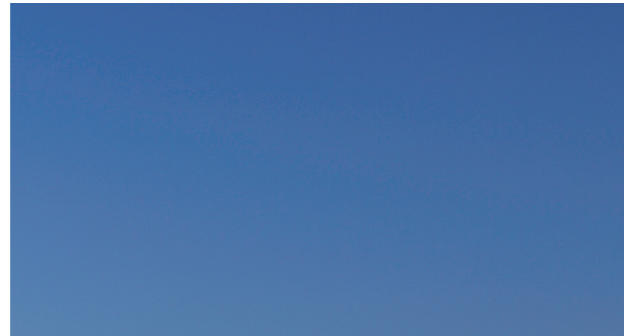


20TH CENTURY LITERATURE

Level 330



FUN FACT

Aldous Huxley drew inspiration, and a title, for *A Brave New World* from Shakespeare's *The Tempest*.



"The City by the Sea"
Newport, Rhode Island

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Literature

Language Arts

20th Century Literature

By the Sonlight Team

*“Teach us to number our days aright, that we may
gain a heart of wisdom.”*

Psalm 90:12 (NIV)

Sonlight Curriculum® 330 “20th Century Literature” Parent Guide and Notes, Seventh Edition

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

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

E-mail: main@sonlight.com

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Instructor’s Guide Overview

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

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

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

What helpful features can you expect from your IG?

First, everything you need is located right after your schedule each week. If a note appears about a concept in a book, it’s easy to find it right after your schedule on the day the relevant reading is scheduled.

Second, using the blank maps provided, students will plot assigned locations for each book. Map answer keys are located in Section Three of the Parent’s Instructor’s Guide.

Third, your Instructor’s Guide includes a complete ready-to-use 5-Day schedule, which has been carefully planned to optimize use of the curriculum resources.

Fourth, “To Discuss After You Read” sections help you hone in on the basics of a book so you can easily gauge how well your children have comprehended the book. The questions are numbered to help you reference between the Parent Guide and the Student Guide.

Fifth, “Vocabulary” includes terms related to cultural literacy and general usage terms [words printed in **bold**] in one easy-to-find place.

Sixth, notes labeled “**Rationale**” contain information about specific books to help you know why we’ve selected a particular resource and what we trust children will gain from reading it. Other notes marked with “**Note to Mom or Dad**” will provide you with insights on more difficult concepts or content from some books.

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

About “20th Century Literature”

The 20th century brought significant changes and important events to the world, as well as a wide variety of memorable literature. In this course, students will take a tour through a sampling of some of the great writings of the previous century. More challenging modern classics are mixed with lighter, yet meaningful, readings.

Some of the 20th century classics your children will read include *Brave New World*—Aldous Huxley’s dystopian look at a future where citizens care more about entertainment than meaning; Joseph Conrad’s *Heart of Darkness*; Franz Kafka’s surreal tale *The Metamorphosis*; Ernest Hemingway’s short-but-powerful work *The Old Man and the Sea*; F. Scott Fitzgerald’s *The Great Gatsby*; and one of Agatha Christie’s definitive mysteries *Murder on the Orient Express*. Other books we’ve selected include *Alas, Babylon*, *Cry the Beloved Country*, *The Great Gilly Hopkins*, *Hope Was Here*, poems by Robert Frost, and much more.

Further Assistance

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

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

Section Two

Schedule and Notes

How to Use the Schedule

Write in the week's date for your records.

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

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

Additional space for your record keeping.

130 Parent Guide 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 | | | | | |
| | | | | | |

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 | | | | | |
| The Great Brain | chaps. 1–2 | chaps. 3–4 | chaps. 5–6 | chap. 7 | chap. 8 |
| Robert Frost's Poems | Introduction (pp. 1–14) | "The Pasture" | | "The Tuft of Flowers" | "Blueberries" |
| Heart to Heart | | | p. 7 | | |
| Language Arts | | | | | |
| Creative Expression | Assignment 1 | | | | Assignment 2 |
| Optional: Analogies 3 | pp. 1–2 | p. 3 | pp. 4–5 | pp. 6–7 | pp. 8–9 |
| Optional: Wordly Wise 3000 (for books 4–12) | Lesson 1A | | Lesson 1B | | Lesson 1C |

Other Notes

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The Great Brain

| | |
|------------------|--------------|
| Day 1 | Chapters 1–2 |
|------------------|--------------|

Introductory Comments

This book portrays realistic events with straightforward prose: it shows a **slice of life**. It serves as a humorous picture of life in small town Utah at the turn of the century. From the first flushing toilet in town to the first immigrant the town had seen, there is an underlying innocence to the vignettes portrayed.

Sort of.

There is also greed, racism, bullying, neglect to the point of death, and lies. Human nature really doesn't change.

For myself, if the first paragraph didn't reassure me that 1896 was the time of *The Great Brain's* reformation, I would have a hard time reading this book. Although *The Great Brain* is reformed in the end, he is a nasty boy—underhanded and a swindler—until then.

To Discuss After You Read

- Mamma claims that Mr. Harvey didn't like children because "he had never had to put up with any of his own" (p. 3). J.D. doesn't think that sounds quite right. What do you think she means by that (or is she just lying)? ➔ *it could be that nothing would make Mr. Harvey like children—there are people who simply don't. Or it could be that, because he's never had any, he has no grace for them, nor understanding of how children generally behave*

Note: J.D. claims he's never seen his Mamma's hands idle: they were always moving, working to keep the house running. This is certainly a different situation than current times, when mothers have more leisure time to read, watch movies, or talk to friends.

- How would you describe the mental capacity of Tom and J.D.? ➔ *Tom is shrewd, smart, and greedy. He preys on J.D.'s innocence (gullibility?). J.D. is trusting and foolish. Take the example of J.D. as barker: Tom will give him 10% (a full 10% less than what J.D. received earlier in the week), and Tom accepts, "gratefully" (p. 18)*
- Did twenty children really cheat Tom and try to get a larger refund than they should have? ➔ *I suppose some children did, but Tom is forgetting that he also had to buy gingersnaps. Thus, he had spent some of their pennies already*
- When sickness hit the family, what interesting system did Mamma employ? ➔ *she would make sure that all her children were infected so she could get it over with. Although unusual, I think that's a pretty good idea*
- Mama and Papa do not use corporal punishment, rather they use "the silent treatment." What do you think about this method? ➔ *personally, I think the silent treatment is much more cruel than properly applied corporal punishment. To pretend a person doesn't exist for some length of time seems much more painful to me than a quick swat, which stings for a few minutes and is over. The pain of being invisible for multiple days seems much worse*

Note: The end of Chapter Two is disgusting to me. The whole of the chapter turns my stomach, how purposefully cruel the boys are to each other, but the end, where Tom swindles J.D. out of the Indian belt, and J.D. is so relieved he "thanked God for giving me such a big-hearted and wonderful brother" (p. 42)—ugh! I would call this **irony**, which is a literary term that involves some incongruity between what is said and what is meant. (Sarcasm would be an example of verbal irony. If a person sitting on the side of the road, bleeding from a car accident says, "Oh, I'm doing great," we know that the opposite is true.)

For J.D. the child, he is truly thankful. However, for J.D. the author, and for the reader, we know how unkind and conniving Tom actually is. As readers, we expect J.D. to be angry that his brother stole his revenge and took his precious belt. Instead, J.D. is simply thankful his punishment is over. This is an example of situational irony, or a situation that turns out differently than you expect.

