

AMERICAN HISTORICAL LITERATURE

Level 130



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



**Homeschool
questions?**

Sonlight advisors

have answers.

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

Contact a Sonlight Advisor today—FREE

CHAT

sonlight.com/advisors

CALL / TEXT

303-730-6292

EMAIL

advisor@sonlight.com

Literature Language Arts

American Historical Literature

by the Sonlight Team

*The wise in heart are called discerning, and
pleasant words promote instruction.*

Proverbs 16:21 (NIV)

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

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

All Rights Reserved.

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

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

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

Published by

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

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

E-mail: main@sonlight.com

NOTE TO PURCHASER

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

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

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

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

Printed in the United States of America.

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

Table of Contents

1 Introduction to Your Instructor's Guide

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

2 Schedule and Notes

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

3 Instructor's Guide Resources

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

Instructor’s Guide Overview


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

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

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

What helpful features can you expect from your IG?

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

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

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

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

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

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

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

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

About “American Historical Literature”

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

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

Further Assistance

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

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

Section Two

Schedule and Notes

How to Use the Schedule

Write in the week's date for your records.

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

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

Additional space for your record keeping.

130 Parent Guide
Literature / Language Arts

Days 1–5
Date: _____ to _____

Week 1

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

©2019 by Sonlight Curriculum, Ltd. All rights reserved.

Peace Child

Day 1 Chapters 1–2

Initial Comments

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

Overview

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

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

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

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

More notes with important information about specific books.

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

Week 1

Date:	Day 1	Day 2	Day 3	Day 4	Day 5
Literature					
<i>Peace Child</i>	chaps. 1–2 📍 [N]	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 [N]				
Spelling					
Alternative Spelling	Pretest	Write	Write	Sentences	Posttest
Optional: Wordly Wise 3000 (for books 4–12)	Lesson 1A		Lesson 1B		Lesson 1C
Other Notes					

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

Weekly Overview

Creative Expression:

Skill: Literary Analysis; Perspective

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

Peace Child

Day **1** Chapters 1–2

Initial Comments

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.

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.

Overview

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, there would be peace. But these children were not perfect peace bringers, since they could easily die.

[N] Note to Mom or Dad 📍 Map Point 🕒 Timeline Suggestion

Jesus, the Prince of Peace, is the perfect Peace Child.
As the Sawi learned of Jesus, as they witnessed His power over the spirits, they put their faith in Christ.

Setting

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

Characters

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

Point of View

Don writes much of the book in the first person, when he speaks of his own experiences. Other parts, though, are in the third person, when he writes about what the Sawi think and see, and how they act.

Conflict

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

Theme

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

Vocabulary

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

... whose sad eyeholes gaped **vacuously** ... (*without contents; empty*)

... also as a **fetish** to ward off evil spirits (*an object regarded with awe as being the embodiment or habitation of a potent spirit or as having magical potency*)

Into the pierced **septum** of his nose ... (*a dividing wall, membrane*)

... completed the main **hierarchy** of his earthly possessions. (*any system of persons or things ranked one above another*)

... balancing perfectly on each **precarious** rung. (*dependent on circumstances beyond one's control; uncertain; unstable*)

... the same kind of **existential** suspense that formed a key ingredient of the Sawi legends ... (*pertaining to, or characteristic of theory of existence*)

With a mighty **guttural** shout ... (*harsh; throaty*)

... bulging with **voracious** anticipation (*exceedingly eager or avid*)

... rock with laughter at each **oratorical** nuance the subject produced. (*of, pertaining to, or characteristic of the art of public speaking*)

It was an old Sawi expression, **terse** ... (*curt; abrupt*)

... the **elixir** of Sawi legends. (*the quintessence or absolute embodiment of anything*)

Deeply moved by her incessant repetition of this **plaintive** theme ... (*expressing sorrow or melancholy; mournful*)

Kautap's **dirge** filtered eastward ... (*a funeral song or tune, or one expressing mourning in commemoration of the dead*)

* * *

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

rattan: tough stems of such palms.

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

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

To Discuss After You Read

Notes: The book is autobiographical, in that the author writes of his own experiences in New Guinea. However, it is not an entire retelling of his life, a chronological account of what happened when. Rather, it is a subset of autobiography, called a memoir, in which the author tells about a specific part of his life. Thus, we get little of his wooing, little of his children, little of the day-to-day irritations of being a missionary in a foreign culture. Rather, we read of the horrors of the Sawi, and the transformation that occurs as a result of the message Richardson brought. In many ways, Richardson himself, though telling the story, is a minor character in the cultural transformation he witnesses.

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

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

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

1. What are the advantages of a treehouse? ➔ *give an easy view of the surroundings, offer protection for the women and children during battles, the men can rain down arrows on their enemies on the ground*
2. Why was a peace treaty desirable? ➔ *more land would be opened to harvest sago if the two tribes stopped fighting; and possibly the two tribes could unite to fight their enemies; as founders of the treaty both men had a chance to gain prestige*
3. What is the purpose of saravon? ➔ *to reassure a guest and to give pause to anyone who might intend hostility*
4. What is the Sawi ideal of marriage? ➔ *to have five healthy wives*
5. How did Yao make restitution with his enemies? ➔ *he brought valuable trade goods to make restitution for the life he took*
6. What was the highest ideal of Sawi culture? ➔ *treachery; making friends with someone with the sole purpose of later betraying him*
7. What was considered a major milestone of Sawi life? ➔ *eating human flesh*
8. What is the answer to Kautap's beautiful dirge? ➔ *who can overcome the culture of vengeance and treachery? only God*

Timeline and Map Points

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

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

📍 Papua New Guinea ① (map 1)

Day 2 Chapters 3–4

Vocabulary

... the men of Haenam made **foray after foray** into Mauro and Esep territory ... (*a quick, sudden attack*)

... the forefathers of the Sawi had developed **rapport** with the spirits ... (*relation; connection, especially harmonious or sympathetic*)

... continued to **expostulate** on the strange wonders ... (*to demand, to claim*)

The first sight of a **flotilla** of Kayagar or Asmat war canoes ... (*a group moving together*)

... **reverberating** through the entire forest ... (*to reecho or resound*)

... Haenam emerging **furtively** from the bushes. (*sly; shifty*)

... in a most **ostentatious** manner ... (*of actions, manners, qualities intended to attract notice*)

... he would explain very **condescendingly** ... (*showing or implying a usually patronizing descent from dignity or superiority*)

... these were **tangible** trophies of their encounter ... (*having real substance*)

To Discuss After You Read

9. Can you figure out what the Sawi words describe on p. 44? ➔ *kapaks: axes; parangs: machetes; pisaus: knives; korapi: matches; sukurus: razors; rusi: mirrors; garam: salt; sabun: soap; obat: Western medicine, including shots and pills*
 10. Why were the Sawi apprehensive about meeting a Tuan despite the obvious material benefits? ➔ *because they were unsure of what the supernatural repercussions might be*
 11. What was the difference in work ability between the new steel axe and a hand-made stone axe? ➔ *the steel ax could fell a tree in four blows; it would require more than forty blows with a typical stone axe*
 12. How had Hurip gotten his fine new axe? ➔ *he traded one of his children for it*
 13. What are your thoughts on the Sawi dwellings? ➔ *they must be constructed entirely of indigenous materials, which makes them free (no mortgage!); because the village simply moves when the dwellings start to fail, they have no maintenance, either; the fact that they abandon their home and move on suggests that they have almost no possessions; Think about your own situation: how many books do you have? Clothing items? Toys, "necessary" kitchen utensils, etc.? For a Westerner to move, it's a difficult prospect; for a Westerner to live, the house needs to be large enough not only for the people but for the myriad stuff; the Sawi were self-sufficient, although poor in material goods*
- The Netherlands ruled Irian Jaya from 1828 to 1971, when the country achieved full independence.
14. How big was the cultural gap between the Sawi and the Tuans? ➔ *equal to several thousand years of human development*

15. How did the Lord prepare the Sawi people for the coming missionaries' arrival? ➔ *they wanted a Tuan to come to their village for the gifts a Tuan would bring, and they had a good encounter with Dutch officials in a boat*

Day
3

Chapter 5

Vocabulary

... from Galilee to the **miasmal** swamps ... (*pollutant atmosphere*)

... an extremely **mettlesome** message. (*spirited; courageous*)

To Discuss After You Read

16. How did men view their parents-in-law? ➔ *the parents-in-law were the most highly honored relationship—marriageable daughters were highly prized*

17. Why was the parents-in-law relationship more highly valued than even that of spouse or children? ➔ *should a wife or child die, the man could get another; should he damage a relationship with his parents-in-law, perhaps parents would no longer give their daughters in marriage; thus, to treat the in-laws with extreme care maintained the giving of daughters in marriage; what do you think of this philosophy?*

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

Timeline and Map Points

📍 Irian Jaya (Netherlands New Guinea) ② (map 1)

Day
4

Chapters 6–7

Vocabulary

... he epitomized the rugged **idealism** of the school. (*to represent things as they might or should be rather than as they are*)

... sweltering heat to sustain an **enervating** humidity. (*physically or mentally weakening*)

... veined with **turgid** streams ... (*swollen*)

I watched a fish cleave the **limpid** surface ... (*clear, transparent*)

Your Christian doctrine has never **scrupled** the conscience of my children. (*restraining force or inhibits certain actions*)

... my **indolence** ... (*the quality or state of being indolent; having or showing a disposition to avoid exertion; slothful*)

... they had **rendezvoused** near the source ... (*a place designated for a meeting or assembling*)

... an experience completely beyond his **ken** ... (*knowledge, understanding, or cognizance*)

* * *

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

death adders: highly venomous viper.

taipans: large, fast, highly venomous serpent.

