petition or written protest*) [p. 5]

But these **impertinences** were speedily checked by ... (*actions that are rude or lacking in respect*) [p. 5]

Besides, the **board** made periodical pilgrimages to ... (*the body charged with administering poor relief*) [p. 5]

... unexpectedly startled by the **apparition** of Mr. ... (*a ghostly figure; a specter; a sudden or unusual sight*) [p. 5]

... a kick which could have **emanated** from no leg ... (*to come or send forth, as from a source*) [p. 5]

... as I may say, a parochial delegate, and a **stipendiary**? (*one who receives a fixed and regular payment, such as a salary for services rendered or an allowance*) [p. 6]

... placed a seat for him; and **officiously** deposited his ... (*aggressively; in a way that is meddlesome*) [p. 6]

... a brick-and-mortar **elysium** ... (*a place or condition of ideal happiness*) [p. 10]

... in sucking their fingers most **assiduously** ... (*unceasing; persistent*) [p. 11]

... at last they got so **voracious** and wild with hunger ... (*ravenous; eager to consume great amounts of food*) [p. 11]

... somewhat alarmed at his own **tenuity** ... (*fearless daring*) [p. 12]

Nobody **controverted** the prophetic gentleman's ... (*raised arguments against; voiced opposition to*) [p. 12]

... to perform his **ablutions** every morning ... (*a washing or cleansing of the body, especially as part of a religious rite*) [p. 16]

... affairs were in this **auspicious** and comfortable state ... (*marked by success; prosperous; attended by favorable circumstances*) [p. 16]

... his ways and means of paying certain **arrears** of rent ... (*an unpaid, overdue debt or an unfulfilled obligation*) [p. 16]

... most **sanguine** estimate of his finances could not ... (*cheerfully confident; optimistic*) [p. 16]

... he was alternately **cutgelling** his brains and his ... (*beating or striking with or as if with a stick or club*) [p. 16]

... growled a fierce **imprecation** on the donkey ... (*a curse; a slanderous accusation*) [p. 16]

... and, as to the boy with which it was **encumbered** ... (*burdened with legal or financial obligations*) [p. 17]

... *Oliver Twist* and his **indentures** were to be conveyed ... (*a contract binding apprentice and master; a legal document*) [p. 19]

... before the **magistrate**, for signature and approval ... (*a public official authorized to decide questions brought before a court of justice*) [p. 19]

Oliver roused himself, and made his best **obeisance**. (*bending the head or body or knee as a sign of reverence or submission or shame*) [p. 21]

* * *

parish: a local church community; a political subdivision of a British county, usually corresponding in boundaries to an original ecclesiastical parish. [p. 1]

workhouse: a poorhouse where able-bodied poor are compelled to labor. [p. 1]

flock mattress: mattress stuffed with rags or wool-refuse. [p. 1]

parochial: of, relating to, supported by, or located in a parish. [p. 4]

beadle: a minor official of a parish with a range of duties, but by the nineteenth century mostly to do with supervising paupers and maintaining public order. [p. 5]

wicket: a little door set into a larger gate. [p. 5]

Daffy: a widely used tonic, named after its inventor. [p. 7]

half-baptized: baptized privately and without full rites, a measure only taken when there is a fear that the newborn child might die before a proper baptism could be arranged. [p. 7]

oakum: loose hemp or jute fiber obtained by unravelling old ropes; picking oakum was a horrible job assigned to felons in prison. [p. 10]

Doctors' Commons: the only court through which divorce could be gained. [p. 11]

copper: a large copper vessel in a brick or stone structure, under which a fire could be lit. [p. 11]

porringer: a small bowl. [p. 11]

per diem: Latin for 'each day'. [p. 11]

commons: staple food, shared with others. [p. 12]

stoves: iron stoves replaced open fireplaces with chimneys during the nineteenth century (Gamfield probably means that Oliver is small enough to fit up a narrow chimney or flue to clean it). [p. 17]

powdered heads: the use of once-fashionable hair powder was declining in the early nineteenth century; this reference indicates that these gentlemen are not only old, but also old-fashioned. [p. 20]

snuff: ground tobacco which is taken by sniffing up the nose. [p. 22]