Timeline and Map Points

📍 Utah 1 (map 1)

| | |
|-----------------|--------------|
| Day 2 | Chapters 3–4 |
|-----------------|--------------|

To Discuss After You Read

- What fast and effective way does J.D. learn to swim? ➔ *his brothers drop him into the deep part of the swimming hole and expect him to make it back to shore, by whatever flailing method he can. The second time, they make him jump in the water himself. It's not a kind method, but it worked*

- Did you notice the example of verbal irony (or sarcasm) on p. 66? ➔ *when Papa looked at Mamma, smiled, and said, "What a modest son we have"—both parents know that he's not modest*
- Before electrical refrigeration, how did people keep their food chilled? ➔ *with an icehouse. In the winter, Papa filled it with large cakes of ice, insulated with sawdust. Every week during warm weather, he and his oldest son would saw part of the ice off: some to go in the ice box (freezer), and some to make ice cream*
- Would you say that Tom has learned how not to swindle his friends? ➔ *nope. Rather than allowing poor children to share his family's ice cream simply because he likes those children, he charges them. He is benefitting from bounty that should belong to all*

| | |
|-----------------|--------------|
| Day 3 | Chapters 5–6 |
|-----------------|--------------|

Chapters 5–6

To Discuss After You Read

- How racially integrated was Adenville? ➔ *not at all. There is one immigrant family, the Kokovinis, and now one Jewish man, Abie Glassman. Other than that, the town is all Caucasian, divided by religion: Mormon, Catholic, and Protestant*
- Sammy asks an interesting question: "Why should us American kids get whacked and kicked when we got a Greek kid we can make the jackass all the time?" (p. 81). How would you answer him? ➔ *why should any child get beaten up? This sounds like a foolish game—find something better to do*
- Mr. Kokovinis says to Tom, "You are a good boy" (p. 84). Do you agree? ➔ *I think Tom is sometimes a good boy. It was good of him to stop the bullies, and I don't think that, at the time, he had much hope of material gain. But once the chance to earn some money comes up, he gets greedy and sneaky. He sounds like a pretty average human, I guess*
- Parents train their children: some parents train badly. What bad example shows up in these chapters? ➔ *Sammy Leeds, whose father taught him to hate immigrants because they take jobs away from Americans. (!)*
- Did Tom earn the dollar he received after Basil defeated Sammy? ➔ *well, he didn't teach Sammy to fight "American style," as the agreement was. So, in the technical sense, he didn't earn the dollar. However, he did realize how Basil could win easily—a bit of ingenuity that no one else had realized—so I suppose he did earn the dollar, albeit not the way he had expected*
- Why was the town guilty for Abie's death? ➔ *they didn't worry about him as they would have about a non-Jew. For another person, they would have inquired about his finances or his health; for Abie, they assumed all was okay*

16. Mamma asks God to will give them strength to bear their burden of guilt. Is this a legitimate request? ➔ *well, if we ask God to forgive, he does. However, I think the memory of this manslaughter will trouble their memories until they die—some sins or mistakes do that. So to ask God to help them live with these bad memories is, I think, a good request*

Timeline and Map Points

- 📍 Greece ① (map 2)

Day 4 Chapter 7

To Discuss After You Read

17. How did Andy lose his leg? ➔ *he wanted to avoid a whipping for stepping on a rusty nail in a barn he wasn't supposed to enter. The injury turned into gangrene, and, to save his life, the doctor amputated*
18. Miss Thatcher had a shrewd method of discipline. What was it? ➔ *she would write a note to the parents about the infraction, and leave the punishment to the parents—which was worse than the teacher would have meted out*
19. Why did Tom get a paddling, and did he deserve it? ➔ *a boy disrupted class by putting a frog in a girl's desk. Mr. Standish was going to paddle Basil, though Basil was not at fault. Tom stood up for him, and Mr. Standish paddled Tom for not telling who did put the frog in the desk. It was unjust of Mr. Standish to do that, but I understand that, for him, as a strict disciplinarian, he isn't sure how to maintain control without the paddle. So I'm sure he felt justified*
20. What made Tom's plot so egregious? ➔ *he was stealing a good reputation, and a man's livelihood besides. Or, as Shakespeare wrote in Othello: "Who steals my purse steals trash; 'tis something, nothing; / 'Twas mine, 'tis his, and has been slave to thousands; / But he that filches from me my good name / Robs me of that which not enriches him, / And makes me poor indeed" (III.iii.157–161)*

Day 5 Chapter 8

To Discuss After You Read

Note: Something to teach your children: if a sibling or friend (or stranger) asks you to keep something from a parent, it is often because that person is not doing right.

21. Tom is able to figure out how Andy can do his chores. What is Tom's method? ➔ *first he has Andy describe the problem very specifically. It's not enough to say, "I have a peg leg." Andy explains how he can't balance, and so on. Then Tom figures out how to work around these problems, using different muscles and different ways to balance. He also helps Andy gain confidence in his strength*

And don't you love the ending of this book?

Robert Frost's Poems

Day 1 Introduction (pp. 1–14)

Introductory Comments

As a Robert Frost fan, I enjoy his insight. I enjoy his rhyme. Some poems I can hardly read aloud without crying—and, really, why would I want to keep from crying at something so beautiful as “Choose Something Like a Star”?

Note from John: Poetry is written to be read differently than prose. It is what I like to call “concentrated” writing.

So take note: if you normally read quickly, you need to *slow down* when reading poetry. If you normally read slowly, you should *slow down further*. Savor every word. Take your time. Think about the images, the cadence of the words, the sounds, the flow, and, most of all, the meaning. With Robert Frost's poetry, reading aloud is an excellent practice.

As you read serious poems, even those with a strong meter (“beat”) and rhyme, you need to pay closer attention to the *meaning* of the words than to the stylistic elements of meter and rhyme. In other words, read poetry, as much as possible, with a normal “prose” cadence. Fight the urge to read along with the meter and emphasizing the rhyme. Instead, read it as if you were reading any *unrhymed, unmetred* work. Such discipline will help you understand the poem's meaning.

(A few applicable definitions at this point: a line that ends with a period, or at least a pause, is end-stopped. “Nothing Gold Can Stay,” on p. 223 is entirely end-stopped. That makes it easy for the reader to emphasize the rhymes. By contrast, the next poem, “After Apple-Picking,” is fairly split between end-stopped lines and enjambment, in which the thought straddles two lines. “And there's a barrel that I didn't fill / Beside it, and there may be two or three” is a good example of both enjambment and caesura, which is a pause mid-line. The caesura comes after the words “Beside it,” in the pause created by the comma. And now you know the meanings of end-stopped, enjambment, and caesura!)

While an author of normal, high-end prose literature will include allusions, metaphors, and second-level meanings, high-end poets weave literary tapestries in which, sometimes, every sentence and almost every word is laden with meaning—not just on the surface; perhaps not even merely on a second level, but on a third level as well.

I have to confess: I do not read poetry nearly enough to recognize secondary and tertiary meanings. I feel pretty good if I can grab most of the first-level meanings from a work. But as an educated reader of poetry, you should be asking yourself constantly: what allusions is the author making? What meanings have they made obviously present? What meanings do I think *may* be present? If you don't understand something, or have no idea what the author is talking about, see what you can discover through dictionary or encyclopedia research.

Example: In “Choose Something Like a Star,” Frost refers to Keats’ *Eremita*. A simple Google search turns up Keats’ poem “Bright Star,” a beautiful poem in its own right, and one that offers a clear example of steadfastness.

Please note that in this book, many poems have commentary *preceding* the poems. I find Louis Untermeyer’s commentary helpful, and I encourage you to take advantage of his insights.

Also, you may want to do a Google search for Frost reading his poems. There are many recordings—try Googling “Robert Frost reads” to find some options. For one example, please visit our IG links page [link](#).

A Brief Poetic Terms Tutorial

Here are some common poetry terms that it would behoove you to know. For much of the following information please see our IG links page [link](#).

There are three main poetry divisions: lyric, narrative, and dramatic.

Lyric poems are the thoughts of a single speaker about someone or something. Psalm 23 is one of the most famous lyric poems. Most of Frost’s poems are lyric poems, including his two most famous, “The Road Not Taken” (p. 219) and “Stopping by Woods on a Snowy Evening” (p. 189).

Narrative poems tell a story, with rising action, a climax, and a resolution. Homer’s famous epics, *The Iliad* and *The Odyssey*, are narrative poems. “Brown’s Descent” (p. 103) is a humorous narrative poem you’ll read this year.

Dramatic poems are like short plays, or monologues. Robert Browning wrote some of the most famous (you may have read his “My Last Duchess.”) Robert Frost’s “Death of a Hired Man” (p. 158) is probably his most famous, though there are several others in this collection (“Home Burial” (p. 27) is one of my favorites).

“Meter” refers to the pattern of stressed and unstressed syllables, as well as the number of syllables per line. That famous easy reader *The Cat in the Hat* follows an “anapestic tetrameter.” An “anapest” sounds like “da da DUM,” and there are four sets—tetra, or four—of these “da da DUM” sequences in each line. Four anapests, or anapestic tetrameter. A line from that book sounds like this: da da DUM da da DUM da da DUM da da DUM. “But our FISH said no NO and our FISH shook with FEAR.”

You might also know the poem “The Night Before Christmas,” which also uses anapestic tetrameter: “’Twas the NIGHT before CHRISTmas when ALL through the HOUSE / Not a CREature was STIRring not Even a MOUSE.”

The most widely used meter in English, though, is not anapestic tetrameter, but iambic pentameter. An iamb sounds like this: “da DUM,” and there are five—penta—in each line. Perhaps my favorite of the iambic pentameter poems in this book is “Acquainted with the Night” (pp. 268–9).

Iambic pentameter is the meter used in sonnets, the most popular form in English. “Acquainted with the Night” is a sonnet.

