

# THE ARTIOS™ HOME COMPANION SERIES

## **Courage, Character & Consequences**

AMERICA AND THE WORLD IN THE MODERN ERA

High School

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<b>Unit #</b>	<b>History</b>	<b>Literature (Introduction Page 444)</b>
Unit 1	<p>Elem: An Age of Invention</p> <p>MS: Prelude to the Civil War</p> <p>HS: A Foreshadowing of Wars <b>Page 16</b> (two lessons)</p>	<p>Elem: <i>Freedom Train: Story of Harriet Tubman</i>, Dorothy Sterling</p> <p>MS: Poetry of the Modern Time Period: Edgar Allen Poe</p> <p>HS: Poetry of the Modern Time Period: John Keats <b>Page 446</b></p>
Unit 2	<p>Elem: An Expanding Nation</p> <p>MS: The Great Emancipator</p> <p>HS: "War Between the States" <b>Page 37</b></p>	<p>Elem: <i>Freedom Train: Story of Harriet Tubman</i>, Dorothy Sterling</p> <p>MS: Poetry of the Modern Time Period: Lewis Carrol</p> <p>HS: Poetry of the Modern Time Period: Edgar Allen Poe <b>Page 449</b></p>
Unit 3	<p>Elem: A Man Named Abraham Lincoln</p> <p>MS: The Civil War, Part One</p> <p>HS: America's Civil War Intensifies <b>Page 46</b></p>	<p>Elem: <i>Freedom Train: Story of Harriet Tubman</i> Dorothy Sterling</p> <p>MS: Poetry of the Modern Time Period: Robert Frost</p> <p>HS: Poetry of the Modern Time Period: Henry Wadsworth Longfellow <b>Page 451</b></p>
Unit 4	<p>Elem: America's Civil War Begins</p> <p>MS: The Civil War, Part Two</p> <p>HS: The War Rages On <b>Page 62</b></p>	<p>Elem: <i>Freedom Train: Story of Harriet Tubman</i>, Dorothy Sterling</p> <p>MS: Poetry of the Modern Time Period: Shel Silverstein</p> <p>HS: Poetry of the Modern Time Period: Gerald Manley Hopkins <b>Page 454</b></p>
Unit 5	<p>Elem: The Civil War Continues</p> <p>MS: Results of America's Civil War</p> <p>HS: The Civil War's End and Its Aftermath <b>Page 77</b></p>	<p>Elem: <i>The Root Cellar</i>, Janet Lunn</p> <p>MS: <i>Across Five Aprils</i>, Irene Hunt</p> <p>HS: <i>Uncle Tom's Cabin</i>, Harriett Beecher Stowe <b>Page 457</b></p>
Unit 6	<p>Elem: The War Rages On</p> <p>MS: How Industries Aided Reconstruction</p> <p>HS: Expansion After the Civil War <b>Page 94</b></p>	<p>Elem: <i>The Root Cellar</i>, Janet Lunn</p> <p>MS: <i>Across Five Aprils</i>, Irene Hunt</p> <p>HS: <i>Uncle Tom's Cabin</i>, Harriett Beecher Stowe <b>Page 460</b></p>
Unit 7	<p>Elem: The War Reaches an End</p> <p>MS: Moving Forward After the War</p> <p>HS: The Great American West <b>Page 112</b></p>	<p>Elem: <i>The Root Cellar</i>, Janet Lunn</p> <p>MS: <i>Across Five Aprils</i>, Irene Hunt</p> <p>HS: <i>Uncle Tom's Cabin</i>, Harriett Beecher Stowe <b>Page 461</b></p>

<b>Unit #</b>	<b>History</b>	<b>Literature</b>
Unit 8	<p>Elem: Binding Up the Nation's Wounds</p> <p>MS: America – A World Power</p> <p>HS: America's Gilded Age <b>Page 128</b></p>	<p>Elem: <i>The Root Cellar</i>, Janet Lunn</p> <p>MS: <i>Across Five Aprils</i>, Irene Hunt</p> <p>HS: <i>Uncle Tom's Cabin</i>, Harriett Beecher Stowe <b>Page 462</b></p>
Unit 9	<p>Elem: Moving Forward After the Civil War</p> <p>MS: A Changing World</p> <p>HS: America Becomes a World Power <b>Page 141</b></p>	<p>Elem: <i>The Root Cellar</i>, Janet Lunn</p> <p>MS: <i>Across Five Aprils</i>, Irene Hunt</p> <p>HS: <i>Uncle Tom's Cabin</i>, Harriett Beecher Stowe <b>Page 462</b></p>
Unit 10	<p>Elem: Another Age of Invention</p> <p>MS: Labor Relations</p> <p>HS: Development of Republican Policies <b>Page 155</b></p>	<p>Elem: <i>The Singing Tree</i>, Kate Seredy,</p> <p>MS: <i>Peter Pan</i>, J.M. Barrie</p> <p>HS: <i>A Doll's House</i>, Henrik Ibsen <b>Page 463</b></p>
Unit 11	<p>Elem: America – A World Power</p> <p>MS: The World Heads Toward War</p> <p>HS: The Spirit of Reform in America <b>Page 175</b></p>	<p>Elem: <i>The Singing Tree</i>, Kate Seredy,</p> <p>MS: <i>Peter Pan</i>, J.M. Barrie</p> <p>HS: <i>A Doll's House</i>, Henrik Ibsen <b>Page 465</b></p>
Unit 12	<p>Elem: The Roosevelt and Taft Administrations</p> <p>MS: America in the First World War</p> <p>HS: The Struggle For Women's Right to Vote <b>Page 187</b></p>	<p>Elem: <i>The Singing Tree</i>, Kate Seredy,</p> <p>MS: <i>Peter Pan</i>, J.M. Barrie</p> <p>HS: <i>A Doll's House</i>, Henrik Ibsen <b>Page 466</b></p>
Unit 13	<p>Elem: President Woodrow Wilson and Mexico</p> <p>MS: The "Roaring Twenties"</p> <p>HS: Industrial Democracy <b>Page 199</b></p>	<p>Elem: <i>The Singing Tree</i>, Kate Seredy,</p> <p>MS: <i>Peter Pan</i>, J.M. Barrie</p> <p>HS: <i>A Doll's House</i>, Henrik Ibsen <b>Page 467</b></p>
Unit 14	<p>Elem: The "Great War" Begins</p> <p>MS: Old Values vs. New Values</p> <p>HS: President Wilson and the World at War <b>Page 212</b></p>	<p>Elem: <i>The Singing Tree</i>, Kate Seredy,</p> <p>MS: <i>Peter Pan</i>, J.M. Barrie</p> <p>HS: <i>A Doll's House</i>, Henrik Ibsen <b>Page 467</b></p>

<b>Unit #</b>	<b>History</b>	<b>Literature</b>
Unit 15	<p>Elem: The War's End and Wilson's Fourteen Points</p> <p>MS: The Great Depression in the US</p> <p>HS: War and Cultural Shifts <b>Page 225</b></p>	<p>Elem: <i>Bud, Not Buddy</i>, Christopher Paul Curtis</p> <p>MS: <i>My Brother's Shadow</i>, Monika Schroeder</p> <p>HS: <i>Animal Farm</i>, George Orwell <b>Page 468</b></p>
Unit 16	<p>Elem: Prohibition</p> <p>MS: Roosevelt's New Deal</p> <p>HS: The Decade that Roared <b>Page 246</b></p>	<p>Elem: <i>Bud, Not Buddy</i>, Christopher Paul Curtis</p> <p>MS: <i>My Brother's Shadow</i>, Monika Schroeder</p> <p>HS: <i>Animal Farm</i>, George Orwell <b>Page 470</b></p>
Unit 17	<p>Elem: The First Red Scare and the "Roaring Twenties"</p> <p>MS: : The Road to Pearl Harbor</p> <p>HS: The Great Depression <b>Page 266</b></p>	<p>Elem: <i>Bud, Not Buddy</i>, Christopher Paul Curtis</p> <p>MS: <i>My Brother's Shadow</i>, Monika Schroeder</p> <p>HS: <i>Animal Farm</i>, George Orwell <b>Page 471</b></p>
Unit 18	<p>Elem: Down and Out – The Depression</p> <p>MS: America in the Second World War</p> <p>HS: The "New Deal" <b>Page 278</b></p>	<p>Elem: <i>Bud, Not Buddy</i>, Christopher Paul Curtis</p> <p>MS: <i>My Brother's Shadow</i>, Monika Schroeder</p> <p>HS: <i>Animal Farm</i>, George Orwell <b>Page 471</b></p>
Unit 19	<p>Elem: The Roosevelts</p> <p>MS: Postwar Challenges</p> <p>HS: World War II <b>Page 294</b></p>	<p>Elem: <i>Bud, Not Buddy</i>, Christopher Paul Curtis</p> <p>MS: <i>My Brother's Shadow</i>, Monika Schroeder</p> <p>HS: <i>Works of Poetry from WWI and Speeches from WWII</i> <b>Page 472</b></p>
Unit 20	<p>Elem: Prelude and Entry to War</p> <p>MS: The 1950s: "Happy Days"</p> <p>HS: Postwar Celebrations and Challenges <b>Page 317</b></p>	<p>Elem: <i>Number the Stars</i>, Lois Lowry</p> <p>MS: <i>Diary of a Young Girl</i>, Anne Frank</p> <p>HS: <i>Works of Poetry from WWI and Speeches from WWII</i> <b>Page 474</b></p>
Unit 21	<p>Elem: A Two Front War and Post War Challenges</p> <p>MS: A Movement for Civil Rights</p> <p>HS: The Civil Rights Movement <b>Page 340</b></p>	<p>Elem: <i>Number the Stars</i>, Lois Lowry</p> <p>MS: <i>Diary of a Young Girl</i>, Anne Frank</p> <p>HS: <i>Works of Poetry from WWI and Speeches from WWII</i> <b>Page 475</b></p>