To Discuss After You Read

- The elderly lady in charge of the branch-workhouse "was a woman of wisdom and experience; she knew what was good for children; and she had a very accurate perception of what was good for herself." (4) What do you think? Is she really wise? Does she truly act in the best interest of the children? Is the narrator speaking honestly or satirically? (Satire is a literary device that uses humor, irony, exaggeration, or ridicule to expose and criticize people's stupidity or vices, particularly in the context of contemporary politics, in order to either provoke or prevent a desired change.)
- Oliver is told that he should pray every night "like a Christian" for the people that feed and take care of him. (10) Why doesn't he? ➔ *no one had taught him*
- What does this say about those in charge? ➔ *they are not fulfilling their own Christian duty to teach the children about Jesus*

In Dickens' time, the poor were not supposed to enjoy their state, and people wanted to reduce the increasing cost of the Poor Relief system. The question set forth is: "How can provision be made most cost-effectively for those who cannot or will not provide for themselves? What ought the relative comfort to be of the struggling but independent laborer and the dependent pauper?" Dickens shows how the answers to these questions affect

a child, and Oliver Twist's famous statement, "Please, sir, I want some more" remains more forceful than questions of cost and duty.

- The first three chapters offer an accusation but not a solution to the problem described above. How could those in charge improve the Poor Relief system of Oliver's time? How does your country deal with the poor? What changes would you make to the welfare system?
- Does the fact that any money you suggest spending to help the poor comes out of your pocket in the form of taxes influence you? Should it?
- Can you identify the satirical passage in Chapter III? ➔ *the passage that begins "Let it not be supposed by the enemies of 'the system,' that, during the period of his solitary incarceration, Oliver was denied the benefit of exercise, the pleasure of society, or the advantages of religious consolation." (16)*

Timeline and Map Points

🌐 Charles Dickens (1812-1870)

Day 12	Chapters IV-VI
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Vocabulary

... was in general rather given to professional **jocosity**. (*joking; humor*) [p. 26]

... who is at present a deadweight; a **millstone** ... (*Bumble could hardly have chosen a less appropriate image; read Matthew 18:6*) [p. 27]

... he **evinced** so little emotion ... (*showed or demonstrated clearly; manifested*) [p. 28]

... to the coal-cellar, and **denominated** 'the kitchen:' ... (*named; designated*) [p. 30]

... wherein sat a **slatternly** girl ... (*a dirty, untidy woman*) [p. 31]

... witnessed the horrible **avidity** with which Oliver tore ... (*ardent desire or craving; eagerness*) [p. 31]

... and with fearful **auguries** of his future appetite ... (*signs of something coming; omens*) [p. 31]

... a wooden leg, and a **diurnal** pension of twopence ... (*occurring daily*) [p. 34]

... with the **ignominious epithets** of 'leathers,' 'charity,' ... (**ignominious:** *degrading; debasing; epithets:* *a descriptive substitute for the name or title of a person; used to characterize a person or thing*) [p. 34]

... pocket-book: which, like himself, was very **corpulent**. (*excessively fat*) [p. 36]

... Noah attempted to be more **facetious** still ... (*tongue-in-cheek; playfully jocular*) [p. 43]

Birmingham: major manufacturing city in the English midlands, specializing in small metalwork of all kinds. [p. 26]

relieving officer: an official, appointed by the board, charged with administering Poor Relief. [p. 27]

political economy: a way of understanding man's behavior as an economic and political animal (see notes in the back of the book for complete explanation). [p. 28]

poor's rates: taxes on property, levied locally for the support of the poor. [p. 28]

drab plush: undyed cloth with a velvety nap. [p. 29]

day-book: account book recording each day's transactions. [p. 30]

coffin-plates: metal name-plates for coffin lids. [p. 32]

charity-boy: a pupil at a school supported by charity. [p. 33]

yellow smalls: yellow shorts. [p. 33]

leathers: leather breeches, a distinctive form of charity-school clothing. [p. 34]

Antimonial: a medicine containing antimony, an alloy, and that it was used as an emetic (to induce vomiting) (Bumble is heightening the effect of his coarser word, 'sickening'). [p. 36]

blacking-bottle: small bottle containing a cleaning agent. [p. 36]

kennel: open drainage gutter. [p. 38]

surplice: a loose-fitting, white ecclesiastical gown with wide sleeves, worn over a cassock. [p. 40]

hat-band: funeral dress: long bands of black crape or silk hanging from one's hat at the back. [p. 42]

muffin-cap: a flat woollen cap worn by charity-school boys. [p. 42]

Bridewell: historically specific name which by the nineteenth century had become the generic term for any local prison. [p. 44]