Blank verse uses regular meter, but no rhyme. His poem “Birches” (p. 90), among others, uses blank verse. The lines are iambic pentameter, but the ends do not rhyme.

(Take note: “Free verse” is not the same thing as “blank verse”: in free verse, there is no regularity at all: no meter, no rhyme, no standard line length. Frost said of free verse, “I’d sooner write free verse as play tennis with the net down.” He was a fan of fitting the poem to the form, not throwing out the form altogether.)

I hope you’ve found this brief tutorial helpful, and that, as a result of these definitions, you’ll be able to read with a deeper appreciation of Frost’s craft.

Heart to Heart

Day
3

p. 7

Introductory Comments

I chose this poetry book because, aesthetically, I liked the mesh of 20th Century art and the poems’ commentary on the art.

For those who have studied art history, or even looked through an art history book, you can probably tell quickly that the art was done recently in history. Rather than beautiful rendering of classical beauties, or peaceful scenes of water and agriculture, 20th Century art is often disjointed, often strange.

The poems, too, are not classical in any sense. You won’t find a sonnet (a 14-line poem with 10 syllables per line and a specific rhyme scheme) or a narrative poem (one that tells a story) in this book. Rather, the poems are free form, with no rhyme at the end. You can recognize them as poetry mainly because they are not prose.

Prose is the language of most writing: novels, science texts, history. The lines of text go to the edge of the page (except at a paragraph break), and the language is usually more plain than poetry.

Poetry is harder to define. As poet Archibald MacLeish says, “A poem should not mean/but be.” Very cryptic. In college, one of my poetry professors tried to argue that anything could be poetry, even a bus schedule. I don’t agree with him, but his comment shows how broad a category poetry can take.

Another professor basically said, “The only way you can tell what a poem is, is by looking at it.” So if the words don’t form paragraphs, it is probably a poem.

In my opinion, the best book about poetry is *Sound and Sense*. I hope you have the opportunity to study it at some point. Sonlight offers both the book and an answer key, and if you plan to take the AP English literature test, you will need to study poetry in order to pass.

But don’t study *Heart to Heart*—just enjoy it.

Creative Expression

For clarity and ease of use, Sonlight uses only one moniker (“Creative Expression”) to identify writing assignments in its materials. These assignments can be found within your notes. The actual assignments encompass a wide variety of writing tasks, styles, and skills. For example, your children will encounter traditional composition practice (ranging from formal essays to informal thank-you notes), research, poetry, book reports, analysis, and fun, inspired creative writing assignments. We believe that the breadth and variety of Creative Expression assignments will launch your children to new heights in their writing—and that they’ll have a lot of fun in the process!

Day 1 Assignment 1

On Day 5, your assignment will be to write two, one-paragraph character sketches of Tom in *The Great Brain*, from two different perspectives.

There are two things you can do in preparation for that assignment. First, as you read this week, note how narrator J.D. helps us get to know Tom’s personality. Note the page numbers where J.D. conveys information about Tom.

And, second, do today’s assignment.

Show! Don’t Tell!

A well-dressed old woman who is very rich and self-centered leaves a store and gets into her car.

Are you able to picture her? I can’t! The problem is that the description of this woman summarizes the observer’s *judgments* about her; it doesn’t really *describe* her.

Compare what you’ve just read to the following:

Impatiently waiting for her chauffeur to escort her to her limousine, Mrs. Rockefeller straightens the jeweled collar on the Pekingese tucked under her arm. With her hand-carved cane she motions aside a street vendor about to cross her path.

From this introduction you don’t have to be told that Mrs. Rockefeller is elderly, wealthy, and self-centered; the description of her actions and appearance *demonstrates* that she is. The details help us picture the character in our minds and develop our own impressions of her.

Here is another descriptive passage from *The Wapshot Scandal* by John Cheever that accomplishes the same end with much the same technique:

He was a tall man with an astonishing and somehow elegant curvature of the spine, formed by an enlarged lower abdomen, which he carried in a stately and contented way, as if it contained money and securities. Now and then he patted his paunch—his pride, his solace, his margin for error, his friend.

What do you know about the man after reading this paragraph? Besides granting a very interesting picture of his corpulent anatomy, we know that the author is seeking to convey more about the man than simply his appearance. Either he is a member of the upper or wealthy class (why else the specific words: “elegant,” “stately,” “contented,” “money and securities,” “margin for error”?) or else he seeks to *appear* to be a member of that category of people.

A Method

1. When you begin to write a character sketch, the best place to start is to decide what kind of personality that person has. Is the person nice or mean? A good guy or a bad guy? Friendly or standoffish? Here is a list of some personality types:

| | | | |
|-------------|-------------|-----------|-------------|
| mean, nasty | protective | generous | a leader |
| friendly | lucky | stingy | a follower |
| gentle | down & out | moody | optimistic |
| honest | successful | crazy | pessimistic |
| kind | hardworking | saintly | dishonest |
| loving | lazy | ambitious | hateful |

2. After you’ve figured out what type of personality the target person has, begin listing all of the physical characteristics of the person. Not just short or tall, fat or thin, old or young, but note the way the person dresses, moves, gestures, carries himself, and changes expression. Carefully observe the target closely—do you see any nervous habits, mannerisms, repeated gestures?

Go over your list and select only those physical characteristics that help prove the personality of the character. Then,

3. Think of things the target has said and done in his or her relationships with others. How does she treat people? What decisions are his responsibility? Make a list of the deeds that will prove your portrait.
4. Select a persona from which to observe the target. (In *The Great Brain*, J.D. is the persona who observes his brother Tom.)

As the observer, can you use your own voice, or would it be more convincing to pretend to be someone else? This is important, because different observers will notice different things about the same target. (Think how different a character sketch of you would be whether written by your grandmother versus your best friend, or an acquaintance at church.)

Go over the lists from steps 2 and 3, and make sure that each observation on the lists is in keeping with the persona of the observer.

5. Blend the observations of looks and deeds into a paragraph description that will convince your audience that the character really is of the particular personality type you believe he or she is. In constructing this paragraph, you may want to write a generic description, similar to John Cheever's description, or you may want to place your subject in a specific setting, or engaged in a particular activity, like "Mrs. Rockefeller."

* * *

Today I'd like you to think of a person you know who has one or more physical characteristics that are especially striking. Whether it is some facial feature or another aspect of appearance; a scent; the sound of the voice; a certain manner of walking, standing, gesturing, or whatever, I would like you to use that striking characteristic to convey what you know about this person in one tightly written paragraph.

(By the way: remember that a good writer often—I won't say always, but *virtually* always—writes, *rewrites*, and rewrites once more before feeling satisfied with a paragraph. You should do the same.)

One last example before you begin your assignment:

In his chamber the doctor sat up in his high bed. He had on his dressing gown of red watered silk that had come from Paris, a little tight over the chest now if it was buttoned. On his lap was a silver tray with a silver chocolate pot and a tiny cup of eggshell china, so delicate that it looked silly when he lifted it with his big hand, lifted it with the tips of thumb and forefinger and spread the other three fingers wide to get them out of the way. His eyes rested in puffy little hammocks of flesh and his mouth drooped with discontent. He was growing very stout, and his voice was hoarse with the fat that pressed on his throat. Beside him on a table were a small Oriental gong and a bowl of cigarettes. The furnishings of the room were heavy and dark and gloomy.

—from *The Pearl* by John Steinbeck

Day
5

Assignment 2

Based on your notes this week, please use the same technique you used on Day 1 to portray *The Great Brain* in two paragraphs: one paragraph written from John D. Fitzgerald's perspective, and the other from yours. (I suspect your description might be a bit less flattering than John's.)

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 10. ■

Week 2

| Date: | Day 6 | Day 7 | Day 8 | Day 9 | Day 10 |
|--|---------------------------------|------------------------|---------------------|---|---|
| Literature | | | | | |
| <i>Heart of Darkness</i> | Sec 1, pp. 1–12 (first para) | Sec 1, pp. 12–27 | Sec 2, pp. 27–50 | Sec 3, pp. 50–72 | |
| <i>Robert Frost's Poems</i> | "Home Burial" | "The Witch of Coös" | | "Paul's Wife" | "Ghost House" |
| <i>Heart to Heart</i> | | | p. 8 | | |
| Language Arts | | | | | |
| Creative Expression | Diary/Journal | Diary/Journal | Diary/Journal | Diary/Journal and <i>Heart of Darkness</i> | Diary/Journal and <i>Heart of Darkness</i> |
| Optional: Analogies 3 | Do Units A and B. | | | | |
| Optional: Wordly Wise 3000 (for books 4–12) | Lesson 1D | | Lesson 1E | | Lesson 2A |
| Other Notes | | | | | |
| | | | | | |

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Heart of Darkness

Day 6 Section 1, pp. 1–12 (first paragraph)

Introductory Comments

Heart of Darkness is either a love-it or hate-it book. I am in the love-it camp. For some years in high school and college, Joseph Conrad (along with Charles Dickens) was my favorite author. Although English was Conrad's third language (after Polish and French), I loved his use of language, primarily. Incredible, effervescent language!