<b>Unit #</b>	<b>History</b>	<b>Literature</b>
Unit 22	<p>Elem: 1950s and Prelude to the Vietnam War</p> <p>MS: The War in Vietnam</p> <p>HS: The Vietnam War <b>Page 352</b></p>	<p>Elem: <i>Number the Stars</i>, Lois Lowry</p> <p>MS: <i>Diary of a Young Girl</i>, Anne Frank</p> <p>HS: <i>Works of Poetry from WWI and Speeches from WWII</i> <b>Page 477</b></p>
Unit 23	<p>Elem: The Civil Rights Movement</p> <p>MS: From Kennedy to Nixon</p> <p>HS: From Camelot to Triangular Diplomacy <b>Page 365</b></p>	<p>Elem: <i>Number the Stars</i>, Lois Lowry</p> <p>MS: <i>Diary of a Young Girl</i>, Anne Frank</p> <p>HS: <i>Works of Poetry from WWI and Speeches from WWII</i> <b>Page 478</b></p>
Unit 24	<p>Elem: Camelot, Civil Rights, and the Great Society</p> <p>MS: A New America</p> <p>HS: Shaping a New America <b>Page 380</b></p>	<p>Elem: <i>Number the Stars</i>, Lois Lowry</p> <p>MS: <i>Diary of a Young Girl</i>, Anne Frank</p> <p>HS: <i>Works of Poetry from WWI and Speeches from WWII</i> <b>Page 478</b></p>
Unit 25	<p>Elem: A Time of Malaise</p> <p>MS: From the Moon to Malaise</p> <p>HS: The Turbulent 1970s <b>Page 388</b></p>	<p>Elem: <i>My Side of the Mountain</i>, Jean George</p> <p>MS: <i>A Wrinkle in Time</i>, Madelein L'Engle</p> <p>HS: <i>Quo Vadis</i>, Henryk Sienkiewicz <b>Page 479</b></p>
Unit 26	<p>Elem: The Reagan Years</p> <p>MS: Morning in America</p> <p>HS: The Reagan Era <b>Page 399</b></p>	<p>Elem: <i>My Side of the Mountain</i>, Jean George</p> <p>MS: <i>A Wrinkle in Time</i>, Madelein L'Engle</p> <p>HS: <i>Quo Vadis</i>, Henryk Sienkiewicz <b>Page 481</b></p>
Unit 27	<p>Elem: Toward a New Millennium</p> <p>MS: The End of a Millennium</p> <p>HS: Advancing Toward a New Millennium <b>Page 415</b></p>	<p>Elem: <i>My Side of the Mountain</i>, Jean George</p> <p>MS: <i>A Wrinkle in Time</i>, Madelein L'Engle</p> <p>HS: <i>Quo Vadis</i>, Henryk Sienkiewicz <b>Page 482</b></p>
Unit 28	<p>Elem: The Start of a New Millennium</p> <p>MS: The Year 2000 and Beyond</p> <p>HS: The New Millennium <b>Page 427</b></p>	<p>Elem: <i>My Side of the Mountain</i>, Jean George</p> <p>MS: <i>A Wrinkle in Time</i>, Madelein L'Engle</p> <p>HS: Complete Essay / no literature <b>Page 482</b></p>

## Introduction to Language Arts Curriculum For Parents

### Language Arts Units

This Artios Academies curriculum takes an integrated approach to teaching language arts. All literature selections, writing assignments, and grammar exercises are designed to integrate directly with the history topics that are being studied in order to maximize both your students' understanding of the time period and their retention of information. While it is written with the student as the audience, it is intended to be used with parental input, feedback, and supervision.

### Notebook

It is highly suggested that you keep a notebook for your students' language arts work throughout the year. You will probably want to organize this notebook with dividers, and include sections for Author Profiles, Writing Projects, Literary Analyses, and any other areas that you may desire. Your students may enjoy decorating a cover for their notebook.

### Literature Selections

The literature selections in this curriculum have been carefully chosen and ordered to align with the historical topics that students are studying simultaneously. It is highly suggested that parents also take time to study the books to assess the student's comprehension and understanding of the story. Make time for discussion of some of the themes and ideas that are woven throughout the text. Make sure to ask some questions that have simple, concise answers as well as ones that require some thought. This also makes for a great opportunity to discuss the worldviews represented within each book and to help your students evaluate the truths and fallacies they encounter in different belief systems.

This curriculum does not have vocabulary assignments; however, vocabulary selections are included in the textbook. A diligent study of vocabulary can improve test scores and writing skills. Encourage your student to become diligent and organized in the study of vocabulary.

The books you will need for this curriculum are as follows (listed in order of use):

- *Uncle Tom's Cabin* by Harriett Beecher Stowe
- *A Doll's House* by Henrik Ibsen
- *Animal Farm* by George Orwell
- *Out of the Silent Planet* by C.S. Lewis

This list is short because much of the literature we will be studying this year will be poetry and plays that will be available online.

## Writing Assignments

The writing assignments provided in this curriculum are designed to meet the standards of any high school preparatory program. They are designed to prepare these students for more rigorous college-level assignments. Our goal is to help students grow in their ease and skill in writing and that they are exposed to a wide variety of writing experiences.

Grading rubrics are also included for assignments to assist parents in evaluating their students' writing. Giving these grading rubrics to a student prior to beginning a writing exercise can be helpful for them in understanding what is expected of the assignment; however, it is not necessary that they be used. It is useful to give students guidelines that will help them feel confident in working through an assignment.

Additional literature projects are provided within the online resources, and these cross-curricular projects allow students to express themselves creatively in a variety of ways. While it is not necessary to use every assignment listed in the curriculum, it is important to supplement assignments in ways that allow your students to supplement their literature studies with literature projects that fit their schedule and interests.

As your student(s) take on writing assignments, it's good for both parents and students to be aware of the seriousness of **plagiarism**. Here is a website that has good information on the subject:

<http://www.plagiarism.org/article/what-is-plagiarism>

## Website Content

Website resources are provided along with this curriculum for your convenience at the students' **HCS Class pages**. Within the **Formats, Models, and Literature Resources** section you will find:

- **Context Resources** which will help you to extend and enrich your students' understanding of the literature.
- **Resource Pages** which will provide you with extra material you might desire to print and use; additional literature projects are also included within this section.
- **Formats and Models** which provide examples of types and styles of the writing assignments being explored, along with grading rubrics.

While every attempt has been made to ensure the accuracy and appropriateness of any Internet links that are provided, please use caution and oversight when allowing your students to access online information. This content will be monitored regularly and updated as necessary. We've tried to assure that all links are active, but if you have trouble getting a link to work, try typing the URL into the browser.

# The Artios Home Companion Series

## Literature and Composition

### Units 1 – 4: Poetry of the Modern Time Period

Units 1-4 will focus on poetry of the Modern Time Period through the poets. You will learn how to analyze a poem through the study of the author, literary devices, and your own imagination. You will also learn how to recognize an author's work through their style of writing. Each unit will focus on a different poet's life and works: John Keats, Edgar Allan Poe, Henry Wadsworth Longfellow, and Gerard Manley Hopkins.

At the end of Unit 4, you will be asked to use the skills taught in the previous units to write a poetry explication essay.

#### Unit 1 - Author Spotlight: John Keats

John Keats was born in London in 1795. He lost both of his parents at a young age, but was provided for by two merchants who made sure Keats was given the opportunity to learn a trade. He was trained to be an apothecary, but never opened a business. He instead devoted his short life to the pursuit of poetry. He was a respected poet among his contemporaries, but a family history of failing health caught up to him early. He fell ill with tuberculosis and passed away when he was only 25 years old. His poetry is his legacy and his pieces some of the most moving of his time period.