To Discuss After You Read

9. Mr. Bumble claims that Oliver is "a deadweight; a millstone, as I may say; round the parochial throat." (27) Yet Mr. Bumble also received "the parochial seal—the Good Samaritan healing the sick and bruised man." (27) What is wrong with this picture? ➔ *if a man makes a child stumble, he would be better off putting a millstone around his neck and drowning himself—the child is not the millstone that brings the parish down; man's sins bring the parish down; Mr. Bumble wore the Good Samaritan seal for the first time at an inquest for a man who froze to death in the street—no one cared for the helpless man, yet Mr. Bumble thinks he is the modern equivalent of the Good Samaritan*

10. Dickens remarks "what a beautiful thing human nature sometimes is; and how impartially the same amiable qualities are developed in the finest lord and the dirtiest charity-boy." (34) What does he mean? ➔ *Dickens is being facetious, noting that sin exists at all levels, from Mr. Bumble down to Noah Claypole*

11. Noah arouses Oliver's ire by insulting his dead mother. What do you think of Oliver's response? Why do you think he's so passionate about his mother whom he never knew?

Day
13

Chapters VII–VIII

Vocabulary

Sowerberry returned at this **juncture** ... (a point in time, especially a critical point) [p. 51]

... the ground, looked **sepulchral** and death-like ... (gruesomely indicative of death or the dead) [p. 53]

... as **roustering** and swaggering a young gentleman ... (engaged in boisterous merrymaking; reveling noisily) [p. 57]

... he was a peculiar pet and **protégé** of the elderly ... (one whose welfare, training, or career is promoted by an influential person) [p. 59]

... if he found the Dodger **incorrigible** ... (difficult or impossible to control or manage; incapable of being corrected or reformed) [p. 59]

... from where a **balustrade** of the old kitchen staircase ... (a rail and the row of posts that support it; a railing at the side of a staircase or balcony to prevent people from falling) [p. 60]

* * *

Barnet: Hertfordshire; a market and coaching town on the Great North Road between London and St. Albans. [p. 56]

bluchers: half-boots. [p. 57]

Beak's order: order from a magistrate to leave an area. [p. 57]

bob: a nickname for one shilling. [p. 58]

magpie: a nickname for a halfpenny. [p. 58]

chandler's: a retail dealer in provisions and supplies; a maker and seller of candles and soap and oils and paints. [p. 58]

sobriquet: an affectionate or humorous nickname. [p. 59]

Islington: a district in north London. [p. 59]

To Discuss After You Read

12. Oliver is particularly affected by Dick's blessing, "the first that Oliver had ever heard invoked upon his head." (54) What do you think Oliver would tell you about the importance of kind words?

13. Dickens plays on his readers' emotions—this is, no doubt, one of the reasons he remains a popular author. What emotional responses have you had to the past several chapters? ➔ *nasty Noah mocks Oliver's mother—anger; Oliver thrashes Noah—triumph; Oliver unjustly in trouble because of cowardly Noah—fury; Noah praised and coddled—ill; Oliver's tearful prayers to God—sorrow; Dick blesses Oliver—sweet; kind people help Oliver on the road—thankfulness and relief; Oliver falls in with the Artful Dodger and Fagin—concern*
14. Dickens alternately describes Fagin as “the merry old gentleman” and “a very old shrivelled Jew, whose villainous-looking and repulsive face was obscured by a quantity of matted red hair.” (63) What effect do you think he intends this to have on the reader? ➔ *perhaps Dickens wants the reader as confused as poor Oliver must be: on one hand, the boys look at Fagin as “the respectable Old Gentleman,” but Oliver's own eyes can see something different, even from their very first meeting*

Day
14

Chapters IX–XII

Vocabulary

... freed from the restraint of its **corporeal** associate. (*of a material nature; tangible; of, relating to, or characteristic of the body; in this case, the body itself*) [p. 64]

... he would **expatiate** with great vehemence ... (*to speak or write at length*) [p. 70]

The Dodger had a vicious **propensity**, too ... (*an innate inclination; a tendency*) [p. 70]

... pockets which were so surprisingly **capacious** ... (*capable of containing a large quantity; spacious or roomy*) [p. 70]

... naturally concluded him to be the **depredator**... (*one who ransacks or plunders*) [p. 74]

... theoretically acquainted with the beautiful **axiom** ... (*a self-evident or universally recognized truth*) [p. 74]

... said a great **lubberly** fellow ... (*clumsy and unskilled*) [p. 75]

... a series of short naps: **chequered** at frequent intervals ... (*patterned; interrupted at intervals*) [p. 85]