Which is, in truth, the main thing about this book I can recommend to you. I don't know that anyone reads *Heart of Darkness* solely for its plot.

Here is a thumbnail of the plot: Marlow goes to Africa to be a river steamboat captain. When he gets there, he is suspiciously delayed for several months, but finally manages to sail upstream. He meets the mysterious Kurtz, who had been a man of morals in Europe, but who turned cruel, greedy, and corrupt in Africa. Marlow brings Kurtz

back downriver with him, but Kurtz dies on the way. Marlow returns to England.

During Marlow's lengthy monologue, he says, "It seems to me I am trying to tell you a dream—making a vain attempt, because no relation of a dream can convey the dream-sensation, that commingling of absurdity, surprise, and bewilderment in a tremor of struggling revolt, that notion of being captured by the incredible which is of the very essence of dreams" (p. 24).

(Don't you love that language?! Gorgeous!)

So at the outset, please realize that the author wrote not just to relate a plot, but the ambience, the feeling, the mood of the plot, too. And it's supposed to have the dream-like quality, the obscurity, of a scary dream—a nightmare almost.

Joseph Conrad wrote this as a narrative within a narrative, and Conrad is not the narrator. What? Joseph Conrad creates a narrator who tells about Marlow and how Marlow told a story for the narrator and some friends. One of the most egregious errors (or so I learned in college) is to mis-

take the author for the narrator. It makes sense that that shouldn't happen—you don't assume that every first person story you read is about the author. (In *Moby Dick*, when the narrator says in opening, "Call me Ishmael," no one thinks that Herman Melville hopes to be called Ishmael.) So Joseph Conrad is not the narrator telling the story.

This is not an easy work, though it is not long. Here are some suggestions as you read.

- Do your best to get through a section without stopping. Conrad's prose is so dense, if you take many breaks, it is harder to understand. (For what it's worth: it took me about 75 minutes to read through the first section.)
- Imagine it. Make a mental movie of the characters and places.
- Use a pencil or pen to mark it up. (This is a very inexpensive copy, so even if you don't usually mark up your books, this is one case where the book warrants it.) Circle all the times white/black or light/dark comes up. In the first section especially, mentions are on almost every page. Also circle "death" (or related words, like "carcass"); find "loneliness" or "solitude" or "silence." Find "wilderness" and mentions of twisted growth, rot, or isolation. In Part I, notice how often the river is described as a snake. In Part II, watch for "heart" and "day" and "night." Even if you don't do deep analysis of each usage (and, really, that wouldn't be much fun), it is incredible to see how frequently Conrad used these words.

I hope you enjoy this book. It is worth it. In the words of a customer, a former English teacher (Donna in California), "It is the story, the images, the characters that carry the meaning of the story. If you get caught up in the story and respond to it, the 'meaning' of it will be so much more satisfying than if you approach it like it's a problem to figure out.

"Flannery O'Connor said, 'Too much interpretation is certainly worse than too little, and where feeling for a story is absent, theory will not supply it.'

"If *Heart of Darkness* doesn't grab you, you can still analyze it. But, it won't be as much fun."

I hope you have fun.

And if you don't, at least be encouraged that this novella will soon be over, and that you have successfully completed one of the most difficult books in any Sonlight program!

Vocabulary

Rationale: Knowing definitions is critical to understanding. That's why we've included important vocabulary terms in your Instructor's Guide. More common terms that your children may not know are listed first, followed by, where applicable, cultural literacy terms that provide depth to stories but may not be commonly known. Read the vocabulary sections aloud to your

children, then have them guess the meanings of the **bold italic** words. See how your children's definitions compare to the definitions we provide. From time to time you and your children may also want to look up words in a dictionary to compare what other sources offer as definitions.

... knitting black wool as for a warm **pall** ... (*a cloth cover for a coffin or a tomb*)

... his **cravat** was large and billowy ... (*a scarf or tie worn around the neck tied in a bow or knotted in such a way that the ends hung down in front*)

... he said **sententiously** ... (*meaningfully*)

... a sense of **lugubrious drollery** in the sight; and it was not **dissipated** ... (**lugubrious:** grievous or sorrowful; **drollery:** comical or whimsical; **dissipated:** dispelled, dispersed)

... the contorted **mangroves** ... (*tropical trees and shrubs having branches that send down many roots that look like additional trunks*)

To Discuss After You Read

Summary: Did you understand the events in this section? Marlow, on board a ship with some friends, tells a story from his younger years (pp. 1–4). He wanted to go to Africa, since he had been fascinated with the continent since his youth. His aunt had connections and got him a job as a riverboat captain (pp. 5–6). When he goes to sign the contract, he finds the atmosphere at his employers very eerie (pp. 7–8). After a visit to the doctor and his aunt (pp. 9–10), he set off. He travels for 30 days and sees unsettling things (pp. 10–12).

1. Where is this story located? ➔ *the narrator listens to the story onboard a boat on the Thames river in England. The events of Marlow's story take place in Africa ("the Dark Continent" as it has sometimes been called)*
2. The narrator says that "most seamen lead ... a sedentary life." What does he mean by this? ➔ *the average sailor doesn't think too deeply. He lives his life without searching for deeper meaning or wondering about philosophical questions, like "what is man?"*

Notes: This is such an incredibly brilliant work! The narrator says that, to Marlow "the meaning of an episode was not inside like a kernel but outside, enveloping the tale" Conrad is here setting us up for what he intends to do with the rest of the story that Marlow is about to tell. This isn't going to be a direct, obvious story like a normal biography ("He was born, lived, died"), but rather a more ethereal story, hard to pin down, without a solid plot, but more a haze. And here's the brilliant part—the mention of "moonshine" at the end. The moon in literature is linked with madness. Take note.

The narrator says Marlow "resembles an idol" (p. 1) and sat in "the pose of a Buddha" (p. 4). I would guess that this is supposed to show that Marlow is a deep thinker, and perhaps a dangerous one (idolatry is not a good thing for a Christian, obviously).

Marlow, who has the pose of “a Buddha,” looks like “an ascetic,” resembles “an idol” now says, “What saves us is efficiency.” In context, this means, “We Englishmen would not descend too far into hatred and disgust, because we are efficient.” Interesting that the word “saves” comes up in the same paragraph as “Buddha.” (I would say that Marlow is not speaking sarcastically. I think he really does believe that efficiency “saves,” but only in that it keeps the darkness at bay.)

The place of which Marlow speaks in the paragraph on pp. 5–6 “had become a place of darkness.” In context, he is saying that, in his childhood, it had been “a white patch for a boy to dream ... over.” Now that the map is filled “with rivers and lakes and names,” it is “a place of darkness.” Usually I would think of an empty map as the place of darkness, and the explored area as a place of light (more knowledge to me means more light). However, Marlow’s statement turns this idea on its head. Or maybe the point is that there are no “light” places, as even England “has been one of the dark places of the earth” (p. 3).

- This particular river “fascinated me as a snake would a bird” and “The snake had charmed me” (p. 6). Is the allure of a snake a good thing, and what would that make you expect later in the story? ➔ *the serpent charmed Eve and she sinned. A snake charmer needs to charm the snake in order to stay safe—if the snake charms the man, that is bad news. I expect alluring sin and deception*

Notes: Oh, this book is amazing! Marlow says that the city “always makes me think of a whited sepulcher,” and that the company’s offices were the biggest thing in the town. This refers to Matthew 23:27–28, where Jesus says of the Pharisees, “Woe unto you, scribes and Pharisees, hypocrites! for ye are like unto whited sepulchres, which indeed appear beautiful outward, but are within full of dead men’s bones, and of all uncleanness. Even so ye also outwardly appear righteous unto men, but within ye are full of hypocrisy and iniquity.” The Pharisees, and, by allusion, the company, have hearts of darkness. Isn’t it amazing how much meaning Conrad can get out of such a few words?

Marlow says, “Ave! ... *Morituri te salutant.*” This was the Roman gladiators’ greeting to Caesar before they fought to the death. “Hail! Those who are about to die salute you!”

Note from John: The doctor asks to measure Marlow’s head. This was an integral part of the “science” of phrenology, in which a man’s character was supposed to be related to the size and shape of his head. After having his head measured, Marlow asks the doctor whether he measures men’s heads upon their return. “Oh, I never see them,” says the doctor. In those days, the majority of white men who went to Africa died there.