- For more information about John Keats, visit:  
<http://www.poets.org/poetsorg/poet/john-keats>  
<https://www.poetryfoundation.org/poets/john-keats>

#### Unit 1 – Assignments

- Read Unit 1 – Assignment Background.
- Read “Ode to a Nightingale” by John Keats, found on the **HCS Class pages**.

**Activity While Reading:** As you read the poem, write down in your Reading Journal any words that are unfamiliar to you, and write down their definitions.

- In your Reading Journal:
  1. Write what you think the poem is about. How does the author's biography influence his work?
  2. Write down which literary devices the author used in his poetry. Give examples from the poem.
  3. Write an author profile on John Keats. Instructions on author profiles can be found on the **HCS Class pages**.
- Choose a theme that is discussed in the poem and create a visual display that reflects the theme you've chosen. It can be an original photograph, a painting, an original poem or song, etc. Creativity is encouraged for this project.



## Unit 1 – Assignment Background

“Genuine poetry can communicate before it is understood.” – T.S. Eliot

### An Introduction to Poetry – Part 1:

Poetry is unique among literary forms in that it brings out the musicality of language. Poets use words to bring out emotions in the reader. As a painter chooses his colors, so a poet carefully selects his words. Poems are used in literature to express a feeling, a worldview, or an idea. Poetry combines freedom of imagination with the structure of form. Rhythm holds the poem together - sturdy walls bringing order to the chaos - while imagery runs through the poem, hanging curtains and adding color.

This combination of structure and imagination can be seen clearly in modern poetry. There are two main types of modern poetry: Open form and fixed form. Open form poetry allows authors to structure rhythm and rhyme however they like. There is no limit to the number of stanzas, no specific rhythm, and no set rhyme scheme. The author has complete control as to how the poem should be organized. Fixed poetry refers to the “types” of poems already in existence. For example, William Shakespeare invented a specific type of poem – a Shakespearean sonnet. A “sonnet” is a specific type of poem. Sonnets have fourteen lines, a specific rhyme scheme, and a particular rhythm that hopeful sonnet writers must try to follow. A sonnet is a fixed type of poetry. Neither form is better than the other, they are simply different.

Along with rhythm and rhyme, poets also use many other established literary devices in order to construct their work.

*The following is an excerpt from an article published by the California Federation of Chaparral Poets, Inc.:*

### The Sounds of Words

Words or portions of words can be clustered or juxtaposed to achieve specific kinds of effects when we hear them. The sounds that result can strike us as clever and pleasing, even soothing. Others we dislike and strive to avoid. These various deliberate arrangements of words have been identified.

**Alliteration:** Repeated consonant sounds at the beginning of words placed near each other, usually on the same or adjacent lines. A somewhat looser definition is that it is the use of the same consonant in any part of adjacent words.

*Example:* fast and furious

*Example:* Peter and Andrew patted the pony at Ascot.

In the second example, both *P* and *T* are reckoned as alliteration. It is noted that this is a very obvious device and needs to be handled with great restraint, except in specialty forms such as limerick, cinquain, and humorous verse.

**Assonance:** Repeated vowel sounds in words placed near each other, usually on the same or adjacent lines. These should be in sounds that are accented, or stressed, rather than in vowel sounds that are unaccented.

*Example:* He’s a bruisin’ loser.

In the second example above, the short *A* sound in *Andrew*, *patted*, and *Ascot* would be assonant.

**Consonance:** Repeated consonant sounds at the ending of words placed near each other, usually on the same or adjacent lines. These should be in sounds that are accented, or stressed, rather than in vowel sounds that are unaccented. This produces a pleasing kind of near-rhyme.

*Example:* boats into the past

*Example:* cool soul

**Cacophony:** A discordant series of harsh, unpleasant sounds helps to convey disorder. This is often furthered by the combined effect of the meaning and the difficulty of pronunciation.

*Example:* My stick fingers click with a snicker  
And, chuckling, they knuckle the keys;  
Light-footed, my steel feelers flicker  
And pluck from these keys melodies.

—“Player Piano,” John Updike

**Euphony:** A series of musically pleasant sounds, conveying a sense of harmony and beauty to the language.

*Example:* Than Oars divide the Ocean,  
Too silver for a seam—  
Or Butterflies, off Banks of Noon  
Leap, plashless as they swim.

—“A Bird Came Down the Walk,” Emily Dickenson (last stanza)

**Onomatopoeia:** Words that sound like their meanings. In *Hear the steady tick of the old hall clock*, the word *tick* sounds like the action of the clock. If assonance or alliteration can be onomatopoeic, as the sound ‘ck’ is repeated in tick and clock, so much the better. Sounds should suit the tone – heavy sounds for weightiness, light for the delicate. *Tick* is a light word, but transpose the light *T* to its heavier counterpart, *D*; and transpose the light *CK* to its heavier counterpart *G*, and *tick* becomes the much more solid and down-to-earth *dig*.

*Example:* boom, buzz, crackle, gurgle, hiss, pop, sizzle, snap, swoosh, whirl, zip

**Repetition:** The purposeful re-use of words and phrases for an effect. Sometimes, especially with longer phrases that contain a different key word each time, this is called *parallelism*. It has been a central part of poetry in many cultures. Many of the Psalms use this device as one of their unifying elements.

*Example:* I was glad; so very, very glad.

*Example:* Half a league, half a league, Half a league onward...

*Example:* Cannon to right of them,  
Cannon to left of them,  
Cannon in front of them,  
Volley’d and thunder’d...

*Example:* For without cause they hid their net for me;  
Without cause they dug a pit for my life. (Psalm 35:7 ESV)

## Unit 2 – Author Spotlight: Edgar Allen Poe

Edgar Allan Poe was born in Boston in 1809. His mother died when he was two years old, resulting in his being adopted by Mr. John Allan. Allan and Poe had a rough relationship, with Mr. Allan wanting Poe's life to head in one direction, while Poe wanted to go in another. Poe eventually reconciled with Allan, but their relationship remained strained. Poe did not come to fame quickly. In fact, he was a struggling writer for many years. As a writer, Poe was enthralled with the study of the macabre, the darker side of life. Many of his poems and short stories are studied today as an example of Gothic (dark) writing in the early nineteenth century. Even though Poe struggled in his lifetime, he is one of the most studied authors in American literature today.

- For more information on Edgar Allan Poe, please visit:  
<https://www.poemuseum.org/who-was-edgar-allan-poe>  
<https://www.poets.org/poetsorg/poet/edgar-allan-poe>

## Unit 2 – Assignments

- Read Unit 2 – Assignment Background.
- Read “The Bells” by Edgar Allan Poe: found on the **HCS Class pages**.

**Activity While Reading:** As you read the poem, write down in your Reading Journal any words that are unfamiliar to you, and write down their definitions.

- In your Reading Journal:
  1. Write down what you think the poem is about.
  2. Write down which literary devices the author used in his poetry. Give examples from the poem.
  3. Write an original poem, of at least eight lines, in the style of Edgar Allan Poe.
  4. Write an author profile on Edgar Allen Poe. (Instructions on author profiles can be found on the **HCS Class pages** website in the **Resources** section.)

## Unit 2 – Assignment Background

### **An Introduction to Poetry – Part 2:**

*The following is an excerpt from an article published by the California Federation of Chaparral Poets, Inc.*

A poet uses words more consciously than any other writer. Although poetry often deals with deep human emotions or philosophical thought, people generally don't respond very strongly to abstract words, even the words describing such emotions and thoughts. The poet, then, must embed within his work those words which *do* carry strong visual and sensory impact, words which are fresh and spontaneous but vividly descriptive. He must carefully pick and choose words that are just right. It is better to *show* the reader than to merely *tell* him.

**Imagery:** The use of vivid language to generate ideas and/or evoke mental images, not only of the visual sense, but of sensation and emotion as well. While most commonly used in reference to figurative language, imagery can apply to any component of a poem that form sensory experience and emotional response, and also applies to the concrete things so brought to mind.

Poetry works its magic by the way it uses words to evoke “images” that carry depths of meaning. The poet’s carefully described impressions of sight, sound, smell, taste and touch can be transferred to the thoughtful reader through imaginative use and combinations of diction. In addition to its more tangible initial impact, effective imagery has the potential to tap the inner wisdom of the reader to arouse meditative and inspirational responses.

Related images are often clustered or scattered throughout a work, thus serving to create a particular *mood* or *tone*. Images of disease, corruption, and death, for example, are recurrent patterns shaping our perceptions of Shakespeare’s *Hamlet*.