... or they wouldn't get any **custom**, child. (*customers or business*) [p. 86]

... invented the machine for taking **likenesses** ... (*photographs*) [p. 86]

... by some **hydraulic** process ... (*of, involving, moved by, or operated by a fluid, especially water, under pressure*) [p. 89]

... various **circumlocutions** and **discursive** staggerings ... (**circumlocutions**: *evasion in speech or writing; the use of unnecessarily wordy and indirect language; discursive*: *tending to depart from the main point or cover a wide range of subjects*) [p. 91]

guard-chain: gentlemen's watches were carried in the pocket but were secured to the clothing by a chain that was often ornamental. [p. 68]

pad the hoof: go on foot. [p. 68]

hue-and-cry: a loud, public outcry. [p. 74]

battledore: a racket used for hitting a shuttlecock in a child's game. [p. 74]

fogle-hunter: a fogle is a pocket-handkerchief; fogle-hunter appears to be a nickname for a thief or someone who pickpockets. [p. 76]

saveloy: spicy pork sausage, dried and requiring no cooking. [p. 93]

trivet: tripod stand for a kettle or cooking-pot. [p. 93]

To Discuss After You Read

15. Fagin appreciates capital punishment because dead men cannot betray him. What is your opinion of capital punishment? Were too many people hung in Dickens' day (since Fagin, who masterminds and trains the criminals, goes free)? Are too few criminals killed now? Why or why not?
16. Dickens notes that Oliver, although raised by philosophers, was not “theoretically acquainted with the beautiful axiom that self-preservation is the first law of nature.” (74) Based on your own experience with the world thus far, what do you think? Is Dickens far off in his tongue-in-cheek remark?
17. Dickens is famous for his humorous detail. For example, after Oliver's birth, the doctor had “considerable difficulty in inducing Oliver to take upon himself the office of respiration, a troublesome practice, but one which custom has rendered necessary to our easy existence.” (1) Another example is when Oliver's nurse Mrs. Bedwin wipes her eyes first and “her spectacles, which lay on the counterpane, afterwards, as if they were part and parcel of those features.” (84) Can you identify any other examples? ➔ *describing Mr. Fang, Dickens writes, “If he were really not in the habit of drinking rather more than was exactly good for him, he might have brought an action against his countenance for libel, and have recovered heavy damages.” (78)*
18. Oliver thinks that his mother must not be able to see him, “because Heaven is a long way off; and they are too happy there, to come down to the bedside of a poor boy.” (84) What do you think? If Oliver's mother was in heaven, would she be able to see him and mourn his condition? What biblical support can you find either for or against his view? ➔ *Revelation 21:4 states, “And God will wipe away every tear from their eyes; there shall be no more death, nor sorrow, nor crying. There shall be no more pain, for the former things have passed away.” Likewise, Isaiah 65:17 states, “For behold, I create new heavens and a new earth; And the former shall*

not be remembered or come to mind." While these passages suggest that no sadness will exist in heaven, both passages refer to the "new heaven" to be created after Jesus' return, thus leaving the experience of inhabitants of the current heaven somewhat a mystery

19. Dickens is also known for his keen perception of human nature. Mrs. Bedwin comments, "painters always make ladies out prettier than they are, or they wouldn't get any custom, child. The man who invented the machine for taking likenesses might have known that would never succeed; it's a deal too honest." (86) Obviously, Mrs. Bedwin's prediction about the fate of photography has not come to pass. However, there is truth to be found in her statement. Since we rarely sit for painters these days, what modern devices have we developed that bear out Mrs. Bedwin's comments? ➔ possibly make-up, computer programs that "touch up" or digitally alter photographs, etc.

Day
15

Chapters XIII–XIV

Vocabulary

... anticipated in a man of his apparent **decrepitude** ... (the quality or condition of being weakened, worn out, impaired, or broken down by old age, illness, or hard use) [p. 94]

... incomplete state without a set of **fettors** to garnish ... (a chain or shackle for the ankles or feet) [p. 94]

He then in **cant** terms ... (the special terminology understood among the members of a profession, discipline, or class but obscure to the general population; jargon) [p. 95]

Every member of the respectable **coterie** appeared ... (an exclusive circle of people with a common purpose) [p. 96]

... a most violent and deeply-rooted **antipathy** ... (a feeling of intense dislike) [p. 97]

... and many other **encomiums** ... (formal expressions of praise; tributes) [p. 98]

Here the **irascible** old gentleman gave a great knock ... (prone to outbursts of temper; easily angered) [p. 106]