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

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

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

hepatitis: inflammation of the liver.

To Discuss After You Read

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

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

18. Think about the qualifications of the students at Prairie Bible Institute: "Unwavering faith, self-denial, and an intimate communion with God" (p. 69). What do these mean? Do you have them, too? ➔ *unwavering faith: trust that God is sovereign, and works on the behalf of men; self-denial: willingly accepting a lower quality of life than we might otherwise have, not indulging in instant gratification; intimate communion with God: prayer, seeking God's will*

19. What changes came to the Netherlands New Guinea as a result of the missionaries? ➔ *people turned from savagery and superstition, peace came to their society, education prepared them to meet the world, doctors and nurses eradicated yaws, and brought new health*

20. Incredibly, how many of the "stone-agers" followed God in the first decades of evangelism? ➔ *over 41%: 125,000 out of 300,000*

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

21. When the, in many ways rightful, voice of doubt comes to Don, what does he realize? ➔ *God created the swamp and jungle, and its inhabitants, just as He created Canada and Caucasians; He is God and Father of all, and goes with His people into darkness*

22. What little miracle did God do for Don? ➔ *He brought 40 Sawis into the open, at just the right moment, so Don could make contact*

“God is excited and we, like children, are getting excited along with our Parent’s contagious joy!” (p. 91). It is exciting to think that God Himself feels excited at the advancing of His kingdom.

23. Why did Don pick the location for his home that he did? ➔ *the straight river would be a good landing site for a water-plane, the location seemed to be in the middle of a large population of Sawi, he recognized that God was in control even though Satan had had power there for a long time*

24. What were the implications to Hadi of accepting the missionaries’ invitation? ➔ *he would be taking a risk by going with these strange foreigners that he knew very little about; they would be traveling into the region of dreaded Asmat cannibals; but if he returned safely he would have great prestige among his own people*

Timeline and Map Points

-  **Don Richardson (1935–present)**
 **India 1; Nepal 2; Congo 3; Borneo 4; Peru 5**
 (map 2)

Day 5 Chapters 8–9

Vocabulary

They had obviously **surmised** ... (*conjecture or opinion*)

Still other canoes joined our **entourage** ... (*a group of*)

Linguistic change had **obliterated** the original mother tongue ... (*to remove or destroy all traces of*)

... quelling instantly the **tumult** of disquieted warriors. (*violent and noisy commotion or disturbance*)

... his black eyes pleading **inexorably**. (*unyielding; unalterable*)

... warbling **denizens** in the teeming attics of the forest. (*an inhabitant; resident*)

... brought forth a swelling opus of sound as **opulent** as the dawn-glow itself. (*abundant, plentiful*)

To Discuss After You Read

25. Anthropologists recommend we leave the “noble savage” as he is. Is this a good idea to just leave primitive tribal groups to themselves? ➔ *no, the world isn’t big enough for that anymore; even if the missionaries didn’t go in to share the gospel, others would go in to exploit and take natural resources*
26. What does the author worry about as he builds his house and how does God intervene? ➔ *he worries that the various tribes will break out in warfare and will shed blood. God sends a plane to distract them*

A Treasury of Poetry for Young People

Day 1 pp. 9–13

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

Creative Expression

Days 1–4 Literary Analysis Overview and Two Perspectives

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

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

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

Note to Parents: As we would like your students to work on writing throughout the week, we present most assignments in full on Day 1. Plan to have the Creative Expression assignment due on Day 5 unless otherwise noted.

Literary Analysis Overview

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

Two Perspectives

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

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

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

Note to Mom or Dad: This paper should challenge your students to describe two opposing sides equally. We imagine it won’t be too difficult for them to describe something from the perspective they agree with, but what about from the opposite viewpoint? Touch base with them sometime this week to find out what they plan to describe and how they plan to do it. If your students choose a back-and-forth description, watch for consistent use of first-person perspectives for each party. If they instead retell the events from just one party’s perspective, the challenge lies in conveying the other party’s thoughts and feelings. Help redirect them if you think their descriptions are too one-sided. If you can gain a sense of both sides of the situation they choose to describe, then they have successfully completed this assignment.

If you feel like turning your students lose for an entire week without checking in with them isn’t a good idea at this point, plan to hold a regular casual “meeting” on Day 2 or 3 just to touch base and see how things are going. Do they have any questions? Are they struggling with something? Would they value a few of your thoughts on their rough draft before they write the final? If they would like you to review a rough draft, require that they have a complete draft written by Day 4, and then ask them to sit with you while you read so you can speak with them directly about parts you find confusing or rough, and they can work to improve the writing as you go. Time management, problem solving, creativity, planning, drafting, editing, and revising: they are still honing all of these skills and it’s still okay for you to provide feedback and guidance as they do so.

We usually include a **rubric** in the Day 5 notes of each week to help you evaluate your students’ writing pieces more easily, so look for those when you are ready to review each assignment. If you think it would help your students to know how they will be evaluated each week, consider sharing the rubric with them at the beginning of the week. For more information about rubrics and helpful tips for teaching Language Arts, please see the “Teaching Writing to High School Students” article in **Section Three**.

How to Evaluate this Assignment

How did your students fare on this first assignment? If you’re just starting school again after a break, it can take a little bit to get your students’ writing momentum going. By the same token, if you prefer to school year-round, we hope this less-structured assignment is a nice way to ease in to a new year of Creative Expression.

If this was your students’ maiden “independent” voyage, how did it go? Did they manage their time well? Did you see evidence that the main steps in the writing process were completed over the course of the week? Being able to work independently on an assignment without a lot of guidance is a huge skill for them to know both in life and if they choose to pursue college one day. Make note of any areas in which this independent work could use a little coaching and plan to touch base with them periodically as they work over the next couple of weeks.

Rubrics

Have you ever wondered how you should evaluate your students’s writing? 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.

Each week, review the rubrics we offer and keep the listed items in mind as your students work on the assignment. When they turn in their work, use the topics in the rubric to help you determine how your students performed each skill. Use the rubrics to help you more clearly gauge the areas your students could use more work and make note to revise your instruction accordingly. If you like, share the rubric with your students at the beginning of the week so they know how you will evaluate their work.

Now that your students are older, start to focus your evaluation more on the final result than the process. This year, start to hone the writing they’re producing. Watch for them to vary sentence structures, use clever word choice, and create papers that flow and are easy to read. For some students you will need to challenge them to elaborate more, others will need to practice expressing themselves succinctly. When they write to argue an opinion, they should provide evidence to support their ideas—either with examples or research, depending on what the assignment requires. They should start to find their own writing voice and be able to express themselves clearly in their writing.

Regardless of whether you met on Day 4 for an early review of their work or not, you should simply evaluate and grade what you see when they turn in their final papers today.

For more information about rubrics, how to create your own and how to help your students use them independently as they grow, see the “Teaching Writing to High School Students” article in **Section Four**.

Use the rubric below to help you evaluate this assignment. If you can gain a sense of both sides of the situation they choose to describe, then they have successfully completed this assignment.

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

Spelling

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

Alternative Spelling

Days
1-5

Pretest–Posttest

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

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

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

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

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


* * *

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

Wordly Wise 3000

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

Week 2

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

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

Weekly Overview

Creative Expression:

Skill: Expository, Examples as Support

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

Peace Child

Day **6** Chapters 10–12

Vocabulary

... **impelling** our narrow craft across mile after sweltering mile ... (cause to move onward; propel; impart motion to)

A **puckish** face looked up in awe ... (mischievous; impish)

... a heavy **fusillade** of drumbeating ... (general discharge or outpouring)

... erupted in a **paroxysm** of wild shouting ... (any sudden, violent outburst)

... an eerie **nimbus** of soft light ... (a cloud, aura, atmosphere surrounding a person or thing)

To Discuss After You Read

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

1. Why could Carol's first meeting with the Sawi have been intimidating? ➔ *200 strange armed warriors stood on shore in front of their wives and children*
2. Why did the Sawi paint their bodies and dance when Don arrived with Carol and Stephen at their new home? ➔ *it was their way, culturally appropriate, of welcoming the missionaries, done for the pleasure of the new inhabitants*
Carol says, "I'm not afraid. I feel so different, as if God has given me new emotional responses to enable me to live here" (p. 122) What is the hardest event you have ever lived through? Has anyone close to you ever passed away, suffered from an illness or an injury, or experienced a great loss? Or perhaps you have watched a loved one deal with something this difficult. Often people who are in the midst of a great pain or trial have unbelievable peace or strength and can carry on when we can't imagine what we'd do in their place. Have you ever experienced God preparing you in this way personally, or seen His preparations in the people around you? Watch for Him to prepare you for and walk you through the hardest events in your life. Aren't we thankful that the Lord gives His people all that they need?
3. Why did the light of the kerosene pressure lamp scare the Sawi away? ➔ *because it was much brighter than any light they had; it lit up the whole house and the Sawi thought it might be some sort of supernatural manifestation*
4. What did the Sawi gather for food? ➔ *pork, sago, fish, shrimp, elephant grass cores, leaves, fruit, beetle grubs, snakes, birds, frogs, lizards*
5. What are your thoughts about the foods Hato and his family gather? ➔ *though the foods may not sound appetizing to a typical Westerner, it is amazing that they can feed themselves quite well from the bounty around them, simply by gathering, like the bees or the birds: they don't cultivate, they don't husband flocks, yet they have vegetables and protein without much effort*
6. Describe some of the differences between the two cultures. ➔ *Don: all the new mechanical things, the peace of God; the Sawi: the warlike dress, the emotional drumming and dance, the signs of bloodthirstiness*

Day 7 Chapters 13–15

Vocabulary

I could feel **charisma** from God rushing through me. (a divinely conferred gift or power)

I was **suffused** with joy. (overspread)

... fearing he had unwittingly committed some dark **impropriety** ... (an erroneous or unsuitable expression, act)

The **nirvana** of total communication looked a little closer. (a place or state characterized by freedom from pain, worry)

... **transistorized** description is its goal. (to equip with or convert to a circuit using transitions)

... a race of pedantist-philosopher types obsessed with **fastidious** concern for handling masses of detail efficiently. (excessively particular, critical, or demanding; hard to please)

From **hoary** history ... (ancient or venerable)

* * *

dengue: viral disease transmitted by mosquitoes.