*Examples:*

- **Sight:** Smoke mysteriously puffed out from the clown’s ears.
- **Sound:** Tom placed his ear tightly against the wall; he could hear a faint but distinct *thump thump thump*.
- **Touch:** The burlap wall covering scraped against the little boy’s cheek.
- **Taste:** A salty tear ran onto her lips.
- **Smell:** Cinnamon! That’s what wafted into his nostrils.

**Synesthesia:** An attempt to fuse different senses by describing one kind of sense impression in words normally used to describe another.

*Example:* The sound of her voice was sweet.

*Examples:* a loud aroma, a velvety smile

**Tone, Mood:** The means by which a poet reveals attitudes and feelings, in the style of language or expression of thought used to develop the subject. Certain tones include not only irony and satire, but may be loving, condescending, bitter, pitying, fanciful, solemn, and a host of other emotions and attitudes. Tone can also refer to the overall mood of the poem itself, in the sense of a pervading atmosphere intended to influence the readers’ emotional response and foster expectations of the conclusion.

Another use of tone is in reference to pitch or to the demeanor of a speaker as interpreted through inflections of the voice; in poetry, this is conveyed through the use of connotation, diction, figures of speech, rhythm and other elements of poetic construction.

## Unit 3 – Author Spotlight: Henry Wadsworth Longfellow

Henry Wadsworth Longfellow was born in 1807 in America. He was born into privilege, with his father being a lawyer and politician in Boston. Longfellow received top marks in college, and after graduation toured Europe which greatly influenced his work. Upon returning to America, he continued to write and teach for the remainder of his life. He was married twice, but lost both wives to illness and was the primary caregiver of his children. The latter part of his life was spent in translating Dante’s “Divine Comedy” into English. He is considered by some to be the best American poet of his time.

- For more information on Longfellow, please visit:  
<https://www.poets.org/poetsorg/poet/henry-wadsworth-longfellow>  
[http://www.hwlongfellow.org/life\\_overview.shtml](http://www.hwlongfellow.org/life_overview.shtml)

## Unit 3 – Assignments

- Read Unit 3 – Assignment Background.
- Read “The Children’s Hour” by Longfellow, found on **HCS Class pages** in **Formats, Models, and Literature Resources**.
- Read the information on poetry explications found on the **HCS Class pages**
- In your Reading Journal:
  1. Write down what you think the poem is about and write a paraphrase of the poem.
  2. Tell what rhyme scheme the poem has, how many stanzas it contains, and what the overall tone of the poem is.
  3. List the literary devices which the author used in his poetry. Give examples from the poem.
- Write an author profile on Henry Wadsworth Longfellow. Instructions on author profiles can be found on the **HCS Class pages**.

## Unit 3 – Assignment Background

### **An Introduction to Poetry – Part 3:**

*The following is an excerpt from an article published by the California Federation of Chaparral Poets, Inc.*

Most words convey several meanings or shades of meaning at the same time. It is the poet’s job to find words which, when used in relation to other words in the poem, will carry the precise intention of thought. Often, some of the more significant words may carry several layers or “depths” of meaning at once. The ways in which the meanings of words are used can be identified.

**Allegory:** A representation of an abstract or spiritual meaning. Sometimes it can be a single word or phrase, such as the name of a character or place. Often, it is a symbolic narrative that has not only a literal meaning, but a larger one understood only after reading the entire story or poem.

**Allusion:** A brief reference to some person, historical event, work of art, or Biblical or mythological situation or character.

**Ambiguity:** A word or phrase that can mean more than one thing, even in its context. Poets often search out such words to add richness to their work. Often, one meaning seems quite readily apparent, but other, deeper and darker meanings, await those who contemplate the poem.

*Example:* Robert Frost's "The Subverted Flower"

**Analogy:** A comparison, usually something unfamiliar with something familiar.

*Example:* The plumbing took a maze of turns where even water got lost.

**Apostrophe:** Speaking directly to a real or imagined listener or inanimate object; addressing that person or thing by name.

*Example:* O Captain! My Captain! Our fearful trip is done...

**Cliché:** Any figure of speech that was once clever and original but through overuse has become outdated. If you've heard more than two or three other people say it more than two or three times, chances are the phrase is too timeworn to be useful in your writing.

*Example:* busy as a bee

**Connotation:** The emotional, psychological or social overtones of a word; its implications and associations apart from its literal meaning. Often, this is what distinguishes the *precisely correct* word from one that is merely acceptable.

**Contrast:** Closely arranged things with strikingly different characteristics.

*Example:* He was dark, sinister, and cruel; she was radiant, pleasant, and kind.

**Denotation:** The dictionary definition of a word; its literal meaning apart from any associations or connotations. Students must exercise caution when beginning to use a thesaurus, since often the words that are clustered together may share a *denotative meaning*, but not a *connotative* one, and the substitution of a word can sometimes destroy the mood, and even the meaning, of a poem.

**Euphemism:** An understatement, used to lessen the effect of a statement; substituting something innocuous for something that might be offensive or hurtful.

*Example:* She is at rest. (meaning, she's dead)

**Hyperbole:** An outrageous exaggeration used for effect.

*Example:* He weighs a ton.

**Irony:** A contradictory statement or situation to reveal a reality different from what appears to be true.

*Example:* Wow, thanks for the expensive gift...let's see: did it come with a Fun Meal or the Burger King equivalent?

**Metaphor:** A direct comparison between two unlike things, stating that one *is* the other or *does the action* of the other.

*Example:* He's a zero.

*Example:* Her fingers danced across the keyboard.

**Metonymy:** A figure of speech in which a person, place, or thing is referred to by something closely associated with it.

*Example:* The White House stated today that...

*Example:* The Crown reported today that...

**Oxymoron:** A combination of two words that appear to contradict each other.

*Examples:* a pointless point of view; bittersweet

**Paradox:** A statement in which a seeming contradiction may reveal an unexpected truth.

*Example:* The hurrier I go the behinder I get.

**Personification:** Attributing human characteristics to an inanimate object, animal, or abstract idea.

*Example:* The days crept by slowly, sorrowfully.

**Pun:** Word play in which words with totally different meanings have similar or identical sounds.

*Example:* Like a firefly in the rain, I'm de-lighted.

**Simile:** A direct comparison of two unlike things using "like" or "as."

*Example:* He's as dumb as an ox.

*Example:* Her eyes are like comets.

**Symbol:** An ordinary object, event, animal, or person to which we have attached extraordinary meaning and significance – a flag to represent a country, a lion to represent courage, a wall to symbolize separation.

*Example:* A small cross by the dangerous curve on the road reminded all of Johnny's death.

**Synecdoche:** Indicating a person, object, etc. by letting only a certain part represent the whole.

*Example:* All hands on deck.

## Unit 4 – Author Spotlight: Gerard Manley Hopkins

Gerard Manley Hopkins was born in London in 1844. He grew up the eldest of nine children and was profoundly influenced by the Catholic faith. Hopkins was a popular poet during his college years, but after he graduated, he went in search of a way to deepen his faith. He eventually became a Jesuit priest, and for a time, did not write any poetry because he felt it was too self-serving. He did return to poetry, but his work came first, and many of his pieces were not published during his lifetime. He is considered a poet of the Romantic time period, and as such was a man who deeply struggled with his identity in God’s tapestry. He worked out that struggle through the written word.

- For more information on Gerard Manley Hopkins, please visit this link:  
<http://www.victorianweb.org/authors/hopkins/hopkins12.html>  
<https://www.poets.org/poetsorg/poet/gerard-manley-hopkins>

## Unit 4 – Assignments

- Read Unit 4 – Assignment Background.
- Read “God’s Grandeur” by Gerard Manley Hopkins found on the **HCS Class pages**.
- Write an author biography on Gerard Manley Hopkins. Remember, instructions on author profiles can be found on the **HCS Class pages**.
- In your Reading Journal:
  1. Write down what you think the poem is about.
  2. Write down which literary devices the author used in his poetry. Give examples from the poem.
  3. Write a paraphrase of the poem.
  4. Tell what rhyme scheme the poem has.
  5. Using the information gathered from these units and the **HCS Class pages**, write a poetry explication paper on one of the poems studied in Units 1-4. Make sure it is proofread, and free of any grammatical errors. Use the rubric on the **HCS Class pages** to help you.

## Unit 4 – Assignment Background

### **An Introduction to Poetry – Part 4**

*The following is an excerpt from an article published by the California Federation of Chaparral Poets, Inc.*

### **Arranging the Words**

Words follow each other in a sequence determined by the poet. In order to discuss the arrangements that result, certain terms have been applied to various aspects of that arrangement process. Although in some ways these sequences seem arbitrary and mechanical, in another sense they help to determine the nature of the poem. These various ways of organizing words have been identified.