- Marlow says goodbye to his aunt, who viewed him as “one of the Workers Something like an emissary of light, something like a lower sort of apostle” (pp. 9–10). In her mind, what sort of job would he do? ➔ *she believed he would be a sort of missionary*
- Marlow tells his aunt that the company is run for profit, and she replies, “the laborer is worthy of his hire,” a quote from Luke 10:7. This refers to Jesus’ instructions to his disciples, when they went to proclaim the good news. Jesus told them to accept lodging and food, for the worker is worthy of his wages. Were their ideas of profit similar? ➔ *Marlow’s company exploited the people—not exactly the idea of a peaceable man spreading good news and receiving enough to live on and no more*

Note: Marlow leaves for “the center of the earth” (p. 10). In Medieval thought, this was the location of hell (as in Dante’s *Inferno*).



Section 1, pp. 12–27

Vocabulary

... hoisted his weapon to his shoulder with **alacrity**. (*brisk and eager action*)

To Discuss After You Read

Summary: When Marlow reaches the station, he finds a chain gang, fruitless labor, and men dying in a grove of trees (pp. 13–14). He meets the spotless chief accountant and stays in the station ten days. Here he first hears about the mysterious Mr. Kurtz (pp. 15–16). He goes on a 200 mile tramp in order to reach his steamboat (p. 17). He meets the manager and is informed that his boat won’t be ready for three months, due to an unexpected “accident” (pp. 18–19). After a shed fire, Marlow comes across the manager scheming with an employee (p. 20), and Marlow talks to that employee and the manager, and thinks that he has intimidated the manager enough to get the needed rivets for his vessel (pp. 20–25). He and a friend rejoice at the coming rivets (p. 26). Finally, a group of buccaneers, called the Eldorado Exploring Expedition, comes to the station (p. 27).

This section has some direct parallels to Conrad’s life. As Wikipedia says, “Conrad drew inspiration from his own experience in the Congo: eight and a half years before writing the book, he had gone to serve as the captain of a Congo steamer. However, upon arriving in the Congo, he found his steamer damaged and under repair. He soon became ill and returned to Europe before ever serving as captain.”

- The young agent, in cahoots with the crooked station master, says that Kurtz “is an emissary of pity, and science, and progress,” and he has been sent to Africa to provide “guidance of the cause entrusted to [the com-

pany and its employees] by Europe: ... higher intelligence, wide sympathies, [and] a singleness of purpose" (p. 22). Do you think the young man supports what Kurtz is supposed to represent or not? ➔ *the young agent supports his own advancement, and recognizes that the ideals Kurtz supposedly represents are ludicrous in the face of actual practice*

7. Marlow refers to the agent as a "papier-mâché Mephistopheles." Mephistopheles was the Devil in a medieval story called *Faust*; a *papier-mâché* Mephistopheles would likely be a very shallow, unthinking Mephistopheles ... an idea we find confirmed in the next sentence where Marlow says he could "poke my forefinger through him, and would find nothing inside but a little loose dirt, maybe" (p. 23). Is Marlow impressed by the man or not? ➔ *not*

Note from John: During the latter part of the 19th and early part of the 20th century, there was still a vestige of thought that man is (or was) superior to nature and to the animals because we have our reason, our rational faculties. But on p. 11 when Marlow speaks of "the voice of the surf ... that had its reason, that had a meaning," and on p. 23 when he speaks of primeval mud and primeval forest, he is not glorying in man's rational faculties. Rather, nature is more rational, more brotherly, than man.

8. Marlow wonders whether the "stillness on the face of the immensity looking at us two were meant as an appeal or as a menace. ... Could we handle that dumb thing, or would it handle us?" (p. 23). What does he mean? ➔ *will the Europeans civilize the wilderness, or will the wilderness make the Europeans savage? (Marlow says on p. 19 that "I was getting savage.")*

Note: Eldorado (as in, the Eldorado Exploring Expedition) was a mythical land of gold, that explorers sought to find.

9. What is Marlow curious about at the end of this section? ➔ *"whether (Kurtz), who had come out equipped with moral ideas of some sort, would climb to the top after all and how he would set about his work when there" (p. 27)*
10. Wikipedia says, "The reversal of the black and white imagery is also a major theme in the novel. Conrad challenges typical literary associations when he associates 'black' with 'good' and 'white' with 'bad' or 'evil.' The associations of black with good appear throughout the novel, especially in reference to the African natives and their actions." As you think about the mentions of white and black in this section, would you say that one is significantly better than the other? ➔ *for this section, I would say they are equally disturbing, with the possible exception of the city as a "whited sepulchre." That's probably worse than black yarn*

Vocabulary

... to rush out **incontinently** ... (*helplessly, without self-control*)

... moving appeal to every **altruistic** sentiment ... (*thoughtful of others, unselfish*)

He looked like a **harlequin**. (*a stock character in comedy and pantomime who wears a costume of varied colors*)

To Discuss After You Read

Summary: Marlow overhears a conversation between the manager and his uncle, in cahoots against Kurtz (pp. 27–29). Marlow finally gets to journey up the river to Kurtz (pp. 30–50). The sailing itself was full of peril and tested his abilities to the extreme (pp. 30–32). Fifty miles from Kurtz, he comes across an outpost with a strange warning and finds a navigation book with strange writing (pp. 33–34). A scream echoes out from the white fog (p. 35). Marlow suddenly realizes how hungry his cannibals must be, and how much restraint they have shown in not killing and eating the whites (pp. 36–38). Those in the riverboat fear attack (p. 39), and finally an attack does come, first with arrows (p. 40) and then with spears, one of which kills Marlow's faithful helper (pp. 41–42). (Marlow takes a four-page interval here to talk about Kurtz's voice and beliefs, p. 43–46). Although they believe Kurtz is dead, the expedition presses on, first shooting at the attacking natives, then scaring them with the steamboat whistle (p. 47). Marlow meets Kurtz's Russian assistant and speaks to this devoted follower (pp. 48–50).

11. Marlow describes his amazement at the behavior of the Africans who accompany the pilgrims upriver. What is it that amazes him, and what does this glaring fact say about the Europeans on board the boat? ➔ *the Africans were able to exercise restraint in the face of hunger—incredible, really. "No fear can stand up to hunger, no patience can wear it out, disgust simply does not exist where hunger is" (p. 38). What a contrast to the whites, who exercise no restraint, despite all their needs being met. Who is really civilized? In this case, the Africans. In this section, the black Africans are definitely better than the white Europeans*

12. Without really letting us see Kurtz, Marlow still introduces him. According to what we read on pp. 43–46, describe Kurtz's character. What kind of man is he? ➔ *little more than a voice, a man who somehow gathered more ivory than all other agents put together. A man gifted with expression, but with an impenetrably dark heart. He believed everything belonged to him, but it was difficult to know to whom he belonged, except that he was placed among the devils in the land. He wanted to be a god to the Africans—for their own good and advancement, of course—and ended up wanting to kill them all*

Vocabulary

... he had enough strength in him—**factitious**
no doubt ... (*developed by effort, forced*)

... a crimson spot on her **tawny** cheek ... (*a rich tan color, brownish-yellow*)

... the colossal body of the **fecund** and mysterious life ... (*fruitful, productive, fertile*)

... an air of brooding over an **inscrutable** purpose. (*unknown, incomprehensible*)

... forced upon me in the **tenebrous** land ... (*dark, gloomy, dim*)

... revolving **obsequiously** round his inextinguishable gift of noble and lofty expression. (*obediently, servilely*)

... that soul **satiated** with primitive emotions ... (*satisfied fully, or supplied with too much*)

To Discuss After You Read

Summary: Marlow speaks with the Russian, and sees Kurtz's dwelling—surrounded by stakes with human heads (pp. 50–53). Kurtz, almost dead, boards the ship (pp. 53–55). Kurtz's (assumed) mistress pays her respects and leaves (p. 56). The manager thinks Kurtz's method wasn't the best; Marlow says that Kurtz had no method (p. 57). The Russian confesses that Kurtz ordered the attack on the steamship, and then he leaves (p. 58). That night, Kurtz crawls off the ship, seeking to rejoin the Africans. Marlow chases him and somehow manages to persuade him to return to the ship (p. 59–61). The ship sails back down the river, with Kurtz speaking, discoursing, along the way (pp. 62–63). After looking into the horror of his heart, Kurtz dies (p. 64). Marlow gets sick (p. 65). Marlow returns to civilization and has to resist members of the Company who want to get Kurtz's private papers (p. 66–68). Marlow eventually visits the Intended, and finds in her a woman completely trusting in Kurtz's goodness, without any bearing in reality (pp. 69–72).