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

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

To Discuss After You Read

7. Why was Don hesitant to act as peacemaker and why did he decide to do it anyway? ➔ *he rightfully feared for his life, but did not want to set a precedent of non-involvement, and he remembered that blessed are the peacemakers: peacemaking is one of his tasks*
8. How did it come about that three entire villages took up residence surrounding the Richardsons? ➔ *because Don had built his home on Kamur land, and had made first contact with Haenam and Yohwi, they all claimed the right to live next to the missionaries. The novelty and prestige was enough of an incentive to induce them to try to get along*
9. What were the advantages and disadvantages of three villages living in close proximity? ➔ *the Richardsons could easily interact with all the tribes and would allow them to provide medical help more easily; the three people groups could fight easily*

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

10. Why would a Sawi father kill a twin at birth? ➔ *the Sawi believed that the second twin born was actually an evil spirit trying to invade the community by impersonating a truly human child and being born along with it*

11. How did Don learn the language? ➔ *the fastest way possible: he spent ten hours a day with the Sawi language: he listened and asked questions, accompanied the Sawi as they went about their hunting and hung out in the manhouse, analyzed their sentence structure; ten hours a day is a tremendous amount of time to learn a language: I'm sure he picked it up quickly*

12. What were the two presuppositions Don shared with the Sawi? ➔ *belief in a supernatural world and the importance of interaction between that supernatural world and men*
13. Why did the Sawi think that Judas Iscariot was the true hero in the story of Jesus' crucifixion? ➔ *because they idealized treachery as a virtue, a goal of life*
14. Do you see anything wrong with the "schooling" method of sharing the gospel? ➔ *Possible: while part of it seems brilliant: allow the children, while they have their lives ahead of them, to grow into a knowledge of God; part seems too dismissive of the parents, as if they don't count, and even a bit disrespectful, to teach children something the parents dislike or don't believe; while training children is a good part of transforming a culture, it should not be the first or only task*
15. Why did Don not want to resort to the "schooling" method? ➔ *he felt that if the gospel could not win these men, it was not the message it claimed to be*
16. What is a redemptive analogy? ➔ *a visual picture from a people group's history that demonstrates the gospel*

Day
8

Chapters 16–17

Vocabulary

... a vain attempt to **assuage** her grief. (*to make milder or less severe; relieve; ease; mitigate*)

* * *

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

To Discuss After You Read

17. How is Sawi child-training different than child-training in your home? ➔ *they train and praise their children to ignore parental orders; the Sawi encourage more violent tantrums, and if a parent physically disciplines, the children strike back; in many Western homes, children are trained to obey parents, and hopefully, also to have wisdom in what they obey; temper tantrums never produce the desired outcome and if a child strikes a parent it isn't tolerated; the Sawi train their children to violence and revenge, and Westerners tend to train our children to peace; we work in opposite ways.*
18. Earlier in this book, we learn that Hurip traded a child for an axe (p. 41). Did you wonder if the people lacked natural feeling for their children? We assume you would never trade a child for a car, or a space shuttle, or some other outlandish or expensive tool. From today's reading, though, what makes it clear that the people loved their children? ➔ *how difficult it was for anyone to give up a child for adoption into the enemy culture*
19. In the Sawi culture what was the only way to guarantee peace? ➔ *to give a "peace child" to the enemy; if a man would actually give his own son to his enemies, that man could be trusted*
20. After the peace child was given what did the peace depend on? ➔ *the continuing life of the peace child; if the peace child died the agreement was cancelled*

Day
9

Chapters 18–19

Vocabulary

... followed by bitter **recriminations** ... (*to bring a counter-charge against an accuser*)

To Discuss After You Read

21. What was the method of settling disputes after the peace child had been given? ➔ *"plead the peace child"; to remind the enemy that because the peace child was living there could be no fighting*
22. How was Don finally able to help the Sawi see who Jesus is? ➔ *he told them that Jesus was God's peace child. When they understood that, Judas Iscariot was no longer their hero. To betray a peace child was the worst thing anyone could do*
23. What cultural difference did Hato experience with the Kayagar? ➔ *the Kayagar had a different understanding of how to treat the peace child: in order to protect the peace, they ate the child, so the baby would be part of them all and would not die*
24. What was the main reason the Sawi were reluctant to accept the gospel? ➔ *fear of unfavorable reaction from the demon world*
25. Are all traitors heroes to the Sawi? ➔ *not those who are traitors to a peace child: that's the worst thing anyone could do*
26. Besides the Gospel, what other teaching does Don hope to accomplish? ➔ *teach the Sawi how to choose the good in the midst of unprecedented cultural change, to give them needed ethics to survive and thrive in a modern culture, not just to survive in their primitive culture*

The overturned dugout in crocodile infested waters, with the near drowning of an infant and toddler, is an experience that is beyond harrowing. One day, when and if you have your own children, you will find how deep of an ache in your heart even the idea of this will bring—but to actually experience it! And yet, God did keep them safe. Was that horrific moment worth the outcome? Likely Don would say it was. Could you say it was too? May the Lord increase our faith!
27. When Don says, "The ascendancy of the second pillar had begun" (p. 197), what is he referring to? ➔ *in Sawi culture, there were two pillars: 1) a total idealization of violence, including treachery, and the waness bind, which was in play before Don came; and 2) the peace child, which became the Peace Child*

Vocabulary

... wailing **frenetically**. (*frantic; frenzied*)

To Discuss After You Read

28. What caused Hato to be willing to accept “the Peace Child of God”? ➔ *he witnessed the near drowning of Don’s sons, and saw how Don was able to trust God and have peace even in the midst of such a trauma; Hato reasoned that God could protect him, too*
29. “From now on, any Sawi who rejected Christ would see himself not as denying an alien concept, but rather as rejecting the Fulfiller of the best in his own culture” (p. 199). Does this hold true in our culture, too? ➔ *Possible: Even though we could say that those who follow Christ become more themselves, perhaps the highest value in America is liberty, and since believers become “the servant of God,” the connection isn’t as strong in our culture.*

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

30. What challenge does Don give the people? ➔ *God is more powerful than evil spirits and will prove it by raising a dead man*
31. What miracle encourages many to believe? ➔ *Warahai’s “resurrection” from the dead*

Creative Expression**A Tough Testimony**

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

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

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

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

Note to Mom or Dad: At Sonlight we pray daily—for ourselves and our work, our families, families in our communities, our customers, and for unreached peoples and those who are taking the Gospel message to them. We know the cost to follow Jesus, but we also know God is bigger. Take some time to think about the cost that following Jesus has had on your family before you have this discussion with your students. If you truly struggle to come up with many costs, consider counting the ways God has blessed your family for your faithfulness instead. Or consider asking your students to compile both lists in their paper. “It has been costly for our family, but we are so richly blessed because...”. Be sure your students close with their thoughts about their personal journey as a part of your family as you follow Jesus together.

A Tough Testimony**How to Evaluate this Assignment**

We hope you have looked forward to reading through your students’ papers this week. What a treasure to gain some insight to their perspective to the journey you have had together as a family so far. What pieces of their experiences have shaped who they are now? Are you excited for the adults they will become?

As you read, be mindful of their writing. Yes, it’s great to hear their hearts, but don’t forget to don your teacher cap and really critique how well they are able to articulate their thoughts on paper. You should be able to read through their papers and follow their thinking easily. Did they give specific examples that illustrate their points? Did they provide an appropriate introduction that drew you in? Did their conclusion provide a sense of closure? Are individual paragraphs focused and consist of related ideas? If you think they would benefit, talk them through the edits you make when you review their papers so you’re sure they understand how they could improve. Make note of anything you think could use more focused instruction to work with them on during future assignments.

Use the rubric below to help you evaluate this assignment, or modify it to better fit the needs of your family.