* * *

fence: the receiver of stolen goods. [p. 95]

ken: a safe house where thieves lodge or meet. [p. 100]

nankeen breeches: nankeen is a yellowish tan-colored cotton cloth (Grimwig's overall appearance suggests a country style appropriate to the early part of the nineteenth century). [p. 105]

gaiters: an overshoe with a cloth top; a heavy cloth or leather covering for the leg extending from the instep to the ankle or knee. [p. 105]

pantomime-light: surgeons advertised themselves by a lamp with red glass (Grimwig likens this to lighting effects being used with increasing sophistication in pantomime theatre). [p. 106]

man-trap: steel jaws which could crush a poacher's or trespasser's leg when the spring was operated; still in use in the mid-nineteenth century. [p. 106]

Jamaica: the English conquered the island in 1655; it became the largest sugar exporting nation due to the exploitation of African slaves. [p. 107]

To Discuss After You Read

When Oliver first meets Nancy, he thinks she is a very nice girl since she has such free and agreeable manners. She is, although never specifically stated, a prostitute, which, from most people's perspective, does not make one a "nice girl" but the very opposite.

20. Overall, what do you think of Nancy? Do you have a sense of her personality at all?

A Child's Anthology of Poetry

Day
11

"Song Form" p. 22; "It would melt" p. 23; "The old..."

Today's selections present a vast array of poetry styles. How would you classify or describe each author's style? Which one most appeals to you?

On the surface, Basho Matsuo's poems might look simplistic, but try it yourself and you'll see that sometimes writing short poems is more challenging than writing long ones! With just 8 or 9 words to convey a message, word choice really matters. Can you write a poem as concise and meaningful? Give it a try!

Day
12

"The Witch of Willowby Wood" p. 25

As you read "The Witch of Willowby Wood," does your mind follow the line breaks laid out by the author, or do you seek out the regularity of the rhymes (e.g., rut / hut). Why do you think the author chose this structure, even though there is a regular meter and rhyme pattern hidden within?

Day
13

"The Gingerbread Man" p. 27

Rowena Bennett is back, this time with another fun children's rhyme. However, "The Gingerbread Man" shows that this poet can, indeed, follow a traditional rhyme and meter pattern. Which style do you prefer? Regular and predictable ("The Gingerbread Man") or erratic ("The Witch of Willowby Wood")?

Day
14

"The Ball Poem" p. 28

This poem that might seem like one thing on the surface, but a second or third reading reveals a deeper message. Consider how the concrete, real illustration of the boy losing a ball becomes a metaphor for the speaker to consider his own childhood (and loss of it).

Based on this author's view of the irreplaceable and the unavoidable, do you think he knows about salvation through Jesus?

Day 15 "The Fish" p. 29

Have you ever caught a fish? Even if you haven't, Elizabeth Bishop's poem will make you feel like you have. Her words convey such detail and excitement—do you feel like you've become the fisherman? Or that you know the fish? How do you feel about the last line of the poem?

Timeline and Map Points

🕒 Elizabeth Bishop (1911-1979), English poet

Creative Expression

Day 11 Character Sketches (descriptive writing)

This week, you'll create 3–5 character sketches based on *Oliver Twist*. Consider this assignment a blend of character analysis and descriptive writing.

A character sketch should include basic facts about the character, based on what the author shares in the text. However, they should also dig deeper to get inside the head of the characters and include your own analysis. What motivates this character's actions? Do the character's actions reflect his or her words? Do you like the character?

Choose whichever characters you like and start compiling notes. Depending on how much you write and how long it takes, you might create sketches for 3–5 characters.

Day 12 Character Sketches (descriptive writing)

Need an example to get a feel for a character sketch? You got it—but don't think we're going to write your assignment for you based on a character from *Oliver Twist*! Here's an example of a character sketch from a different book—*The Westing Game*. Even if you don't know the story, you'll get an idea of what the assignment should look like.

Theo Theodorakis, a high school senior, lives in apartment 2D of Sunset Towers. He works at his parents' coffee shop in the lobby and sometimes hangs around with Doug Hoo. Theo was present on Halloween when Turtle had made a bet to enter the Westing home. It didn't seem, however, that he had manipulated that situation.