**Point of View:** The author’s point of view concentrates on the vantage point of the speaker, or “teller” of the story or poem. This may be considered the poem’s “voice” — the pervasive presence behind the overall work. This is also sometimes referred to as the *persona*.

- 1<sup>st</sup> Person: the speaker is a character in the story or poem and tells it from his/her perspective (uses “I”).
- 3<sup>rd</sup> Person limited: the speaker is not part of the story, but tells about the other characters through the limited perceptions of one other person at a time.
- 3<sup>rd</sup> Person omniscient: the speaker is not part of the story, but is able to “know” and describe what all characters are thinking.

**Line:** The line is fundamental to the perception of poetry, marking an important visual distinction from prose. Poetry is arranged into a series of units that do not necessarily correspond to sentences, but rather to a series of metrical feet. Generally, but not always, the line is printed as one single line on the page. If it occupies more than one line, its remainder is usually indented to indicate that it is a continuation.

There is a natural tendency when reading poetry to pause at the end of a line, but the careful reader will follow the punctuation to find where natural pauses should occur.

In traditional verse forms, the length of each line is determined by convention, but in modern poetry the poet has more latitude for choice.

**Verse:** One single line of a poem arranged in a metrical pattern. Also, a piece of poetry or a particular form of poetry such as *free verse*, *blank verse*, etc., or the art or work of a poet.

The popular use of the word *verse* for a stanza or associated group of metrical lines is not in accordance with the best usage. A stanza is a *group* of verses.

**Stanza:** A division of a poem created by arranging the lines into a unit, often repeated in the same pattern of meter and rhyme throughout the poem; a unit of poetic lines (a “paragraph” within the poem). The stanzas within a poem are separated by blank lines.

Stanzas in modern poetry, such as *free verse*, often do not have lines that are all of the same length and meter, nor even the same number of lines in each stanza. Stanzas created by such irregular line groupings are often dictated by meaning, as in paragraphs of prose.

**Stanza Forms:** The names given to describe the number of lines in a stanzaic unit, such as: *couplet* (2), *tercet* (3), *quatrain* (4), *quintet* (5), *sestet* (6), *septet* (7), and *octave* (8). Some stanzas follow a set rhyme scheme and meter in addition to the number of lines and are given specific names to describe them, such as, *ballad meter*, *ottava rima*, *rhyme royal*, *terza rima*, and *Spenserian stanza*.

Stanza forms are also a factor in the categorization of whole poems described as following a *fixed form*.

**Rhetorical Question:** A question solely for effect, which does not require an answer. By the implication the answer is obvious, it is a means of achieving an emphasis stronger than a direct statement.

*Example:* Could I but guess the reason for that look?

*Example:* O, Wind, if Winter comes, can Spring be far behind?

**Rhyme Scheme:** The pattern established by the arrangement of rhymes in a stanza or poem, generally described by using letters of the alphabet to denote the recurrence of rhyming lines, such as the *ababbcc* of the *Rhyme Royal* stanza form.

Capital letters in the alphabetic rhyme scheme are used for the repeating lines of a refrain; the letters *x* and *y* indicate unrhymed lines.

In quatrains, the popular rhyme scheme of *abab* is called *alternate rhyme* or *cross rhyme*. The *abba* scheme is called *envelope rhyme*, and another one frequently used is *xaxa*

(This last pattern, when working with students, is generally easier for them to understand when presented as *abcb*, as they associate matched letters with rhymed words).

**Enjambment:** The continuation of the logical sense — and therefore the grammatical construction — beyond the end of a line of poetry. This is sometimes done with the title, which in effect becomes the first line of the poem.

**Form:** The arrangement or method used to convey the content, such as *free verse*, *ballad*, *haiku*, etc. In other words, the “way-it-is-said.” A variably interpreted term, however, it sometimes applies to details within the composition of a text, but is probably used most often in reference to the structural characteristics of a work as it compares to (or differs from) established modes of conventionalized arrangements.

**Open:** poetic form free from regularity and consistency in elements such as rhyme, line length, and metrical form.

**Closed:** poetic form subject to a fixed structure and pattern.

**Blank Verse:** unrhymed iambic pentameter (much of the plays of Shakespeare are written in this form).

**Free Verse:** lines with no prescribed pattern or structure — the poet determines all the variables as seems appropriate for each poem.

**Couplet:** a pair of lines, usually rhymed; this is the shortest stanza.

**Heroic Couplet:** a pair of rhymed lines in iambic pentameter (traditional heroic epic form).

**Quatrain:** a four-line stanza, or a grouping of four lines of verse.

## Units 5 – 9: Literary Analysis

### *Uncle Tom's Cabin*

by Harriett Beecher Stowe

Literature for Units 5 – 9

*Uncle Tom's Cabin*, by Harriett Beecher Stowe, gives a fictional but hard look at what life would have been like for African American slaves in the 1800s. Stowe was an abolitionist who believed that the participation in enslaving another human being was in direct opposition to God's laws. She grew up surrounded by slavery, and as an adult, decided to use her talents as a writer to pen an anti-slavery novel.

Stowe's tale follows two different story lines: the story of Tom, a man more concerned with the freedom of others than his own safety, and the story of George and Eliza Harris, a couple who have been separated and are desperately trying reunite and flee to Canada.

This is not an easy story to read, nor was it an easy one for Stowe to tell. She knew the power of Story, and used her talents to make people aware of the cultural evils facing the nation. She wrote the novel to get people's attention, and to let them have a taste of what they were letting happen in America. She did not shy away from exploring the brutality of slavery, nor did she gloss over the pain that slavery caused.

*Uncle Tom's Cabin* is a story that needs retelling, and that is relevant to our culture today. As long as sin exists in this world, God will raise up warriors to fight the injustice, the social evils, and the pain that sin brings. Harriett Beecher Stowe was a warrior, and her manuscript, a sharp reminder that change will never occur unless people are willing to stand against injustice, and fight against sin.

### Author Spotlight

Harriet Beecher Stowe was born in America in 1811, and grew up in a family that encouraged the sharing of ideas and the preservation of human rights. All of the children in the family were raised to make a difference and influence society for good. Stowe enjoyed writing because she felt that it gave her a social platform on which she could express her views on the injustices facing her society. She was pro-women's education, and extremely anti-slavery. She successfully used her talents to encourage social change in her time period.

- For more information on Harriet Beecher Stowe please visit this link:  
<https://www.harrietbeecherstowecenter.org/>  
<https://www.biography.com/people/harriet-beecher-stowe-9496479>

## Unit 5 – Assignments

- Read the assignment background information.
- Read Chapters I, III, IV, V, VII, IX, X, XI and XII (1, 3, 4, 5, 7, 9, 10, 11 and 12) of *Uncle Tom's Cabin*.
- In your Reading Journal:
  1. Write a summary of events that take place in each chapter you read.
  2. Answer this question: ‘What sort of man is Tom?’
  3. Describe Tom’s reason for not running away.
  4. Answer this question: ‘Why do you believe Harriett Beecher Stowe portrayed him in the way she did?’

## Unit 5 – Assignment Background

The following is the preface to the novel which appears in the first edition of *Uncle Tom's Cabin*.

Harriet Beecher Stowe  
Boston: Jewett & Co., 1852

### First Edition Preface

The scenes of this story, as its title indicates, lie among a race hitherto ignored by the associations of polite and refined society; an exotic race, whose ancestors, born beneath a tropic sun, brought with them, and perpetuated to their descendants, a character so essentially unlike the hard and dominant Anglo-Saxon race, as for many years to have won from it only misunderstanding and contempt.

But another and better day is dawning; every influence of literature, of poetry, and of art, in our times, is becoming more and more in unison with the great master chord of Christianity, “good-will to man.” The poet, the painter, and the artist now seek out and embellish the common and gentler humanities of life, and, under the allurements of fiction, breathe a humanizing and subduing influence, favorable to the development of the great principles of Christian brotherhood.

The hand of benevolence is everywhere stretched out, searching into abuses, righting wrongs, alleviating distresses, and bringing to the knowledge and sympathies of the world the lowly, the oppressed, and the forgotten. In this general movement, unhappy Africa is at last remembered; Africa, who began the race of civilization and human progress in the dim, gray dawn of early time, but who, for centuries, has lain bound and bleeding at the foot of civilized and Christianized humanity, imploring compassion in vain.

But the heart of the dominant race, who have been her conquerors, her hard masters, has at length been turned towards her in mercy; and it has been seen how far nobler it is in nations to protect the feeble than to oppress them. Thanks be to God, the world has at length outlived the slave-trade!