A Tough Testimony Rubric		
<i>Content</i>		
_____	5 pts	Paper describes personal costs experienced to follow Jesus, or discusses blessings experienced, in one or more pages
_____	5 pts	Paper cites specific examples of costs or blessings as support for points made
_____	5 pts	Paper closes with personal response to these experiences
_____	4 pts	Writer connects thoughts skillfully and shows adept use and control of language. *
<i>Mechanics</i>		
_____	5 pts	The sentences express complete ideas
_____	5 pts	The student uses correct spelling, capitalization and punctuation
_____	÷ 29 pts possible = _____ %	
Total pts		

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

For Next Week

Next week your students will work on their first of three SAT practice essay exams we have scheduled this year. The SAT Essay Exam has changed considerably in recent years. You can find out more about how in next week’s parent notes. Since next week’s practice is quite different from the usual Creative Expression assignments and will require you use various tools provided in this guide, you may want to take time to familiarize yourself with the materials before next week. Here is a summary of next week’s schedule:

Day 1: Together, read the article titled “Elements of Persuasive Style”, located in the **SAT Essay Exam Practice Resources Appendix**, to learn about the persuasive elements SAT scorers will expect students to comment on as they write their analysis of the provided source article.

Day 2: Complete the 50 minute practice exam. Materials you will need from the **Practice Resources Appendix** include: “SAT Essay Practice #1” and for the instructor, the “SAT Essay #1: Analysis Key”. **To prepare yourself for next week, we recommend that you, the instructor, read through these two articles ahead of time.**

Days 3–5: Students will use various scoring guides found in the “SAT Essay Scoring Guides” appendix in the **Practice Resources Appendix** to revise their essays. For your evaluation on Day 5, you will use the one scoring guide we recommend in next week’s notes to evaluate your students’ work. See next week’s notes to find out which one.

Alternative Spelling

Days
6–10

Pretest–Posttest

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

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

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


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

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

* * *

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

Week 3

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

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

Weekly Overview

Creative Expression:

Skill: Analysis, Support with Text-based Evidence

Assignment: SAT Essay Practice

Peace Child

Day 11 Chapters 23–24

Vocabulary

... to coerce an eventual **abrogation** of death itself? (to abolish by formal or official means)

To Discuss After You Read

1. What, according to the Sawi, did the ceremony “touching the stench” accomplish? ➔ *as man reaches the fullest measure of sorrow, the words of regeneration may come more quickly*
2. Why was *gefam ason* no longer necessary for the Christian Sawi? ➔ *the extreme humiliation that we feel is necessary to appease a deity was experienced by Jesus for all time; those who follow Him take His shame, and live at peace with God*

How amazing that the Lord allowed Don to witness the exact culturally appropriate action in order to prevent bloodshed on Christmas. He gives all we need.

 Note to Mom or Dad  Map Point  Timeline Suggestion

- How does Don use the Christmas ceremony to encourage the faith of the Sawi? ➔ *as Jesus conquered death through His humiliation, we have hope of regeneration*
- Why was it no longer necessary for the Sawi to exchange peace children to have peace with their enemies? ➔ *because God had given the perfect Peace Child who is still living*

Day
12

Chapter 25 and Author's Postscript

To Discuss After You Read

- How can we respond when we are tempted to do evil? ➔ *if the Peace Child was dead, we would be free to do evil, but the Peace Child lives, and His hand is strong*
- Why do the Sawi not need to exchange peace children anymore? ➔ *the Peace Child of God is enough for them*
- On the last page Don mentions several redemptive analogies that God has used over the ages to prepare people for hearing and receiving the gospel. Which of these are you familiar with?

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

Stink Alley

Day
13

Chapters 1–4

Overview

Set in 1614 Holland, *Stink Alley* follows young Lizzy Tinker, a foster daughter of Master William Brewster, leader of the Pilgrims. When the austere English Pilgrims fled from England to Leiden to worship freely, they found the Dutch way of life too carefree and easygoing. Brewster, in danger of his life from English spies, needs to decide where to lead his people, or whether to stay put. Lizzy ends up serving in the wealthy home of young Rembrandt, and stays in Holland when the Pilgrims leave.

Setting

1614 in Leiden, Netherlands.

Characters

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

Point of View

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

Conflict

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

Theme

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

Vocabulary

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

Separatists: several different groups of Christians who left England because they felt that the Church of England had not completed the break from the Catholic church that was begun by the Reformation. While they were not physically persecuted in England, they were subject to mockery, ridicule, and ecclesiastical investigations. They did not leave for more religion freedom, but left because they felt there was too much religious freedom in England and desired stricter rules and expectations. Some of these Separatists settled in Holland while others emigrated to the Americas.

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

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

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

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

To Discuss After You Read

- In the book, when Dutch boys turn six, what kind of party do their parents give and why? ➔ *it is called a "breeching celebration"; it is to celebrate when boys put away skirts to wear big boys' breeches or pants*
- Where did Lizzy and the Separatists originally come from and why did they leave? ➔ *she and more than fifty other religious Separatists left Scrooby, in Nottingham, England. They came to Holland so they wouldn't be forced to worship in the Church of England. They broke two laws when they came to Holland—first, they broke the English law that required them to attend the king's authorized church, and the other when they left the country without the king's permission*

10. Holland has a history of being a refuge for refugees. Is Holland such a place for the Separatists? ➔ *yes*
11. Describe Leiden. ➔ *it is a city of many canals and rivers and thus many bridges, with tall gabled houses, and many trees*
12. What do fullers do? ➔ *they set the dye in woolen textiles by using their feet to knead the textiles in urine water*
13. Do the folks from Scrooby do work in the Netherlands that is similar to what they did in England? Why or why not? ➔ *no, many had been farmers, but the Dutch have no land to spare, so they have to do other things*
14. Why did the Separatists follow William Brewster to Holland? ➔ *Master Brewster was well-educated as a graduate of Cambridge University; he came from a wealthy background—as the master of the estate in Scrooby, and he was of the strong opinion that people did not need the bishops of the Church of England to tell them what to do*
15. What is special about the bread from the Blaeus' bakery? ➔ *they use wood as fuel rather than smelly peat*
16. Is the Brewster household an easy place to live? Why or why not? ➔ *no; Master Brewster has strict rules, high standards, is firmly committed to the concept that children are born in sin, and does not compliment a person just because he works hard*
17. The Brewster children are named Love, Wrestling, Patience, and Fear. Why do you think they were given such names? ➔ *In Western culture, parents often name their children based on what they value, and in this case we can see the religious ties in the childrens' names: "Love" is obvious: what we should most desire; "Wrestling" is a bit harder, but if "Israel" means "God wrestler," perhaps that's where that comes from, from the Patriarch; perhaps it's just a reflection of the frustration the Brewsters were feeling in their life; "Patience" would be another fruit of the Spirit; "Fear" is a hard one, but perhaps it's from "The fear of the Lord is the beginning of wisdom," clearly the family is certainly religious!*
18. Does Lizzy have many clothes? ➔ *no, she wears pretty much all she owns*
19. Do all the Separatists work? ➔ *they are all expected to work!*
20. For what do the Dutch use windmills? ➔ *to turn grindstones to grind the malt to make stout Dutch beer*

Timeline and Map Points

- 📍 Leiden, Netherlands ①; Scrooby, England ②; Amsterdam ③; Holland ④; Rhine River ⑤; Norway ⑥ (map 1)
- 📍 Jamestown ①; The Indies ②; Brazil ③ (map 2)

To Discuss After You Read

21. Describe how the people view the spiritual world around them. ➔ *they are very aware of evil spirits, witches, and Satan; they focus less on the power of God*
22. How does the miller control the speed of the sails of the windmill? ➔ *he uses a large crank to rotate the entire mill around a central post to aim the mill into the wind*
23. Describe the manor at Scrooby as Lizzy remembers it. ➔ *it is a large manor where kings stay; it has forty rooms, a chapel, dog kennels, a brewhouse, a bakehouse, fish ponds, a dovecote, a moat, and is surrounded by a forest*
24. Why did the Separatists think it is important for boys to be able to read and write? ➔ *primarily so they can read the Bible*
25. Why do the Separatists encourage their children to learn Dutch? ➔ *to settle well in Holland, and to be able to share their beliefs with the Dutch*
26. What beverage does everyone drink and why? ➔ *beer; the water available in the canals and rivers is unclean*
27. Does Master Brewster work? Why or why not? ➔ *he doesn't work with his hands, since his father left him enough money to provide for his family; but he does work with his mind*
28. The first community in North America, Jamestown, was established in 1607. How does the miller's boy describe America? ➔ *there are north and south parts, and all the natives are cannibals*
29. Compare the Church of England services to the Separatists' services. ➔ *in the Church of England, the bishop appoints a preacher, the congregation sings in harmony, they dance in church, they wear fancy clothes, and play an organ; in the Separatists' church, the people pray "pure and simple"*

To Discuss After You Read

30. The spies claim Master Brewster is in Holland illegally. Do you agree? ➔ *he did break the law when he left England, but he was living in Holland legally*
31. How does Master Brewster get pamphlets against the king into England? ➔ *he hides them in wine barrels that have false bottoms*
32. Why does Lizzy need to deceive the Cook? ➔ *to warn Master Brewster about the spies*
33. Why do you think the Dutch stopped hanging witches? ➔ *it was too hard to prove their guilt*

34. Why do the spies watch the printer's shop? ➔ *they figure Master Brewster will come there with more pamphlets to be printed*
35. Why does Lizzy speak to the spies? ➔ *to throw them off the trail of Master Brewster*

Creative Expression

Day
11

SAT Practice

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

Before we ask you to begin the practice exam, we'd like to introduce you to the art of persuasion. Your task today is to read the article called "Elements of Persuasive Style" located in the **SAT Essay Exam Practice Resources Appendix** of this guide with your parents. This article will introduce you to the modes of persuasion Aristotle's defined in 4 BC, as well as persuasive writing elements you can learn to use in your own argumentative essays. We introduce you to these ideas now because you will need to watch for them and discuss them in the essay you will write for the SAT Exam—and in the practice you will take tomorrow. Your job for the SAT is to explain *how* the author wrote their piece—using which techniques and why—and not simply comment on *what* he or she said.