13. Kurtz was clearly a grave mortal danger both to the Africans and to the Russian. Why do you think they stuck around him? ➔ *because of his voice? His commanding presence made departure difficult? I have no idea, really*

14. Marlow exclaims, "There had been enemies, criminals, workers—and these were rebels" (p. 54). What disgusts and distresses him that he makes this comment? Is he merely making a comment, or is he passing judgment on Kurtz and the Company? ➔ *he's disgusted that the Company kills Africans for, apparently, any reason they can come up with*

Note from John: Marlow says, "Let us hope that the man who can talk so well of love in general will find some particular reason to spare us this time" (p. 54). It has been said similarly of Vladimir Lenin, Josef Stalin, ... and far too

many Christians that they (we?!) "love mankind in general—it's just their neighbors they can't stand."

15. What were "the thunderbolts of that pitiful Jupiter" (p. 55), and why does Marlow call Kurtz "Jupiter"? ➔ *Kurtz shot guns; loud, lethal blasts, like what the god Jupiter would send to earth. Jupiter was a god full of lusts, conniving, and power. So, too, Kurtz—but Kurtz was mortal, and, physically pitiful*

16. Marlow and the superintendent disagree about Kurtz's dealings with the Africans. The superintendent says Kurtz "did not see the time was not ripe for vigorous action" and he says Kurtz used an "unsound method" (p. 57). How does Marlow disagree? ➔ *he says that Kurtz had no method. This is true; he acted by caprice and whim, not according to some pre-established plan*

17. What "jolly lark" and "little fun" did the pilgrims first "anticipate" and then begin (p. 62)? ➔ *they couldn't wait to shoot at the Africans on shore*

Marlow says that what he saw "was as though a veil had been rent" (p. 64). This alludes to Matthew 27:51, where the curtain of the Temple was torn in two, the Holy of Holies—God himself—no longer inaccessible to man. Here, though, the rent veil shows only sin at its most raw; a complete inversion of the beautiful union in the Bible.

18. What were Kurtz's final words, and what do you think he was referring to? ➔ *"The horror! The horror!" I read this as Kurtz seeing his life, and the destruction and devastation he created, as well as the nastiness of his life*

Note from John: Marlow summarizes his view of life after meeting Kurtz. He says it is "that mysterious arrangement of merciless logic for a futile purpose. The most you can hope from it is some knowledge of yourself, ... a crop of inextinguishable regrets" (p. 65). Moreover, he says, Kurtz was a remarkable man because "he had something to say. He said it He had summed up—he had judged His cry ... was an affirmation, a moral victory paid for by innumerable defeats, by abominable terrors, by abominable satisfactions. But it was a victory!" (p. 65). What Marlow said here is extremely close to what a group of philosophers called **Existentialists** began teaching in the late 1940s: Man is significant if and when he *makes a decision* and *acts*. It hardly matters what a man does; it is in the acting that his life becomes meaningful. Let me say it here: this is definitely *not* biblical thinking! In Scripture, it is *God* who judges a matter and determines whether it is good or evil, profitable or unprofitable, worthy of praise or worthy of condemnation. And there are standards by which those actions are judged—not capriciously.

19. By p. 66, Marlow is an angry man. What disturbs him? ➔ *he dislikes the average Europeans who went about with the assurance of perfect safety, "like the outrageous flauntings of folly in the face of a danger it is unable to comprehend" (p. 66). He disliked how full of self-importance they were*

20. Kurtz's "Intended" says such things about him as, "It was impossible to know him and not to admire him." "[It was impossible not to] love him." "No one knew him so well as I . . . I knew him best." "I knew him better than anyone on earth" (pp. 68–69). Is she lying? Insane? Speaking the truth? Deceived? ➔ *I would say she deceives herself. She is one of the standard Europeans, and has never had to face the darkness. I think she believes that Kurtz was a good man when he left, and that he remained a good man until his death. Ignorant and deceived. (She clearly is not lying purposefully, and I think she manifests no signs of insanity. Yet she also certainly does not know Kurtz better than anyone else!)*

21. Look back to the sketch Marlow describes on the bottom of p. 21 and the top of p. 22: "a small sketch in oils, on a panel, representing a woman, draped and blindfolded, carrying a lighted torch." Read the entire description, plus the paragraph immediately following. Who painted the picture, and who was portrayed? ➔ *Kurtz painted the picture of his Intended*

22. Throughout the story, Marlow goes deeper and deeper into "the heart of darkness" in Africa and comes out again. At the end of the book, he finds himself in a dark (and ever darker) room. And he is talking with a woman whose "glance was guileless, profound, confident, and trustful," whose "forehead, smooth and white, remained illumined by the inextinguishable light of belief and love," and whose faith was a "great and saving illusion that shone with an unearthly glow in the darkness, in the triumphant darkness from which I could not have defended her—from which I could not even defend myself." Finally, he reaches a place too dark for him to enter. If he could have said it in one or two sentences, what would that "heart of darkness" be? ➔ *in my view, the misplaced faith in man, and the belief that man is basically good. I think the point is that Marlow has seen the evil in the heart of man, and if a person refuses to see it, as the Intended surely does, that belief is so wrong, yet so deep-seated, he cannot change that belief*

Summary

23. What are the two hearts of darkness in this book? ➔ *one is the physical place, deep within Africa; one is the heart of man*
24. What color is ivory, and how does that color relate to the black/white interaction in this book? ➔ *ivory is white. To get it, white men kill, lie, steal, and are otherwise evil. This white is not pure and good, but dark and bad*
25. What scenes are the most memorable for you? ➔ *answers will vary: for me: Kurtz's "The horror! The horror!" Also the scene with the Intended*
26. Marlow says, "When [policemen, neighbors, and public opinion] are gone you must fall back upon your own innate strength, upon your own capacity for faithfulness" (p. 45). Is he correct? (If you were left without policemen, neighbors and public opinion, would you

have to act based on innate strength?) ➔ *for myself, I believe that once I became a Christian it was not I, but Christ living in me. Therefore, if I were left alone now, I don't think I would be a greedy colonizer. However, if I were not a believer, it would probably be a different story, and, perhaps, the story would even be like this novella*

27. When you get to the end of the story, is Kurtz a believable character? ➔ *yes, other than, perhaps, his incredible voice, which seems a bit over the top. I think Kurtz probably behaved pretty realistically in light of colonization around the world*

28. Two world view questions to ask: What does Conrad think is the condition of man? What does he think is the hope for man? ➔ *man is wicked. I am not sure Conrad has any hope for man, in the end. Civilization may tame man, but it does not get rid of the heart of darkness—it just covers it up*

29. Now reread the first four pages, and prepare to be amazed! The themes that come up there are interwoven throughout the rest of the book. Gorgeous! Note especially the comparison to the Roman soldier, who is, apparently, conquering and not colonizing. But is there really much difference?

You may want to watch the 1979 movie *Apocalypse Now*, a *Heart of Darkness* story set in Vietnam during the war. (I watched it in high school, and remember none of it.)

Creative Expression

Days
6–8

Diary/Journal

As you read things this year that disturb you—and I expect you will read *many* things that disturb you!—please feel free to express your thoughts in writing. This kind of exercise permits you to "get things off your chest," to get your thoughts down on paper so you can pick them up again at a later date or time when you're a bit more prepared for the task. Writing down your thoughts permits you, also, to hold a careful conversation with yourself, to sort out what it is, exactly, that you are thinking—and why. It permits you to formulate a careful response to those issues that concern and disturb you.

You know, as I wrote my book *Dating with Integrity*—a project that took me five years—I found that, though I had strong opinions and a message I wanted to write about going into the project, my thinking was sharpened, my ideas clarified *through the process of writing*. And as my thoughts were refined, some also changed. Some ideas I had held at first were not correct. Others, though very near the truth, needed to be improved.

As William Zinsser suggests in his book *Writing to Learn* (New York, NY: HarperCollins, 1989), the process of writing itself is—or certainly can be—a learning experience. I want you to discover and enjoy that experience yourself.

THEREFORE, ... Please journal through this school year. In future weeks your journal will not be a specific, “credited” creative writing assignment, but this week it is.

Your journal should be notes to *yourself* about things you’re thinking about, strange and exciting (or distressing!) materials you’re reading. It’s your own record book; write it anyway you like. Please make sure you include the day’s date whenever you write in it.

You may want to share your journal, or at least portions, with your parents. Tell them some of your thinking, your questions, what’s bothering you. I’m sure they will have some insights that may help you.

An Example of a Journal Entry

When I was in seventh and eighth grade, I lived in a university community where there were violent protests against the war in Vietnam. I once rode my bicycle to school through the middle of overturned buses, police in riot gear, and college students who were smashing windows and spraying graffiti all over buildings.