The object of these sketches is to awaken sympathy and feeling for the African race, as they exist among us; to show their wrongs and sorrows, under a system so necessarily cruel and unjust as to defeat and do away the good effects of all that can be attempted for them, by their best friends, under it. In doing this, the author can sincerely disclaim any invidious feeling

towards those individuals who, often without any fault of their own, are involved in the trials and embarrassments of the legal relations of slavery. Experience has shown her that some of the noblest of minds and hearts are often thus involved; and no one knows better than they do, that what may be gathered of the evils of slavery from sketches like these is not the half that could be told of the unspeakable whole.

In the Northern States, these representations may, perhaps, be thought caricatures; in the Southern States are witnesses who know their fidelity. What personal knowledge the author has had, of the truth of incidents such as are here related, will appear in its time. It is a comfort to hope, as so many of the world's sorrows and wrongs have, from age to age, been lived down, so a time shall come when sketches similar to these shall be valuable only as memorials of what has long ceased to be. When an enlightened and Christianized community shall have, on the shores of Africa, laws, language, and literature, drawn from among us, may then the scenes from the house of bondage be to them like the remembrance of Egypt to the Israelite,—a motive of thankfulness to Him who hath redeemed them! For, while politicians contend, and men are swerved this way and that by conflicting tides of interest and passion, the great cause of human liberty is in the hands of One, of whom it is said:

*“He shall not fail nor be discouraged  
Till he have set judgment in the earth.”*

*“He shall deliver the needy when he crieth,  
The poor, and him that hath no helper.”*

*“He shall redeem their soul from deceit and violence,  
And precious shall their blood be in his sight.”*

## Unit 6 – Assignments

- Read Unit 6 – Assignment Background.
- Read Chapters XIII, XV, XVI, XVII, XVIII, XX, XXIV, XXV, and XXVI, (13, 15, 16, 17, 18, 20, 24, 25, and 26) of *Uncle Tom’s Cabin*.
- In your Reading Journal:
  1. Summarize the events that have taken place in this week’s reading.
  2. Answer: What characters are you rooting for? What good qualities have you seen in the characters?
  3. Answer: How does Stowe’s writing portray her worldview?

## Unit 6 – Assignment Background

When analyzing a piece of literature, it is imperative that one studies the piece from many angles. Simply giving an overview of a plot, or a brief description of a character will not suffice. The structure of a literary analysis essay allows a closer look at the elements of literature: plot, character, setting, worldview, writing style, and theme. Unlike a book report, which gives a broad view of many of these elements, a literary analysis gives a close look at one or two.

A book report “tells” how the author combined these elements. A literary analysis “shows” how these elements are used to create a certain tone within the work of literature.

The analysis should maintain the structure of an essay. It should appear like this:

**Paragraph One:** Introduction. This paragraph should introduce the story, provide background information, and give any other information that will “hook” the reader, and will help them to understand your analysis.

The last sentence of the introduction should be your **thesis statement**. A thesis statement brings the essay into focus and tells the reader what you will be analyzing.

An example of an introductory paragraph:

“When you hear the name “Frankenstein,” what comes to mind? Many people today would say something like “you mean that large green monster who is brought out in the month of October?” Sadly, that is what has become of the classic novel which author Mary Shelley wrote in the early nineteenth century. The name of Frankenstein is not even the name of the monster, but rather of his creator. The actual novel is nothing like the cartoonish version of the story that is portrayed today, but is a moving look at how pride will destroy everything in its path. The novel falls into the genre of tragic literature because it shows the downfall of the protagonist, the missed opportunity for redemption, and the heartache that only death will heal.”

The **body paragraphs** should expound on the thesis. There are normally three to five body paragraphs in the essay, and each body paragraph should contain support from the text to support the thesis. Also, each body paragraph should begin with a topic sentence, which will tell the reader what each paragraph will cover.

The last paragraph in the essay is the **conclusion**, which brings everything together and brings the topic around to the thesis again. It is not the time to insert new material, but to solidify the ideas you’ve written to your reader.

## Unit 7 – Assignments

- Read Unit 7 – Assignment Background.
- Read Chapters XXVIII, XXIX, XXX, XXXII, XXXIII, XXXVII, XXXVIII, and XL, (28, 29, 30, 32, 33, 37, 38, and 40) of *Uncle Tom’s Cabin*.
- Choose a topic for your literary analysis. This can be a character study, an analysis of Stowe’s writing style, an analysis of how strong her message was in the story, etc.
- Explore the following website:
  - Creating Outlines:  
<http://writing2.richmond.edu/writing/wweb/outline.html>
- Create an outline for your literary analysis.

## Unit 7 – Assignment Background

Now that you’ve studied the structure of a literary analysis, it is time to begin the writing process.

The first thing that you will need to do is to come up with a “working thesis” for your essay. A working thesis means your main idea for the paper. You write a thesis in order to create your outline. This thesis may change once you write your rough draft. That is normal. You can always go back and tweak if necessary.

The second step is to create an outline for your analysis essay. An outline is the blueprint of your essay, and the structure which holds everything together. Outlining an essay before you begin writing makes the drafting process easier when the time comes.

The outline is a layout of your essay, and a basic one looks like this:

- I. Introduction – the last sentence being a three point thesis.
- II. Body Paragraph # 1 – discussing the first point in your thesis.
- III. Body Paragraph # 2 – discussing the second point in your thesis.
- IV. Body Paragraph # 3 – discussing the third point in your thesis.
- V. Conclusion.

Now, as you write your essay, you may find that you need to expand the outline to fit your needs, and that is perfectly fine. Your outline should also contain reference to any quote or example you want to use as support for your thesis. A more detailed outline example is available for you on the **HCS Class pages**.

## Unit 8 – Assignments

- Read Unit 8 – Assignment Background.
- Read Chapters XLI, XLII, XLIII, XLIV, and XLV (41, 42, 43, 44, and 45) of *Uncle Tom's Cabin*.
- Compose a rough draft of your literary analysis.

## Unit 8 – Assignment Background

It is now time to take the outline you've written and turn that into a rough draft of your essay. If you've created a thorough outline, this process should be a smooth transition. Take the points in your outline and add your background information to the introduction. Next, expand each "main heading" into a paragraph or more.

You may find, as you write, that you need more space than one paragraph to expand on a certain point. That is okay, adjust your outline as you go if need be. This step is easier to accomplish if you already have an outline to work with in the first place. As you write your analysis, use your working thesis as a base, and tweak it if you need to in order to strengthen your paper.

## Unit 9 – Assignments

- Using your outline and rough draft, complete a final copy of your literary analysis. Be sure to check your essay against the rubric found on the **HCS Class pages**.



Eliza comes to tell Uncle Tom that he is sold and that she is running away to save her child.



Units 10 – 14: *Play Writing*

*A Doll's House*

by Henrik Ibsen

Literature for Units 10 – 14

Over the next five units, the focus will be on Henrik Ibsen's *A Doll's House*, a play which had a great impact on the late nineteenth and early twentieth centuries. This curriculum will cover this one play by Ibsen, but in order to enhance or deepen a study of modern plays, Anton Chekhov's *The Three Sisters* can also be read in conjunction with it. Here is a link to Chekhov's play: <http://www.gutenberg.org/ebooks/7986>. At the end of Unit 14, you will have written your own play based on a theme chosen from *A Doll's House*, but if you choose to read *The Three Sisters* along with Ibsen's work, an alternative assignment would be to write a compare/contrast essay discussing how each author tried to enact change in their societies.

**Author Spotlight**

Henrik Ibsen was born in Norway in 1828. He did not have a glamorous life and had to work hard for his success. He wrote many plays that were criticized for their "radical" themes. He is often called the "father of realism." The realistic movement in theater consisted of focusing on regular people with regular problems. Whereas most of the previous theatrical movements focused on royalty or aristocracy, the realistic movement brought theater into the homes of the masses. Ibsen was a huge part of the movement spreading across Europe.

- For more information on Henrik Ibsen, please visit:  
[http://www.imdb.com/name/nm0406585/bio?ref=nm\\_ov\\_bio\\_sm](http://www.imdb.com/name/nm0406585/bio?ref=nm_ov_bio_sm)  
<https://www.biography.com/people/henrik-ibsen-37014>

**Unit 10 – Assignments**

- Unit 10 Assignment Background.
- Read Ibsen's *A Doll's House*, Act I.
- In your Reading Journal answer these questions:
  1. What names does Torvold use for Nora? How does this describe their relationship? Do you believe this is a good way to live?
  2. What does Nora's careless spending reveal about her character?

3. What struggle can you see in Nora’s character? (Think about how she hides her macaroons but feels no shame in eating them).
  4. What else is Nora hiding from her husband?
  5. At the end of the act, Torvold says that lies in a family “corrupt the children.” Do you agree? Is Nora justified because her ‘lie’ came from wanting her help her husband?
  6. How does the last scene of the act reflect the first scene?
- After you’ve read Act I, list ways in which a play is different from the poetry and prose read earlier this semester.