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

Note to Parents: In recent years, the SAT has revamped the SAT Essay exam to change how it evaluates students. Rather than asking students to form an opinion about a statement and write about their opinion, the exam now asks students to analyze the work of another author and comment on his or her craft. We will describe the test and the rationale behind the changes in more depth under "Teaching to the test?" in tomorrow's notes. Stay tuned!

Today, read through the appendix referenced above with your students. Work with them to ensure they understand any concepts we present that may be new to them. When you're finished, keep this article where you will be able to find it again. Your students will complete three practice SAT Essay exams this year, and it may help to pull it out and review the information in it before the next practice.

Have your students started practicing the art of teenage persuasion on you yet? If so, or when they do, keep the persuasive writing elements on the top of your mind, and point them out any time they try one of the strategies, even in simple conversation with you. Make it like a game! Keep it light and fun by saying things like "Wow, that was a fantastic ethos appeal. Now hit me with some logos..."

remember, you have to keep your arguments balanced!" or "Your hypothetical example was pretty good, but I think it contained a little too much hyperbole. If you can think of a good analogy, I might say yes..." The more fun you can make the practice, the easier it will be to slip it in, and the more your students should naturally internalize these concepts. The more you play, the more prepared they will be the next time a practice session rolls around.

Day
12

SAT Practice

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

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

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

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

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

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

- Effectively and insightfully analyze the author’s use of craft and structure and demonstrate outstanding critical thinking, using clear and appropriate examples, reasons, and other evidence as support for the points you make;
- Show through your writing thorough comprehension of the article presented;
- Be well-organized and clearly-focused, demonstrating coherence and smooth progression of ideas;
- Exhibit skillful use of language, including varied, but accurate vocabulary; and
- Demonstrate meaningful variety in sentence structure.

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

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

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

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

Note to Parents: When your students take the SAT Essay, they will be evaluated on their reading comprehension, analysis and writing abilities. Scorers will use a different rubric to evaluate and score student submissions in each of these three areas. However, if your students will not likely take the SAT this year, we recommend you ease into this process and choose one area to focus on for each of the three practices we schedule this year, rather than ask your students to try to manage all three elements at once. This week, you will score their reading comprehension using the **Reading Scoring Guide** located with the other “SAT Essay Scoring Guides” in the **SAT Essay Exam Practice Resources Appendix**, but please review all three scoring rubrics so you’re aware of other areas you will critique in the future. We will also start using some of the SAT rubric scoring elements in the rubrics we provide for their weekly assignments later in the year, to help your students get regular practice with each of the required elements. We provide the three SAT sample rubrics for

each area evaluated in the **Practice Resource Appendix** of this guide.

Before you start today, go over the criteria on the Reading Scoring Guide for this week’s practice. Review the elements that score a 4 with your students. Producing writing that fits this description will earn them a higher SAT score. Regardless of topic, do they understand what type of writing they should aim for?

Before they begin, spend a minute or two discussing with them how they personally might go about writing this timed essay. Would it help them in their first five minutes to jot down some thoughts on scratch paper? They will not be allowed to take scratch paper with them to the real test, but they should receive one piece of scratch paper along with their answer booklet, so give them something to brain storm upon if they need it. Help them prepare briefly before you start the timer, but, try not to spend much time at all with them once they’ve read the assignment—part of the challenge of this week’s task is to think quickly!

If your students feel lost how to even begin writing an essay, it may help to forego the “test” part of this week’s assignment and simply work to write an argumentative essay that analyzes this week’s sample essay. You will find more information about how to organize an argumentative essay in the “How to Write an Argumentative Essay” section of the “Elements of Persuasive Style” article in the **Practice Resources Appendix**.

The rest of this week, your students will dig into the essay they wrote today. They will spend time reviewing some of the specific skills they will need to do well on the SAT Essay exam, and then apply those skills to this essay. While they won’t have this extended time to review and improve their essays when they take the actual exam, the extra practice now should help them start thinking about how they can improve their writing so they can write better essays in the future. By the end of this week, they will hand in both their original essays and an improved version.

If you haven’t had time to explore the sample essay they are writing about for this first practice, please take time to do so over the next couple of days. We recommend you read through it and also the information provided in the “SAT Practice #1: Analysis Key”, also in the **Practice Resources Appendix**. The Analysis Key will help you more quickly dissect the analysis points your students may choose to highlight in their own writing and will hopefully help save you time as you evaluate their papers.

Teaching to the test?

But wait. You may be thinking: “If my students take a test, and then spend a bunch of time revising what they wrote to make it better fit with the test’s rubric, aren’t I just ‘teaching to the test?’ What’s the point of this exercise?” We understand this thought, but also know we’d never ask you to spend time doing something that would be so narrowly useful. There is much more to this week’s exercise than that.

Here's the difference with the new SAT exam: Colleges want to know if a student is equipped with the skills necessary to think, analyze, argue with support, and communicate well. Are they ready to think and perform at the college level? Can they not only read a text and make sense of it, but also engage with it at a deeper level than just forming an opinion about the facts presented? Can they look at a piece of writing and communicate how it was written, assess whether or not it is a strong piece of writing and then describe what techniques were used to make it so? It's like the difference between knowing how to drive a car, and looking at a car, being able to figure out what is wrong with it and then deciding how to fix it. Colleges want mechanics, not just drivers.

So, back to the skills your students will work with when they take these SAT practice exams: think of them like all of the tools in the mechanic's shop. When your students practice writing this year, they are learning how to use the tools. The tools will transfer from project to project. Your students will take them with them on to college and into their future careers. The elements highlighted in the SAT rubrics are asking "how well are you able to use the tools in your arsenal?" So by working through the elements in the rubrics, they are focusing on a specific set of tools and working to refine their ability to use them. They will continue refining different sets of these skills in each writing assignment they complete this year.

Day 13 SAT Practice

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

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

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

The same thing will be true about the essay you wrote on this week's article, though maybe not to quite the same extent. When you write, you will talk about points made in the article correctly. You will have identified the author's stance and should be able to re-articulate it. You will have

talked about what support he or she used to form the arguments, and how he or she connected main ideas to supporting details. You should have noticed the persuasive style he or she chose to use. Your parents will know you read the article and "digested" it well by the way you are able to talk about it.

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

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

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

Note to Parents: Spend a little time working with your students today as they plan some revisions to the essays they wrote yesterday. The goal today is to show through their writing that they thoroughly understood the source article. Watch for solid arguments to the points they're making, and help them avoid fluff writing—where they're just talking to fill up space but not really saying anything important. They will continue to make revisions tomorrow, so there isn't a need to translate these edits into a final copy just yet.

Day 14 SAT Practice

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

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

Next, look through your essay again while thinking about one writing element at a time, as presented in the Scoring Guide. How can you improve your essay to more skillfully present that element in your writing? This week,

we'd like you to focus on the following element in particular as you revise:

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

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

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

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

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

Note to Parents: As you did yesterday, spend a little time working with your students today as continue revisions to their essays. The goal today is to begin to work on fluency and tone. Be sure they're digging deep to analyze the author's craft—how the author wrote the article, what techniques he or she used, what support he or she provided for the presented arguments. How can they apply ethos, pathos and logos in their own essay? They will wrap up their revisions tomorrow, so there isn't a need to translate these edits into a final copy just yet.

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

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

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

How to Evaluate this Assignment

Today your students will turn in two essays. They will submit a marked-up version of the essay they originally wrote for SAT Essay practice, and they will submit a clean, typed, newer version of this essay that underwent some pretty heavy revisions.

This week, please find the **Reading Scoring Guide** located in the **Practice Resources Appendix** and use it to evaluate this week's essay. If you only care to read and evaluate one essay, we'll let you choose which essay you'd like to score. By scoring the original, you'll give your students a clearer picture of how they would have performed on the Essay exam if they had taken it on Day 1 this week. If you score just the edited, typed version, you will score your students potential to perform at this type of assignment. However, you will have removed the challenge of performing their best within the 50 minute time limit, so it will be a less-accurate picture of how they would perform on the timed exam.

If you feel like you have the time, you could read and score both essays. Doing so would show both you and your students how they could affect their scores on the Exam, simply by refining the skills they studied in depth this week.

When you've finished your evaluation, talk through the score you gave the essay with your students. Be sure to point out strengths as well as weaknesses, and remind them they have two more chances this year to practice another timed essay like this one. Help them remember that the more they practice, the easier this task will become.

Alternative Spelling

Days
11–15

Pretest–Posttest

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

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

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

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

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

* * *

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

Section Three

Instructor's Guide Resources

Appendix 1: Teaching Writing to High School Students

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

Allow Students to Write at Their Own Pace

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

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

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

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

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

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

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

The Writing Process

Coaching the Writing Process

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

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

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

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

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

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

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

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

How DO I Evaluate Writing Assignments?