Theo has been paired up with his friend Doug in the Westing Game, though Doug doesn't seem interested in much besides running. During meetings at the Westing estate, Theo enters into a mysterious chess game against an unknown competitor. He later tries to fit his thoughts about chess in with the Westing game. He receives the clues HIS N ON TO THEE FOR. After the bombings, Theo works them out to spell out a formula for an explosive and the name

Otis. His interest in solving the mystery and winning the game seem to draw suspicion away from him. After all, he's only a high-schooler with no foreseeable motive to murder Sam Westing.

Theo's father, George, however did know Violet Westing. He is seen in pictures escorting her to parties and dancing. It seems Violet wanted to marry George rather than the senator. Theo resembles his father and, possibly for this reason, Crow latches onto him and gives him a mysterious letter. After his strange nighttime encounter with Crow in the stairwell, Theo convinces himself it was all a dream.

Theo has a crush on the beautiful, slightly older Angela Wexler. However, he rarely talks directly with her. It seems unfeasible that he would plant a bomb in one of her shower gifts, unless he is upset that he can't date her and somehow wants to ruin her beautiful face for anyone else.

Theo's brother, Chris, is also an heir. Chris is confined to a wheelchair and Theo seems to help care for him. Theo seems like a great brother who treats Chris like a human, not an object.

Well, there you go! That's one approach to a character sketch. Depending on whom you choose, yours might be longer or shorter. It's okay if one character sketch is long and another is short. Your writing might have more analysis or unanswered questions.

Day 13 Character Sketches (descriptive writing)

Continue writing your character sketches today. Make sure you balance your reporting of the facts with your own thoughts, observations, predictions, and inferences!

Day 14 Character Sketches (descriptive writing)

Keep writing character sketches today. These writing pieces can remain in their first draft stage. Instead of heavy revising and editing, use your time to keep writing. The emphasis of this assignment is not on a beautiful finished product but on your observation and analysis of your reading.

How To Evaluate This Week's Assignment

Unless you've been reading *Oliver Twist* alongside your students, it would be tough to verify the accuracy of their writing. Instead, take their facts at face value and focus on how well they develop each character sketch and add their own analysis to it.

We've left off the mechanics section of this rubric as we've asked students to focus instead on their thinking. If you like, consider this a rough look at your students' first-pass ability with spelling, grammar, punctuation, and capitalization, and make notes of future teachable moments.

A tribute is actually a type of character sketch—it is a description and analysis of a real person (always written in a positive light). Think of someone you know who deserves a tribute. It could be a relative, pastor, coach, or other important person in your life.

To write your tribute, include factual information about the person combined with your own analysis. How has the person influenced you? What motivates this person to be so wonderful? Of course, the subject will be delighted if you share your writing with him or her. ■

Character Sketch Rubric			
	Level 5	Level 3	Level 1
Content			
<i>Organization</i>	Information is grouped logically. Personal analysis is skillfully incorporated with factual information.	Overall, the text is organized logically. Personal analysis may or may not clearly relate to facts presented.	Little evidence of organization. Personal analysis is unrelated to facts presented.
<i>Development</i>	Sufficient precise details to describe the topic. Includes thorough descriptions and thoughtful analysis. Explores all aspects of the character.	Details demonstrate familiarity with the topic. Some surface descriptions and analysis. Includes the most important aspects of the character.	Insufficient details to describe the topic. Omits important aspects of the character.
<i>Language</i>	Uses various, relevant words, phrases, and clauses to link ideas clearly. Uses sophisticated language and specific vocabulary.	Words, phrases, and clauses link ideas. Uses appropriate language and vocabulary.	Lacks the use of linking words and phrases or uses them incorrectly. Inaccurate or inappropriate use of language and vocabulary.

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

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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! ■

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.