A year later there was a protest at a college in Ohio (Kent State) where four students were killed. I was so upset by the foolishness of it all, I wrote a poem:

Where’s our reason?
People shout and incite
Riots while men with rifles
Stand by.

After order is asked
And warnings are given,
The riotous crowd
Throws hate.

Insults freely flow
From snarling lips ...
The rifles fire.
More hate comes back ...
Smoke of battle
Jerks around.
(Violence protests war.
Hate burns worse than Napalm.)¹

Around the States
Radios hurtle their message:
“Four Students Killed—
More Injured.”

It’s not a great poem, but it expressed my own wonderment at what was happening around me. (*How is it possible, I wondered, for violence to protest war? Isn’t violence itself a form of war? And hatred certainly does burn!*) I couldn’t understand these things (I still don’t). I just felt they were horribly wrong.

Note from Amy: It could be that you run out of time for “response” journal entries. I usually need to discuss the frustrations I have—a journal entry on my grief over the opening chapter of *Parallel Journeys*, for example, would take too long. Here are two other options you might consider.

First, you may want to keep track of the basics of the books you read: main characters, summary of the plot. That way, if you want to remember a book at a future date, you can find the information easily.

Second, you could keep a quotes journal. Simply record your favorite quotes. I tried to do this on the computer, but decided I prefer to have it easily accessible, without having to turn on a program and find a file and print it out. So I just write them in a book. Literary quotes like “The fascination of the abomination” (oh, how I love the way that sounds!), or sentimental quotes like “The larger the island of knowledge, the longer the shoreline of wonder” (Ralph W. Sockman—I have no idea who he is). Even now, as I looked through my journal to find favorite quotes, I found myself smiling. It’s a little piece of me, of what I’ve thought insightful or compelling.

So if you run out of time, at least try to do a quote journal. I think you’ll be glad you did.

| | |
|---------------------|--|
| Days 9–10 | Diary/Journal and <i>Heart of Darkness</i> |
|---------------------|--|

Please write about two pages in which you interact with Conrad’s *Heart of Darkness*. Use quotations from the text to prove your points.

Some possible subjects you would like to choose from to discuss (though, remember, you may choose *any* topic from the book and discuss it on *any* level):

- What do you think Conrad believes *is* the “heart of darkness”? Is it Africa? Kurtz’s heart? Kurtz’s Intended’s heart? Marlow’s heart? Is it faith? The heart of every human?
- Marlow calls the darkness “triumphant” (p. 70). He bows his head “before that great and saving illusion that shone with an unearthly glow in the darkness, in the triumphant darkness.” Is the darkness triumphant? Why or why not?
- Analyze this book in the light of such Scriptures as Matthew 4:16; 5:14–16; 6:22–23; John 1:4–5, 9; 3:19–21; 8:12; 9:5; etc.
 - Write something of your choosing. ■

1. Napalm was a chemical put in bombs and used in the Vietnam conflict. Upon impact, it exploded in flames.

Week 3

| Date: | Day 11 | Day 12 | Day 13 | Day 14 | Day 15 |
|--|---------------------------|---------------------------|---|----------------------|------------------------------|
| Literature | | | | | |
| Murder on the Orient Express | Part One, chaps. 1–3 📍 | Part One, chaps. 4–6 📍 | Part One, chaps. 7–8; Part Two, chap. 1 | Part Two, chaps. 2–4 | Part Two, chaps. 5–8 📍 |
| Robert Frost's Poems | "At Woodward's Gardens" | "The Vindictives" | | "Wild Grapes" | "The Bearer of Evil Tidings" |
| Heart to Heart | | | pp. 9–10 | | |
| Literature | | | | | |
| Creative Expression | A Self-Portrait | | | | The Providence of God |
| Optional: Vocabulary from Classical Roots D | Lesson 1. | | | | |
| Optional: Wordly Wise 3000 (for books 4–12) | Lesson 2B | | Lesson 2C | | Lesson 2D |
| Other Notes | | | | | |
| | | | | | |

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Murder on the Orient Express

Day 11 Part One, Chapters 1–3

Introductory Comments

I love Agatha Christie mysteries. One summer when I was in high school, I scoured four libraries, searching for all the Agatha Christie mysteries I could find. I gave them star ranking, and *Murder on the Orient Express* was one of only three to earn all five stars.

What makes a Christie mystery so compelling is that the endings are a surprise. Completely. The character you didn't suspect, the character with the perfect alibi, is, somehow, the one who did the wrong. (When I read 17 of these in 14 days, I did—finally—start to see some overlap of plot, and guessed maybe three of them. But if I had paced my reading a bit more, I doubt I would have guessed any.) She also writes very clean mysteries—plenty of blood, but no issues with language or immorality.

Agatha Christie is the best-selling writer of all time—four billion books sold. And now one of those four billion belongs to you. I hope you enjoy it.

Vocabulary

At the station M. Bouc was greeted with respectful **empressment** by the brown-uniformed Wagon Lit conductor. (*effusive cordiality*)

M. Bouc, who was already seated, **gesticulated** a greeting (*to gesture in an animated or excited manner*)

A very small and expensive black **toque** was hideously unbecoming to the yellow, toad-like face beneath it. (*a woman's small hat without a brim made in any of various soft close-fitting shapes*)

Poirot studied that **unprepossessing** face (*not overtly impressive; unremarkable; nondescript*)

Le Santa Sophie/Santa Sophia Cathedral: main cathedral in Kiev, Ukraine, built in the 11th Century.

Balzac: French novelist.

Timeline and Map Points

📍 Aleppo, Syria ①; France ②; Belgium ③; Stamboul/Constantinople (Istanbul) ④; Balkans ⑤; Germany ⑥; Baghdad ⑦; Kirkuk ⑧; Mosul ⑨; Konya ⑩; Bosphorus ⑪; London ⑫; Calais ⑬; Lausanne ⑭; Belgrade ⑮; Athens ⑯; Bucharest ⑰; Paris ⑱ (map 1)

Day 12 Part One, Chapters 4–6

Timeline and Map Points

📍 Smyrna ⑰; Vincovci ⑳; Brod ㉑; Milan ㉒; Jugo-Slavia (Yugoslavia) ㉓; Persia ㉔ (map 1)
📍 New York ① (map 2)

Day 13 Part One, Chapters 7–8; Part Two, Chapter 1

Vocabulary

“Then I must have had the **cauchemar**,” said Poirot philosophically. (*nightmare*)

foreshadowing: is a literary device in which the author gives hints as to what is to come.

To Discuss After You Read

1. In light of what you read today, how does Poirot’s earlier observation, “I could not rid myself of the impression that evil had passed me very close” (Part One, Chapter 2) come to fruition? ➔ *Cassetti was an evil man, a kidnapper and murderer*

Note: There are no notes for Day 14. Simply read and enjoy.

Day 15 Part Two, Chapters 5–8

Vocabulary

We played **piquet** together. (*a trick-taking card game for two players*)

“And that,” his manner seemed to say, “is one for you, you interfering little **jackanapes**. (*conceited or impudent person*)

Made one quite thankful to get back to the **fug** ...” (*a heavy, stale atmosphere, especially the musty air of an overcrowded or poorly ventilated room*)

She’s a **pukka sahib**. (*“first class” or “absolutely genuine”*)

Ur of the Chaldees: key city of Sumer; in the Bible, Abram left Ur to travel where God led him.

Creative Expression

Day 11 A Self-Portrait

One semester in college, I (John) took a graphic arts course first thing in the morning. It must have been during my freshman year, because I remember clearly: I had not yet learned to pace myself to get the sleep I needed.

I found myself in class one day exhausted beyond endurance. Our teacher had us draw a self-portrait. We looked in a mirror and drew what we saw.

I did not want to do it, both because I felt that, exhausted as I was, I had no capacity to fulfill what I had been assigned, and because I did not like what I saw in the mirror: the haunted eyes, the ragged, dark circles, the wild hair, the unhappy lines extending from nose to mouth.

But I did the assignment, and today I believe that portrait may have been my best graphic production ever.

The portrait I drew encapsulated my spirit at that time: my frustration over my lack of discipline, the exhaustion, and my presence at the edge of despair. It was not a great work, but it was a good study. I have kept that portrait, and even if no one else can see and understand what I put into that portrait, I know—and I see it!

I hope you are not living at the point of exhaustion or the edge of despair. But whether you are or not, I want you to draw a verbal portrait of yourself.

Who are you? What is it like to be you today? What do you think about? What do you feel?