Using Sonlight’s Rubrics

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

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

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

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

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

Creating your own Rubrics

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

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

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

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

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

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

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

*Rubrics:
Writing
Evaluation
made simple.*

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

Additional Resources

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

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

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

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

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

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

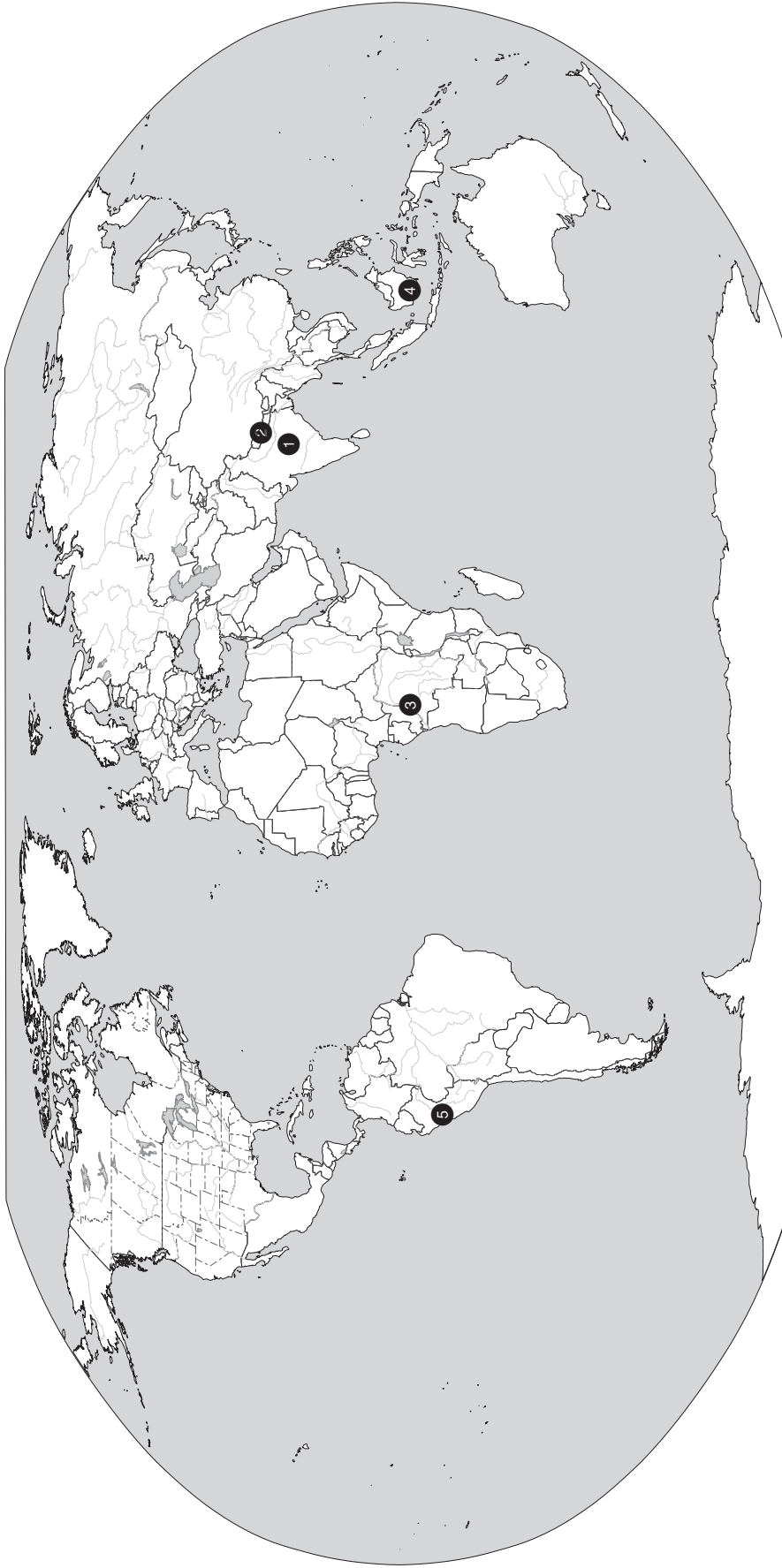
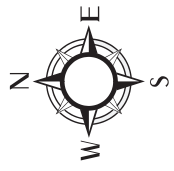
You can teach your students to write well. Keep the faith and work together with your students to improve their writing. You'll be glad you did! ■

Peace Child—Map 1



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

Peace Child—Map 2



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

Rip Van Winkle—Map 1



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

Stink Alley—Map 1

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



Appendix 3: SAT Essay Exam Practice Resources

SAT Essay Scoring Guides

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

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

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

How to Use These Scoring Guides to Evaluate an Essay

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

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

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

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

Analysis Scoring Guide¹

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

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

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

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

Elements of Persuasive Style

The Art of Persuasion

Parts of an Argument

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

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

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

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

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

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

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

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

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

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

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

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

Persuasive Style

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Persuasive Elements

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

Structural Elements

analogy: show why two things are similar or comparable

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

anecdote: story or short account

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

aside: a quick departure from a main theme or topic

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

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

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

denunciation: open condemnation or criticism

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

diatribe: bitter, abusive attack

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

digression: longer departure from the main theme

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

hypothetical: a theoretical example

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

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

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

personification: a figure that represents an abstract quality

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

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

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

Not parallel:

Ex. I like running and to read.

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

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

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

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

Parallel:

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

reminiscence: collection of past events or experiences

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

repetition: using a word or phrase more than once.

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

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

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

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

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

testimony: a personal quote from someone about the issue

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

Rhetorical Elements

assertion: a strong claim

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

concession: to admit truth or validity

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

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

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

fallacy: mistaken belief based on unsound argument

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

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

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

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

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

rebuttal: to show opposition through contrary evidence

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

Stylistic Elements

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

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

alliteration: repetition of consonant sounds

Ex. Peter Piper picked a peck of pickled peppers.

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

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

assonance: repetition of vowel sounds

Ex. Odd birds always gobble green almonds in autumn.

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

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

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

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

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

hyperbole: obvious exaggeration

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

imagery: language that appeals to the senses

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

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

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

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

Ex. Can you imagine a life without chocolate?

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

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

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

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

metaphor: saying one thing is something else

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

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

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

understatement: down-playing the size or importance of something

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

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

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

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

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

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

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

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

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

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

SAT Essay Practice #1

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

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

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

Accidental Indoctrination

By M. S.

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

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

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

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

Bibliography

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

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

SAT Practice #1: Analysis Key

Note to Parents: Rather than provide a complete essay in lieu of an answer key for this week’s SAT Practice, we have worked through the sample article prompt to create a list of points your students may have identified and discussed in their own essays. Please do not consider our list exhaustive or even a baseline—it is okay if your students didn’t comment on everything we’ve pulled out here. And they may have written about something we didn’t highlight—and that’s okay too. We simply provide this list to save you time in identifying strengths, weaknesses, and elements of persuasive style in use in the sample writing, so you can more quickly evaluate how well your students analyzed the text. Your real critique will be of *how* they analyzed the sample essay, *how* they argued their points, and *how* they wrote their own essays. Remember to use the points in the rubric we recommend for the week, located in **Section Three**, to help you measure their progress in these aspects.

To prepare for your evaluation at the end of the week, we recommend you familiarize yourself with the “SAT Essay Practice #1” essay called “Accidental Indoctrination,” located in **Section Three**, as much as possible. Read through it, marking anything that stands out to you, and then read through our list of points below. It may also help to have the “Elements of Persuasive Style” article located in **Section Three** available for reference too, in case something you read reminds you of one of the elements you studied earlier this week. The information we provide here digs quite deeply into the writing, so we recommend you complete your review in the next few days so you have time to let these thoughts “soak.” We believe doing so will help you call ideas to mind when you do read your students’ essays.

Optional: Once your students have completed their essays for the week, consider taking some time to read through this list of comments with them. Use it to model the kinds of elements they should watch for when they complete other SAT Essay Practices later this year.

Overall Comments:

- This essay’s style is mostly **formal**, which we prefer for scholarly argumentation. The author has used the collective “we” in places, though it isn’t always clear if the intent is to create **inclusive language** to draw the reader in to his argument, or if the author is including himself in the group referred to as “students” (see paragraph 3). Later in the paper he uses “we” in reference to society, which is a fine example of inclusive language, except that it hasn’t been consistently used throughout the paper. For the first two paragraphs, he writes only in the third person.

Our recommendation: to use inclusive language well, use it from the beginning—even in the introductory paragraph if you plan to use it—and use it

to refer to the same group of people throughout. The inconsistency leaves the reader questioning who the author means by “we,” which affects readability and detracts from the paper’s effectiveness.

- The overall structure of the paper is excellent. The author has written a clear introduction which presents the thesis as the final sentence, four clear body paragraphs and a conclusion that restates his main points and speaks back to his thesis.
- The flow of ideas through the entire paper is also exceptional, and often difficult to achieve to this level. The first body paragraph first suggests that failure isn’t something to avoid and that in fact, we need failure to succeed. The second paragraph continues that the fear of failure limits student growth, so we need to reduce this fear to encourage growth. The third paragraph states that we can eliminate a fear of failure if we eliminate fixed mindsets and promote growth mindsets, and the final body paragraph presents ideas for creating growth mindsets: by encouraging perseverance and efforts rather than intelligence. Many structured essays present three or four distinct ideas in the body paragraphs, and often are a little more “forcibly tied” together with transition sentences, but few papers “roll” from one idea into the next in one longer chain of thought the way this paper does. We are impressed.
- **Ethos (an appeal to authority or credibility):** The author used two sources for this paper, and made excellent reference to one author’s credibility in paragraph 1 (“Carol S. Dweck, Professor of Psychology at Stanford University”). While he did explain his second reference is an author (“Anne Lamott, author of *Bird By Bird*”), he didn’t ever completely explain why she should be considered an expert source for his topic. From reading his paper, we gather she has written a book to encourage young writers, but how is she an expert when it comes to student mindsets, encouragement and academic success (see the thesis)? Perhaps she is, we just need a little more explanation as to why in the paper.