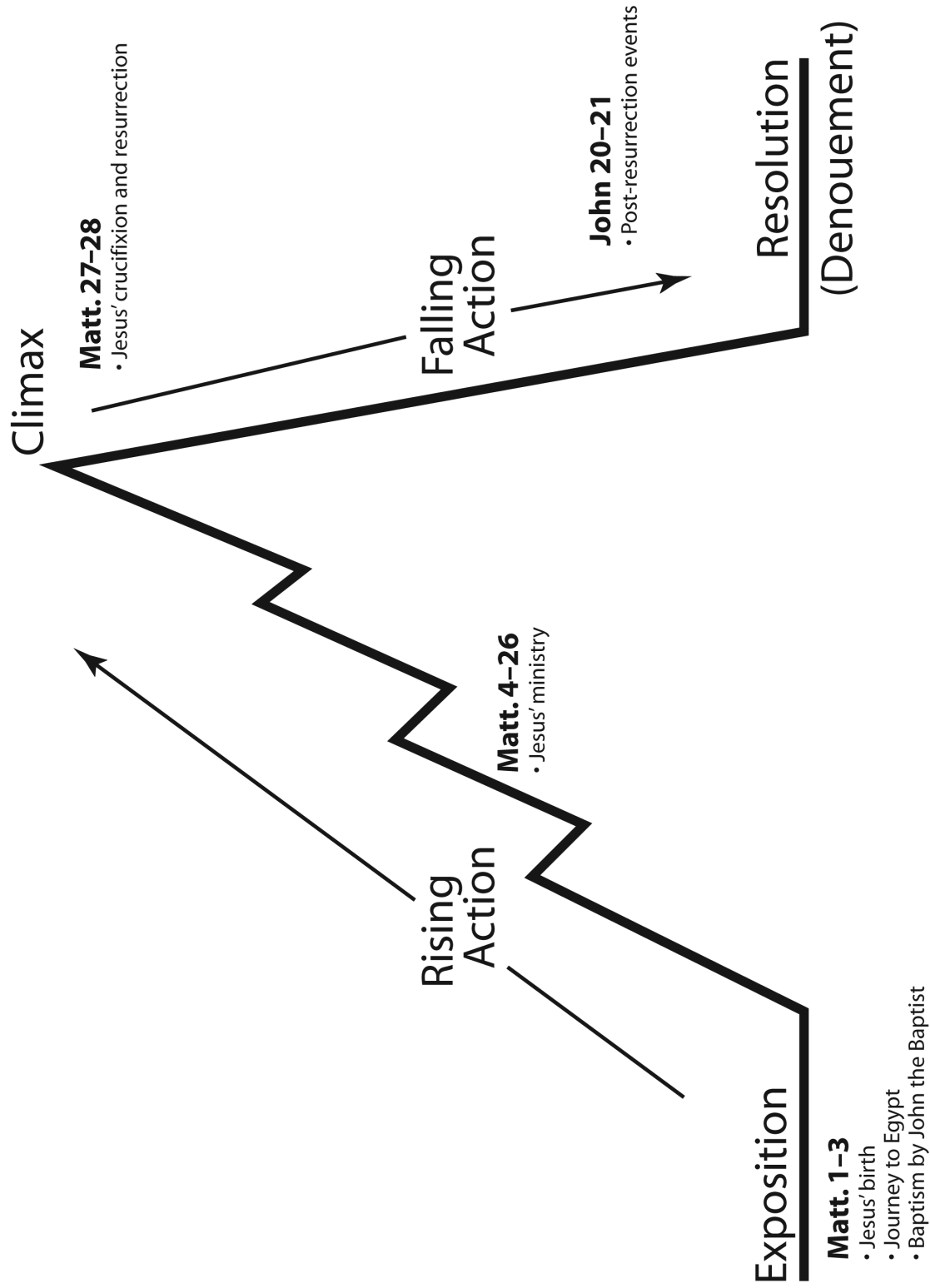
The sequence of events in a book is called the **plot**. A standard plot follows a usual pattern. The first element is **exposition**: This is where the author lets the reader know what is going on, i.e. explains the background of the story. Chapters 1–3 of the Gospel of Matthew, for example, provide 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. ■



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Appendix 6: Scope and Sequence: Schedule for Topics and Skills