## Unit 10 – Assignment Background

Similar to Harriett Beecher Stowe, Henrik Ibsen wrote in response to his society. He detested how dependent people had become on cosmetic respectability. A large chunk of European society at that time suggested that as long as a family looked good from the outside that was all that mattered. Ibsen, through the medium of the theater, wrote many controversial plays in which secrets were unearthed (*Ghosts*), one man held to his convictions even when an entire town was against him (*Enemy of the People*), and two people are forced to stop playing at marriage and start living it (*A Doll’s House*).

Each of Ibsen’s plays was met with both excitement and criticism. *A Doll’s House*, which you will be reading for Units 10 & 11, is no exception. In order to understand why it was controversial, you need to have a view of society in that time period.

The place was Germany. The time was late nineteenth century. The society was a patriarchal (male-driven) one. Women, for the most part, did not work to earn a living, but relied on their husbands for financial stability. The home was the woman’s domain. It was her responsibility to create an atmosphere of peace and tranquility for her family.

The opening of *A Doll’s House* portrays this society perfectly. Nora comes home from shopping and gives a large tip to the porter who helps her carry in a Christmas tree. Her children are with their nanny, and her husband is at work. She has a few moments to herself in which she admires her purchases and sneaks a bite of her favorite treat, macaroons.

Nora and Torvold both put themselves into molds with one another. Their relationship, while sweet on the surface, is shallow. By the end of the play, they are both confronted with their own struggles and have to come to terms with the superficial quality of their marriage.

What made Ibsen’s play so controversial was that Nora decides to take matters into her own hands at the end of the play. She decides it is time for her to gain perspective and independence, and the way in which she accomplishes this provided an uproar among audiences.

In fact, because copyright laws were not the same in Germany as in other parts of Europe, when Ibsen’s play premiered in other countries, it came with a re-written ending. At first, Ibsen was horrified that they’d tampered with his play, but then he decided to write an alternate ending to the story. If the story had to have a ‘happier’ ending, then he wanted to be the one to provide it.

As you read through the play, imagine being in the society in which this was written. What would your reaction have been to the ending?

## Unit 11 – Assignments

- Read Unit 11 – Assignment Background.
- Read *A Doll's House*, Acts II - III.
- In your Reading Journal, answer the following questions:
  1. In the opening of Act II, Nora is feeling restless and like her life is in disarray. What about the setting of this scene is a visual clue to those emotions?
  2. What purpose does the character of Dr. Rank serve in the story?
  3. Why does Nora tell Dr. Rank that she usually avoids the company of the ones she loves?
  4. Why does Torvold want to fire Krogstad?
  5. Why doesn't Nora listen when Torvold is trying to help her with the tarantella?
  6. Why would Mrs. Linde encourage Krogstad to let Torvold find the letter explaining Nora's deception?
  7. Torvold says Nora "played with him like a puppet." Considering their relationship to this point, do you believe Torvold is justified in that accusation?
  8. What do you think of Nora's decision at the end of the play? Do you believe she was right? What other decisions could she have made in her situation?
  9. What is the last sound the audience hears in the play? What emotional impact could this have on an audience?
  10. What do you think Ibsen was trying to say with his ending?
- Make a list of possible themes or main ideas Ibsen's work portrays.

## Unit 11 – Assignment Background

Over the next four units, you will choose a theme from *A Doll's House* and use that to create your own short play. As was discussed earlier, a play is different from poetry or a novel in the way it is constructed, and how it is received. Reading poetry or prose is a private thing for the most part, but theatre is a public medium of art, and therefore must be treated differently.

For more information about the format of a play, please see the "Writing a Play" document on the [HCS Class pages](#).

There are three main elements each play needs to have. These will be discussed in brief here and elaborated on in later units.

- **Character** – a protagonist and antagonist. Development of these two characters is key for a play to succeed.
- **Conflict** – Something (or someone) needs to be in the way of the protagonist getting what he or she wants. How the characters react or handle the conflict will lead to the resolution of the story.
- **Change** – In order to show the progression of character and conflict, there needs to be a change at the end of the story. This is the resolution of the conflict, and normally shows the protagonist overcoming an obstacle, or gaining new personal insight.

The aim of a stage play is to tell a story through action and dialogue. It is not up to the writer to fill in the thoughts of the characters, nor is it up to the writer to pen paragraph upon paragraph of elaborate setting or character description. The author of a stage play provides the structure of the story, then gets out of the way to let the director and actors bring the story to life.

Because of the nature of the stage play, an author must bring as much life to the story as possible with the dialogue spoken and the action taken.

Think about the first scene of *A Doll's House*. Nora is fussing about like a bird trying to get everything ready. She hides her macaroons, and is obviously being careless with her money. Already we get hints of Nora's character, and she hasn't spoken a word. This is story-telling through action.

In the last scene, when Torvold confronts Nora and accuses her of "playing him like a puppet," the dialogue sends a clear message to the audience. Torvold spent most of the play speaking to Nora as if she were a child. He expected her to obey societal norms. His accusation brings to light his character flaws and gives the audience a solid reminder that both of these characters need to mature.

## Unit 12 – Assignments

- Read Unit 12 – Assignment Background.
- Choose a theme from *A Doll's House* and write a rough draft of your play. You need to tell a complete story, but try to keep the story centered on one day. This will help keep your play focused. Your finished product should be between 7-10 typed pages. Use the "Writing a Play" packet to help you as you compose your rough draft.

## Unit 12 – Assignment Background

### Character:

For Unit 12 the focus will be on the nature of Character in a stage play. Characters drive the ideas and worldview of stage plays. Authors have a chance, with the character they create, to speak out against a social evil, or to shed light on an issue facing the world today. Characters can be humorous, tragic, and anywhere in between. Compelling characters draw the audience into the world of the play.

A character is only as good as their action and dialogue in a play. Unlike a novel, the audience does not get to spend two hundred plus pages with your character. A playwright needs to establish character motives quickly, and accomplish growth or change in around two hours of stage time.

Remember, in a play, dialogue = subtext.

Subtext is what is meant but not said. For example, if a character has a hard time expressing emotion, and are confronted by a confession of love, they won't come out and say "Um, I have a problem admitting that I'm emotionally connected to people." The exchange could go like this:

- Character A: I love you.
- Character B: I think I left the water running in my apartment.
- Character A: Didn't you hear me?
- Character B: . . . And the electric bill is on my desk . . .

While you write your rough draft during Unit 12, focus on bringing your characters to life through their action and their dialogue, and remember to use subtext whenever possible.

## Unit 13 – Assignments

- Read Unit 13 – Assignment Background.
- Compose a second draft of your play focusing on the conflict and the change of the story.

## Unit 13 – Assignment Background

Now that you've spent time developing your characters, it is time to focus on the conflict and change (resolution) within the story.

### **Conflict:**

Each play needs conflict. If there is no conflict, the story is boring because the characters are not challenged, and they cannot grow.

Audiences get to see the true nature of a character when they see how he or she handles conflict. The higher the stakes of the conflict, the more the true nature of the character will be revealed.

Think up a central conflict to your play. How will this conflict reveal the nature of your main character(s)?

### **Change:**

At the end of a stage play, something needs to have upset the status quo, made a character re-think their decisions. This “something” is called change, and often the change or resolution follows directly from the conflict. How the conflict is resolved will determine what sort of change happens in the story. For example, if the conflict in a play is that a secret is being kept, then the change will be that the secret is revealed and what happens after that will determine the ending of the play.

While you compose a second draft of your play, make sure that the conflict has brought about a change by the end of the story.

## Unit 14 – Assignments

- Using the information on playwriting you've learned over the previous four units, compose a final draft of your play. Make sure you follow the format, and that your work is error free.
- To enhance the experience, grab some friends or classmates and perform your play in front of your parents or teachers. Plays are meant to have an audience!

## Units 15 – 18: Annotation and Literary Analysis

### *Animal Farm*

by George Orwell

Literature for Units 15 – 18

George Orwell's classic, *Animal Farm*, is a book which can be appreciated by many people in different walks of life. When first published, the novel could be found in the children's literature section, much to the chagrin of the author. Orwell did not want his book to be considered a "children's" story, even though the structure of the novel fits into the structure of fable, allegory, and satire. Orwell's story mirrored the rise and fall of the 1917 Russian Revolution, but *Animal Farm* is a story packed with lessons that span generations.

The story revolves around a group of farm animals who possess the ability to speak and reason. They have grown discontent with the rule of the humans and stage a revolution in order to gain their freedom. Their success comes at a price when one of the pigs, Napoleon, decides that he should be the supreme ruler of the farm. Napoleon's rule, while progressive, goes against the original intent of the revolution and the animals question whether they are really better off than they were before.