Overall, the support this author provides from these sources fits his arguments well, however, we think he could have presented documentation from more sources in order to make his arguments stronger. In this paper, paragraphs two and three solely reference one source, and paragraphs four and five reference the other. Had the author spent a little more time pursuing another source or two that supported his arguments, he would have added both interest and diversity in his evidence, which would bolster the support of his arguments. Doing so would improve the overall sense of ethos in his paper because he would provide evidence from a wider range of experts—he would show more experts agree with his arguments.

- **Pathos (an appeal to feelings or strong emotion):** In some sense, the topic of this paper itself somewhat appeals to emotion: all parents and educators want their students to succeed, and we want to encourage students in their educational endeavours in order to help them succeed more readily. The idea presented in the thesis, that students need the right *type* of encouragement to succeed, suggests that we could potentially offer the wrong type of encouragement, and this serves as an attention-grabber for the reader. We naturally assume all encouragement is beneficial, but here the author suggests that it isn't! So our desire to do well for our students draws us in to this topic to find out more. This appeal to pathos—the appeal to our concern that students succeed—carries out well throughout the entire paper.

In the conclusion, there is a nice balance between reminding the reader of the concern over student failure followed by the author's hope-bringing suggestions for encouraging student success. The last three sentences in particular appeal to emotion and our concern for society as a whole. It creates a nice finish for the paper.

- **Logos (an appeal to logic):** The arguments in this paper are presented clearly and logically—his selected evidence reinforces the arguments he makes. While the author doesn't include specific data or statistics from the studies Dweck has conducted, he explains the results well enough that specific details aren't critical to support his point. Overall, we think this author's use of logos mostly comes through in his clear writing, supportive evidence and warrants that show how his evidence supports his claims.

Introduction (Paragraph 1)

- The author uses a **rhetorical question** as a hook to open his essay.
- He introduces his two sources and creates **ethos** by offering their credentials. As we mentioned previously, we do think he should better explain why Anne Lamott should be considered an expert able to comment on his specific topic, but he did well clarifying Dweck's credentials.
- The thesis is the last sentence in this paragraph and makes it clear that the author will explain how even though children are born with a certain level of intelligence, mindsets and type of encouragement affect academic success and intellectual development. Each paragraph in this paper supports the thesis.

Paragraph 2

- This paragraph uses the example of the writing process to draw an **analogy**: the author uses the idea to show how failure at first is necessary toward making a piece of writing (or a person) better. He uses Lamott's advice and encouragement to writers to give an example of an issue many learners share: the fear of failure.

- The author refers to Lamott's work in the first sentence as a "book" and in the third sentence as an "article". Since we consider books and articles very different things (especially when you need to cite or document them as sources), we wouldn't consider these two words synonyms, and therefore referring to the same work with these two words creates confusion. It could be the author was simply trying not to say "book" again (which is a worthy goal), but he should have chosen a word like "piece" or rephrase the sentence to refer to Lamott's "message" instead.
- The author uses the phrase "cannot avoid" to create **parallel** structure in the last sentence. He also uses the word "avoid" in the **warrant** statement he makes in the last sentence.

- › Note: if we look for the progression of claim, evidence and warrant in this first paragraph, it's a little hard to find. The information about Lamott and her advice to writers fits in like an analogy and creates a little breathing room in the essay. It's purpose is to warm the reader up to the main points the essay's author presents in the next couple of paragraphs. The author used the analogy to create a smaller scale scenario for the reader to begin to agree with, which, if done well, then helps the reader relate to and begin to agree with the rest of the message. In this case, we think this author pulled this off successfully.

So if the last sentence is a warrant, then where is the claim and the evidence? The evidence is the two Lamott quotes, and the claim is most likely the thesis.

Paragraph 3

- The author has written a solid claim as a topic sentence for this paragraph: "The fear of failure is prevalent..."
- The second sentence, "Just as Anne Lamott points out...", does a great job of refining and bringing clarity to the topic sentence, and ties the author's own ideas to the researched evidence he presented in the previous paragraph.
- We find the use of "we" in sentence 6 in this paragraph confusing. It hasn't been used up to this point, so we think it is awkward to suddenly begin using it now—especially because in sentences 3–5, he has clearly used the pronoun "they" to refer to students. In sentence 6, "we" refers to some group of people who are learners, then in the seventh sentence, "we" refers to people who are instructing learners. Clearly, the author's voice is quite muddled here which makes this paragraph harder to read. If he spoke from one clear viewpoint throughout, the paper would read much more smoothly.
- The underlined phrases in the following create a **generalization**: "This is a problem because we learn

from our mistakes, so if we never make mistakes, we never learn." Is it true that you haven't learned anything if you *do* get something right the first time? No. While you may learn something more thoroughly if you have to work at it a little, we believe you can still learn—especially if someone knows the best way to teach you personally!—if you pick up on something easily.

- Toward the end of this paragraph, the author presents clear **evidence** in the form of another Lamott quote, and finishes the paragraph with a solid **warrant**.

Paragraph 4

- This paragraph explains the difference between a fixed mindset and a growth mindset. The author presents the first part of his main **claim** in the topic sentence, "If we wish to eliminate the fear of failure, we must first eliminate fixed mindsets." (Also the **repetition** of "eliminate" helps to emphasize the idea of removing two negatives: "fear of failure" and "fixed mindsets.") Unfortunately, he never gets around to clearly stating the second part of his claim, which would suggest promoting growth mindsets. A simple way to correct this would be to lengthen the topic sentence slightly. Our improved topic would read:
 - › "If we wish to eliminate the fear of failure, we must first eliminate fixed mindsets *and promote growth mindsets.*"
- The balance between the explanation of a fixed mindset and growth mindset
- The **evidence** for this claim appears first in the paraphrase of Dweck's research about fixed mindsets, and then in the description of growth mindsets. The **warrant** lies in the sentences that read "Students who possess growth mindsets..." and "Clearly, we should attempt to foster..." toward the end of the paragraph.
- The final sentence in the paragraph is a great transition into the topic for the next paragraph.
- In this paragraph, the author **paraphrases** his source's research really well to a length that fits nicely in his paper. He summarized what may have been a lengthier article into just the key information he needed to support an argument for his own thesis. Not using quotes for the majority of this paragraph is a nice break in which he can simply explain the work of an expert and show how it relates to the claims he presents himself.
- "A fixed mindset is rife with dangers and pitfalls." Interesting word choice. It almost seems a little too dramatic or flowery for the purpose of this piece. Since we were curious if the author pulled it from another source, we Googled it and have decided it could just be a phrase he read or heard somewhere and likes to use. While it isn't necessarily wrong, we think

it stands out from the rest of the writing, but perhaps not in the best way. We suggest rephrasing this so the language itself doesn't distract from the main message of the essay.

- "...as shown in studies performed by Dweck," is **passive**. We almost always recommend writing in the active voice—especially for argumentative writing—so we would rephrase this to something like: "...as Dweck shows in her studies..." or "...as shown in Dweck's studies..."
- "They believe that if they must work hard to succeed in their classes, it means they are not intelligent." is a little **wordy**. Perhaps, instead: "They believe that if they must work hard to succeed, then they are not intelligent."

Paragraph 5

- The topic sentence in this paragraph, "Praising students' intelligence...", presents the author's next claim.
- Again, "Studies performed by Dweck..." is passive. A better way to state this idea would be, "Dweck's research shows that praising students..."
- "These praises of their intelligence cause..." This sentence is rather awkward, in part because the subject is a little wordy, but also because the antecedent for the pronoun "them" is in the previous sentence and is never clarified within this sentence. Here is an example of how we might rephrase:
 - › "When educators praise student intelligence, students are more sensitive to difficulty because they don't want to struggle and thereby risk losing the admiration of their role models."
- "So how should we praise students?" is a **rhetorical question** that shifts the direction of this paragraph away from the problem presented in the topic sentence—that praise is harmful—to a solution: praising effort and persistence in order to promote growth mindsets.
- The final sentence in this paragraph is an excellent **warrant** that ties the ideas presented in this paragraph back to the thesis.

Conclusion (Paragraph 6)

- This paragraph provides an excellent progression of the main claims presented in the essay
- "...before they have truly gotten going." While technically, in America, this is considered grammatically correct, the word "gotten" feels like nails on a chalkboard to us, and is probably more correct conversationally than in a formal paper. Here it feels like the author got lazy and just didn't think of a better way to say this. We would prefer "...which leads many to quit when they have only just started." Since when you write

you have time to perfect how you say everything, we believe you should always put your best foot forward in a written piece, and for us, this isn't it.