Note from Amy: This can be as self-introspective as you wish. I like the description of Mr. Ratchett in *Murder on the Orient Express*, Part One, chap. 2. If you reread it, you’ll see it includes first the external appearance of the man, including the intense eyes; next the soft and dangerous voice, and finally, the effect that man had on Hercule Poirot.

If you do a self-portrait even with such basics as your external appearance (creatively described), without too much of the inner workings of the mind, that is great. A few paragraphs to a few pages.

Day 15 The Providence of God

Assignment from Amy: I am often reminded of God’s presence through the stories I read. And I love to see the hand of God at work in my life and the lives of those around me.

An example from a friend serving in Baghdad. His parents and friends prayed diligently for his protection. One day, he was looking at a map of the city with a chaplain, and the chaplain said, “Look at this. There are casualties on all sides, but for you and your battalion [or company—I forget], there are no casualties. It’s as if the hand of God is covering you all.”

This friend was later transferred to a different city, but the protection on his battalion stayed, and during the tour, they had one minor injury.

An example from my parents. When they found out they were expecting me, they were extremely poor. My mother made a list of what they would need for a baby, and waited to see how God would provide.

Soon after that, my uncle got married. He and his wife received both a toaster and a toaster oven, so they passed the toaster to my parents.

Oh, was my mother mad at God! She said, "God, I have a long list of things I need. I didn't write 'toaster' on my list. Sure, our current toaster isn't very good, but couldn't you provide for our needs, rather than just a minor want?"

Over the next few months, though, she watched in amazement as God did just that. While out driving, they passed a horribly ugly green dresser, waiting for the garbage man. They brought it home, stripped and stained it, and it serves as my dresser to this day, about 30 years later.

By the time I was born, my Mom had to go to God and say, "Please forgive me. You provided all our needs, and the toaster was your extra gift on top. You are a good God."

How about you and your family and friends? What wonderful stories of provision do you have? Write down one or two.

And I encourage you to keep doing that, as they happen. God is at work, and it is so faith-building for me to review how he works on my behalf. ■

Section Three

Instructor's Guide Resources

The Great Brain—Map 1

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The Great Brain—Map 2



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Murder on the Orient Express—Map 1



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Appendix 6: “20th Century Literature”—Scope and Sequence: Schedule for Topics and Skills

| Week | Geography | Literary Genre | Creative Expression |
|------|--|---|--|
| 1 | <i>Utah; Greece</i> | Fiction; Poetry | Character sketch; Character summary |
| 2 | | Fiction (West Africa); Poetry | Diary/Journal; Interact with <i>Heart of Darkness</i> |
| 3 | <i>Europe; Persia; New York</i> | Mystery; Poetry | Self-portrait; The Providence of God |
| 4 | <i>Chicago; Cleveland; Detroit</i> | Mystery; Poetry | What Makes a Compelling Plot; Response Paper |
| 5 | | Classic American Literature; Poetry | Music Review; The Spirit of the Age |
| 6 | | Classic American Literature; Poetry | Choose research topic and begin preliminary research; “Deep” Description; The Significance of <i>The Great Gatsby</i> |
| 7 | | Classic Literature; Poetry | Finish preliminary research, begin locating source materials; Developing a Statement of Purpose and Controlling Statement or Thesis; <i>The Metamorphosis</i> and Euthanasia |
| 8 | | Fiction (Dystopia/Governmental Control); Poetry | Continue locating source material; <i>The Metamorphosis</i> Response Paper; Write a Letter |
| 9 | | Fiction (Dystopia/Governmental Control); Poetry | Working Outline; The United States Enters World War I; Dialogue: Development of Thought |
| 10 | <i>Falkland Islands</i> | Fiction (Dystopia/Governmental Control); Poetry | First Draft of Research Paper; Eliminating the Passive Voice; <i>Brave New World</i> Response Paper |
| 11 | | Fiction (American Literature); Poetry | Rough Draft and Edit Process; Eliminating Dependant Verbs, Verbal Nouns, and Verbal Adjectives; Response Paper: <i>My Father’s Daughter</i> |
| 12 | <i>Dover; Dunkirk; Germany; Australia; Eastern Europe; China; New Zealand; India; South Africa; Canada</i> | Fiction; World War II Literature; Poetry | Final Draft and Works Cited; Proper Use of Definite Articles, Specifying Adjectives, and Pronouns; <i>The Snow Goose</i> : A Critical Essay |
| 13 | <i>Poland; Warsaw; France; Belgium; the Netherlands; Russia; Yugoslavia; Cuba</i> | World War II Literature; Poetry | Getting People to Read What You’ve Written: The Hook; Poem from Art |
| 14 | <i>Dresden; Babi Yar; Krazau, Czechoslovakia</i> | World War II Literature; Poetry | Using the Right Word, Watching Tense and Other indicators of Time, Avoiding Unnecessary Modifiers, and Ensuring Logic; Meditative Essay |
| 15 | <i>Leipzig; Nuremberg</i> | World War II Literature; Poetry | Creating an Air-Tight Presentation; The Holocaust |
| 16 | | Culture and Government; Poetry | “Perspective Article,” Part 1, Response paper: <i>Parallel Journeys</i> |
| 17 | <i>Polynesia; South America; Greenland; Scotland; China; India; Australia; Indonesia</i> | South Pacific Origins; Poetry | “Perspective Article,” Part II; Book Report: <i>The Wave</i> |

(continued on the following page)

| Week | Geography | Literary Genre | Creative Expression |
|-------------|--|--|---|
| 18 | <i>Galapagos Islands; Gulf of Mexico; Siberia, Russia; Angatau; Canary Islands</i> | South Pacific Origins; Poetry | <i>Kon-Tiki</i> Description |
| 19 | <i>Carisbrooke; Ixopo; Soweto; Trondheim</i> | South Africa Racial Injustice; Poetry | Family Member Biography; Book Review: <i>Kon-Tiki</i> |
| 20 | <i>Zimbabwe; Malawi; Zambia</i> | South Africa, Racial Injustice; Poetry | Choose research topic and begin preliminary research; Essay: The Essence of Marriage; Nonverbal Communication |
| 21 | | South Africa, Racial Injustice; Poetry | Finish preliminary research, begin locating source materials; Mini-Report: South Africa; Book Review: <i>Cry, the Beloved Country</i> |
| 22 | <i>Gulf Stream; Canary Islands</i> | Classic Literature; Poetry | Continue locating source material; "Perspective Article," Part III; Creating Three-Dimensional Realism |
| 23 | <i>Harlem; Queens</i> | Inner-city America; Poetry | Working Outline; Physical Metaphor; A Personal Script |
| 24 | <i>Wilmington, North Carolina; Wilmington, Delaware</i> | American Literature; Poetry | First Draft of Research Paper; Family Description; A Place's Personality |
| 25 | | American Literature; Poetry | Rough Draft and Edit Process; Four Descriptions; Meditative Essay or Book Report: <i>The Moves Make the Man</i> |
| 26 | <i>Naples; Milan; Tunis/Carthage</i> | Shakespeare; Poetry | Final Draft and Works Cited; Close Reading: <i>The Tempest</i> |
| 27 | | American Literature; Poetry | "Inside the Church in China" Article, Part I |
| 28 | <i>Vietnam; United States; Catskill Mountains</i> | American Literature; Poetry | "Inside the Church in China," Part II; Response Paper: <i>The Wednesday Wars</i> |
| 29 | <i>Florida; Virginia; Maryland; Missouri</i> | Fiction; Poetry | "Inside the Church in China," Part III |
| 30 | <i>Cambodia; Oregon; Thailand; Malaysia; Indonesia; Philippines; California; Himalayas</i> | Cambodian Refugees; Poetry | "Inside the Church in China," Part III (cont.); Response to <i>Children of the River</i> |
| 31 | | Cambodian Refugees; Poetry | Movie Critic; <i>The Great Gilly Hopkins</i> |
| 32 | <i>United States</i> | Fiction; Poetry | <i>Hope Was Here</i> : Food and Food Service; "Inside the Church in China" Article, Part IV |
| 33 | <i>United States; Paris; Tokyo; Saudi Arabia; London</i> | American Literature; Poetry | Advertising: Speaking to Your Readers; "Voice" |
| 34 | <i>Yellowstone; Idaho; Washington</i> | American Literature; Poetry | Fictional Character Types; Making a Character "Real," Part I: Asking Questions |
| 35 | <i>United States; Caribbean; Africa; Middle East; Europe; Korea; Japan; South America</i> | Apocalyptic Fiction; Poetry | Lessons Learned; Making a Character "Real," Part II: "Actionizing" Characteristics |
| 36 | <i>United States; Suwon; North America; Asia; Venezuela; Kenya</i> | Apocalyptic Fiction; Poetry | Plot Webbing; 330 Evaluation |

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