Week	Literature	Creative Expression
1	<i>The Best of Father Brown</i> (Short Story); <i>A Child's Anthology of Poetry</i> (Poetry)	Response Paper (analyzing plot) Optional: Mystery Narrative
2	<i>The Best of Father Brown</i> (Short Story); <i>A Child's Anthology of Poetry</i> (Poetry)	What Was He Thinking? (narrative, point-of-view) Optional: Interview
3	<i>Oliver Twist</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Character Sketches (descriptive writing) Optional: Tribute
4	<i>Oliver Twist</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Response Paper (analyzing conflict) Optional: Resolving Conflict
5	<i>Oliver Twist</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Read All About It! (newspaper) Optional: Letter to the Editor
6	<i>Oliver Twist</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Read All About It! (newspaper) Optional: Free Journaling
7	<i>Till We Have Faces</i> (Myth/Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	A Short Story of Mythical Proportions (narrative elements) Optional: Journal Entry
8	<i>Till We Have Faces</i> (Myth/Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Response Paper (analyzing character) Optional: Journal Entry
9	<i>Twelfth Night</i> (Comedic Play); <i>A Child's Anthology of Poetry</i> (Poetry)	SAT Practice (analysis essay) Optional: Book Review
10	<i>The Ramsey Scallop</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	A Good Hook (hooks, narration) Optional: Book Cover
11	<i>The Ramsey Scallop</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Response Paper (analyzing point-of-view) Optional: Atonement Essay
12	<i>Pride & Prejudice</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	What's Your Opinion? (persuasive essay) Optional: Rebuttal
13	<i>Pride & Prejudice</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Human Connection (character letter) Optional: Personal Letter
14	<i>Pride & Prejudice</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Response Paper (analyzing theme) Optional: Wanted Poster
15	<i>A Solitary Blue</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Timed Essay (descriptive writing) Optional: Small Description
16	<i>A Solitary Blue</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Memoir (personal narrative) Optional: Co-Author
17	<i>Romeo & Juliet</i> (Tragic Play); <i>A Child's Anthology of Poetry</i> (Poetry)	Response Paper (analyzing genre) Optional: Drama
18	<i>Moon Over Manifest</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Travel Guide (expository writing) Optional: Auxiliary Article
19	<i>Moon Over Manifest</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Research Project or Radio Broadcast Optional: Short Story
20	<i>The Hawk and the Dove</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Research Project or Radio Broadcast Optional: Missing Chapter

(continued on the following page)

Week	Literature	Creative Expression
21	<i>The Hawk and the Dove</i> (Novel); <i>The Wounds of God</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Research Project or Radio Broadcast Optional: Top Tens
22	<i>The Wounds of God</i> (Novel); <i>Jane Eyre</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Research Project or Radio Broadcast Optional: Free Journaling
23	<i>Jane Eyre</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Holiday Memory (descriptive writing) Optional: The Best Gift
24	<i>Jane Eyre</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	How-To (expository writing) Optional: Critique
25	<i>Jane Eyre</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Motif Optional: Symbolism
26	<i>Jane Eyre</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Compare/Contrast Optional: Persuasive Essay
27	<i>Pilgrim's Progress</i> (Allegory); <i>A Child's Anthology of Poetry</i> (Poetry)	Allegory Optional: Revise/Rewrite
28	<i>A Parcel of Patterns</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Rewriting History (narrative) Optional: Past and Present
29	<i>The Screwtape Letters</i> (Satire); <i>A Child's Anthology of Poetry</i> (Poetry)	Interview Optional: Letter to Wormwood
30	<i>The Shining Company</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	What in the Worlds is THAT? (descriptive writing) Optional: Analyze a Quote
31	<i>The Shining Company</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	SAT Practice, Once Again (analysis essay) Optional: Epitaph
32	<i>What Hearts</i> (Novella); <i>A Child's Anthology of Poetry</i> (Poetry)	Character Sketch Optional: Create a Character
33	<i>Robinson Crusoe</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Literary Snapshot Analysis Optional: Diary
34	<i>Robinson Crusoe</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Literary Snapshot Analysis Optional: Free Journaling
35	<i>Robinson Crusoe</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Forgotten Chapter (narrative writing) Optional: Book Review
36	<i>The Wise Woman</i> (Short Stories); <i>A Child's Anthology of Poetry</i> (Poetry)	Turn Yourself Inside Out Optional: Looking Back

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Appendix 7: Timeline Suggestion—Schedule

Please enter on your timeline any name or event, together with the dates that we list. You will also find references to each suggestion with a clock icon ⌚ in the corresponding study guide.

There is no timeline figure packet for this level. Please have your children draw a picture if a visual representation is necessary.

LITERATURE

The Annotated Pride and Prejudice

Vol. I, chaps. 1–VI	⌚ Jane Austen (1775–1817), author of <i>Pride and Prejudice</i> (1813)
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The Best of Father Brown

“The Secret of Father Brown,” “The Secret Garden” and “The Queer Feet”	⌚ G.K. Chesterton (1874–1936), author of <i>The Best of Father Brown</i> (early 1900s)
	⌚ Edgar Allen Poe (1809–1849), American author and poet, wrote <i>The Raven</i>

A Child’s Anthology of Poetry

p. 6	⌚ Maya Angelou (b. 1928), American poet
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The Hawk and the Dove

chaps. 1–2	⌚ Penelope Wilcock (b. 1954), wrote <i>The Hawk and the Dove</i> (1990)
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Jane Eyre

chaps. 1–3	⌚ Charlotte Brontë, author (1816–1855), published <i>Jane Eyre</i> (1847)
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