- "...our students are the work force of the future. By impeding our students' progress now, we negatively affect our future economy, which hurts everyone." Really? The entire economy? While we do appreciate that he is willing to state his opinion boldly, neither he nor his research has spoken to the state of the economy anywhere else in his paper, so he hasn't convinced his audience he is qualified to do so. Due to the grand scale and unsupported nature of this statement, we would consider it **conjecture**. He could have "suggested" this idea, even without including further support if he had tempered his statement a little with a condition. Perhaps: "may affect our future economy" or "could potentially hinder our future economy".
- The author uses the **repetition** of the similar phrases "persevere in their journeys" and "persevere in our attempts" to create **parallelism** in the final sentence.
- The **inclusive language**, created through the use of the word "our", "we", and especially "our students" in this paragraph effectively draws the reader into the author's claims, and invites the reader to join him in his cause. ■

Appendix 4: Literary Analysis Overview

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

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

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

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

Setting

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

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

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

Characters

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

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

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

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

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

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

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

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

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

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

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

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

Point of View

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

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

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

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

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

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

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

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

Conflict

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

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

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

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

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

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

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

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

Theme

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

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

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

Structure

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

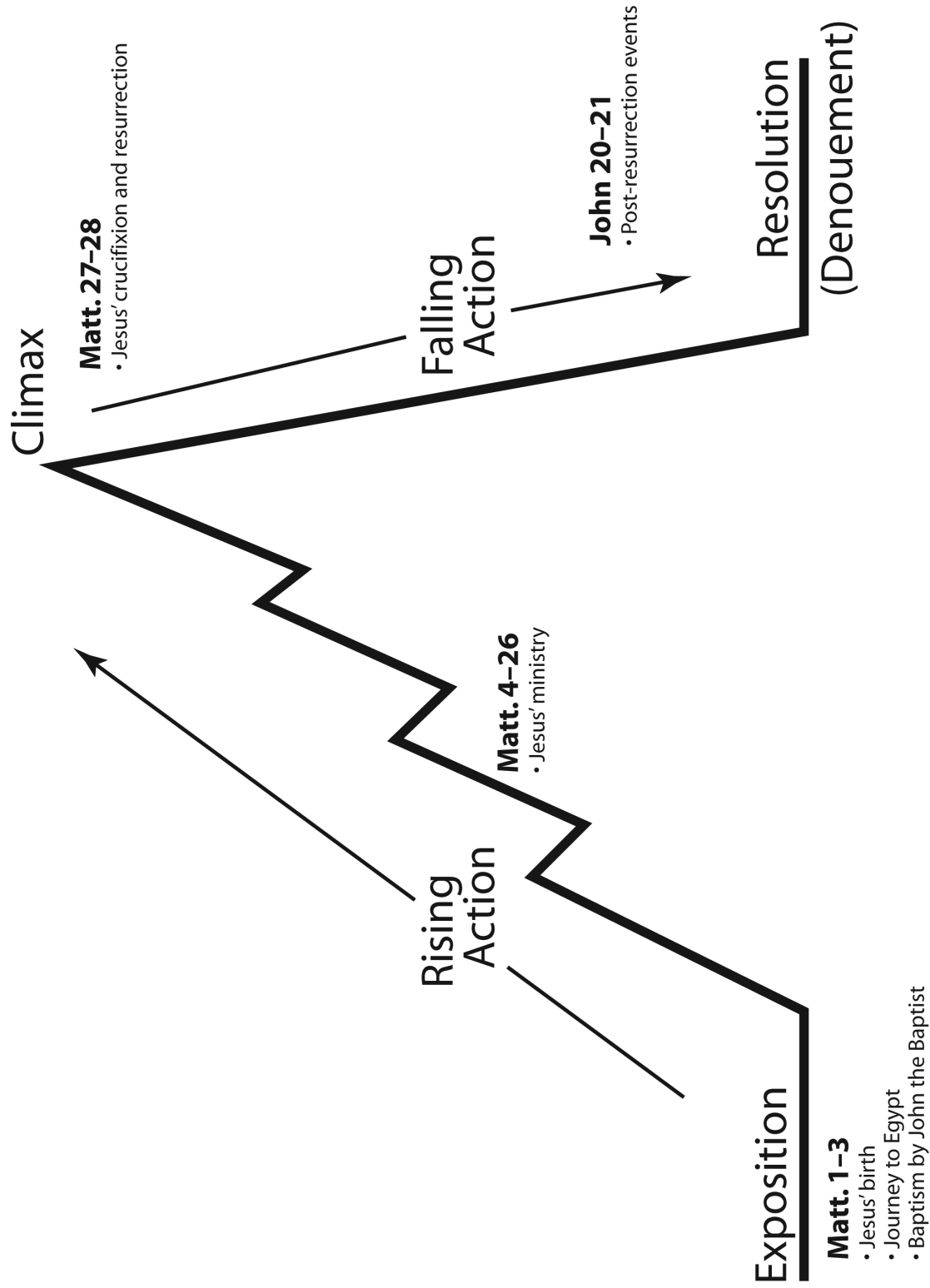
The sequence of events in a book is called the **plot**. A standard plot follows a usual pattern. The first element is **exposition**: This is where the author lets the reader know what is going on, i.e. explains the background of the story. Chapters 1–3 of the Gospel of Matthew, for example, provide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

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

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

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

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



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

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

(continued on the following page)

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

(continued on the following page)

Week	Alternative Spelling	Creative Expression	Geography
26	acquaint, doesn't, basically, fourteen, fourth, mechanics, privilege, stenographer, vegetable, Wednesday, your, you're ("Your mother wanted to know if you're going with us"), politician, necessary, argue	Narrative	
27	altar (Abram made an altar of stone.), alter ("If you alter that structure, it is likely to crumble."), criticism, situation, aggravate, relieve, answer, characteristic, applied, approach, competence, harass, shepherd, concede, similar	Dialogue/narrative	<i>Flint, Michigan; Chicago, Illinois; Detroit; Orlando; Oklahoma City; Lancaster, Pennsylvania; Grand Rapids; Tuskegee, Alabama</i>
28	tremendous, several, passed ("He passed her in a flash."), past ("That's all in the past."), concern, influence, disease, efficient, physical, eligible, almost, enthusiasm, aroused, equally, presence	News article	<i>Wisconsin; St. Louis; Peoria; Shiloh; Detroit; Palmyra; Bement; Tuscola; Argenta; Farmer City; Joliet</i>
29	specimen, escape, healthy, pronounce, helpful, except ("Except for that one error, everything is correct!"), accept ("I accept your offer."), hoping, immense, individual, innocence, interest, jewelry, laboratory, councilor ("A councilor is a member of a council."), counselor ("My counselor gives good counsel.")	Narrative writing	<i>Chicago, Illinois; Mattoon, Illinois; Champaign, IL; Seattle</i>
30	antidote, specifically, detriment, ridiculous, possible, tragedy, reminisce, amateur, prepare, hindrance, monotonous, irresistible, muscle ("A muscle requires exercise if it is to be strong."), mussel ("A mussel makes good eating."), neighbor, particularly	Position paper	<i>Brooklyn, NY; Long Island; San Francisco; Korea; Japan</i>
31	strength, ninth, column, permanent, permit, courageous, temporarily, really, phase, philosophy, apology, article, scene, renowned	SAT Practice	<i>Schuylkill River; West Virginia; Plymouth; Worcester</i>
32	valuable, unmanageable, scheme, noticeable, varieties, opinion, ingenious, advise ("Will you please advise me about this project?"), advice ("My advice? Do it quickly!"), embarrass, paralyze, secretary, until, whenever, prescription	Theme/key literary elements	<i>New York; Hudson River; Catskill Mountains; Appalachian Mountains; Pacific Grove, California</i>
33	seize, successful, important, curiosity, delinquent, antiseptic, environment, device ("It's a wonderful device!"), devise ("Will you help me devise a good plan?"), challenge, anxiety, democracy, inadequate, sentence, thought, tenement	Journal and business letter	<i>Chicago; Dallas; Wisconsin; Illinois; Missouri; Little Rock; Shreveport; Oklahoma/Texas border; Texas; Illinois River; Guadalupe River; Mississippi River; Nebraska; Kansas; Oklahoma City; Fort Smith; Amarillo</i>
34	questionnaire, suddenness, difference ("What difference does that make?"), deference ("He treated her with great deference."), dilemma, sufficient, weather, whether ("Who knows whether the weather will be good or bad?"), recommend, height, naturally, dissatisfied, dining room, island, January	Adding to an existing story	<i>Albany, NY; Epiphany, NY; Florida; Rochester; Homer, NY; Seneca Falls</i>
35	weird, funeral, surprise, equipped, quiet, adjacent, recognize, unforgettable, excess ("Would you like the excess paper?"), access ("Only authorized persons can gain access."), village, trespass, persistent, fulfill, happening	Response/poetry	<i>Nicaragua</i>
36	oppose, parallel, useful, disciple, primitive, symmetrical, temperature, lengthening, awhile, a while ("A while is a noun; it is a period of time. Awhile is an adverb; it tells how long someone did something."), changeable, basis, medicine, perceive	Foreshadowing	<i>Detroit</i>



SONLIGHT 2020-2021 CATALOG



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

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

K Exploring American History Grades: Kindergarten-1 | Ages: 5-6

NEW!
Kindergarten
Package



Young adventurers: Discover America's history

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

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

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

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

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

HISTORY / BIBLE / LITERATURE: Elementary

ESTIMATED DAILY TIME:
Student: 1 1/2-2 hrs | Parents: 1-1 1/2 hrs

SCHEDULES & MATERIALS
HIGH SCHOOL

SONLIGHT.COM
LOVE TO LEARN LOVE TO TEACH™

Request A FREE COPY!

SONLIGHT.COM