Throughout the next four units, you will learn how Orwell's novel fits into the genres of fable, allegory, and satire. They will also track the actions of an animal group from the story. The novel project will be an analysis of the story written in essay form.

- For more information about the 1917 Russian Revolution, please read the article found in the history section on the **HCS Class pages**, and visit this link:  
<http://www.local-life.com/st-petersburg/articles/1917-russian-revolution>

### Author Spotlight

George Orwell was born in Bengal, India, in 1903. His birth name was Eric Arthur Blair. Because he wanted to protect the reputation of his family, he adopted the pen name "George Orwell" after writing a particularly scathing piece about the working conditions in London. Orwell supported himself through writing for the majority of his adult life. He was never as loyal to England as he was to India and was seen as a radical thinker. His most famous novels, *Animal Farm* and *1984* showed Orwell's distrust of strict government structure in the world, and his growing unease with the world around him. Orwell contracted tuberculosis and passed away in 1950.

- For more information on George Orwell, please visit:  
[http://www.bbc.co.uk/history/historic\\_figures/orwell\\_george.shtml](http://www.bbc.co.uk/history/historic_figures/orwell_george.shtml)  
<https://www.biography.com/people/george-orwell-9429833>

## Unit 15 – Assignments

- Read Unit 15 – Assignment Background.
- Read Chapters 1-4 of *Animal Farm*.
- Write an author profile for George Orwell.
- Choose an animal group to track throughout the story and annotate as you read. Remember to “annotate” a piece of literature means to take a deeper look at a text. Some forms of annotation include: circling new words and defining them in the margin of the text, putting boxes around characters names and writing down some description of the character, and highlighting interesting passages and writing down your thoughts about that particular passage.
- Annotating is a great way to be an “active” reader, one who participates in the reading and who applies their own knowledge to the text. Throughout these units, you will be guided through the process of annotation as it relates to George Orwell’s work.
  - Draw a box around the names of characters that fit into your animal group, and write strong descriptions of this animal group in the margins of your book.
- In your reading journal, answer these questions in complete sentences:
  1. Where does the group fit socially on the farm?
  2. Does the group seem to have any political ambition?
  3. Does the group support the animal revolution? How?
- After reading the assignment background, highlight any passages in the first four chapters that you feel fit the genres of: fable, allegory, and satire. Make sure you note in the margin of your book, which genre you feel the passage fits.

## Unit 15 – Assignment Background

George Orwell’s novel can be classified as fitting three genres at once: fable, allegory, and satire. In order to understand the depth of Orwell’s work, we need to define and learn more about these three genres.

### **Fable:**

A fable is defined as a “short story, typically written with animals as characters, conveying a moral.” Fables are normally written to present a moral or to showcase the humorous side of society by characterizing certain types of people as animals. In a strict fable the moral lesson, not the plot or characters, is the focus of the story. Aesop’s fables is the most widely known collection of these stories and contains such tales as “The Tortoise and the Hare,” “The Ant and the Grasshopper,” and “The Fox and the Crow.” The animals in the story were given human characteristics in order to highlight the message the author was trying to convey. Sometimes, a message or moral will be accepted into society when it is presented in a way that does not confront the reader but quietly challenges the reader to think about what has happened within the confines of the fable.

George Orwell used the structure of “fable” to amplify the message of his story. The main characters are animals who share some human characteristics such as speech and logical thinking. A main struggle throughout the novel revolves around the idea of “humanity” and what makes a group human. Orwell purposefully created this fable-like structure to encourage people to think deeply about the events of his story.

### **Allegory:**

An allegory is defined as “a story, poem, or picture that can be interpreted to reveal a hidden meaning, typically a moral or political one.” Allegories are also used to convey a spiritual meaning. One of the most famous allegories is *Pilgrim’s Progress* written by John Bunyan. In this allegory, the character of “Christian” must leave behind his town and travel to the “Celestial City.” The story is an allegory, or representation of a believer’s journey from darkness to salvation to eternal life.

In an allegory, character, setting, and events can all have a double meaning. In *Pilgrim’s Progress*, Bunyan uses character names to showcase their personalities, with characters such as “Hopeful,” “Pliable,” and “Christian.” Bunyan also uses plot to strengthen his allegory. Events in the story reflect Biblical accounts, and the entire plot is a mirror image to the Christian walk.

Orwell uses similar techniques in *Animal Farm*. The plot of his story reflects that of the 1917 Russian Revolution with his animal characters acting in ways that their human counterparts did in Russia. The story is also multi-faceted, and mirrors what happens in any society on the brink of war or political upheaval.

### **Satire:**

According to [OxfordDictionaries.com](https://www.oxforddictionaries.com), satire is “the use of humor, irony, exaggeration, or ridicule to expose and criticize people’s...vices, particularly in the context of contemporary politics and other topical issues.” Satire can be used in many forms to highlight an issue in society. Many artists believe in the idea of “sweet instruction.” Sweet instruction means that an artist’s views are expressed but in a humorous or lighthearted way. Satire is a form of sweet instruction.

Jane Austen, author of *Pride and Prejudice*, *Sense and Sensibility*, and *Emma* used satire quite often to point out societal stereotypes she faced in her culture. Her characters were exaggerated in order to point out the problem areas of her society. Satire is a powerful tool, which, when used properly, can engage an audience through humor and make them think deeply about the issues raised.

Orwell uses satire through his exaggeration of political stereotypes in *Animal Farm*. Each group of animals is used to represent a political party, social group, or individual. The actions and decisions made by the animal characters is meant to serve as a satirical look at how a society can be swayed through empty promises and harsh enforcement of false leadership.

## **Unit 16 – Assignments**

- Read Chapters 5-7 of *Animal Farm*.

**Activity While Reading:** focus on the language of the story.

- At times in the story, George Orwell shows that what characters say should not be taken at face value, but other times he only hints that language is being manipulated. While you read, highlight passages that show how language is being twisted to suit the ideals of the animal groups. Write in the margins of your book what is actually being said or hinted at in the passage.
- Underline sentences or phrases that involve the animal group you are tracking. Does your animal group use language to persuade or manipulate the other animals?
- Circle passages that showcase the genres of: fable, allegory, and satire. Make sure you note in the margin of your book which genre you feel the passage best fits.



## Unit 17 – Assignments

- Read Chapters 8-10 of *Animal Farm*.
- Underline any passages that deal with your animal group.
- Circle passages that showcase the genres of: fable, allegory, and satire. Make sure you note in the margin of your book the specific genre that you feel the passage best fits.
- This week, your focus will be on the changes Napoleon makes as part of his new regime. In the book, highlight any passages that speak about the changes in the social classes of the animals. Are some animals seen as more perfect than others? Create a chart that shows the difference between the privileges of the pigs versus the privileges of the other animals.
- Answer these questions in your reading journal:
  1. What did you think about the end of the story?
  2. What do you think will happen to the farm now?
  3. How could Napoleon's plans have been changed?
  4. Why was it so easy for Napoleon to enforce his will?
- **Essay Assignment:**
  - Using the information gathered in these last three units, compose a five paragraph literary analysis of this book. You may choose one of these topics:
    1. George Orwell wrote his novel to reflect the events that happened in Russia during 1917. In his novel, Orwell chose specific animals to represent specific people, and sometimes entire groups of animals to represent a people group. Using the animal group you have tracked throughout the story, write an essay that details:
      - a. who that animal group was supposed to represent
      - b. how the actions of that animal group influenced others
      - c. how the ending affected the animal group
    2. Write a literary analysis exploring how *Animal Farm* fits one of these genres:
      - a. fable
      - b. allegory
      - c. satire

## Unit 18 – Assignments

- Be sure you have completed your reading of *Animal Farm*.
- Using the rubric found on the **HCS Class pages**, complete a final draft of your essay.

**Units 19 – 24: The Research Paper**  
*Works of Poetry from World War I*  
*and Speeches from World War II*

Literature for Units 19 – 24

In units 19-24 you will be introduced to works of poetry from World War I and speeches from World War II that shaped the literary field during this time period. At the end of these units, you will have learned how to research a topic, write an essay outline, and compose a research essay based on a topic chosen from the two world wars.

- Optional *Additional* Assignment: After studying the poetry and speeches, you may choose one poem or speech to memorize and present as part of your grade for these next six units.

**Unit 19 - Author Spotlight: John McCrae**

Lieutenant Colonel John McCrae MD was born in 1872 in Canada. He had a head for education and eventually went to medical school, where he paid for his tuition by tutoring other students. Among those he tutored were women that became some of the first female doctors in Ontario. At the start of WWI, the United Kingdom declared war on Germany, and McCrae went to fight in support of the United Kingdom. He was a field surgeon, and his poem “In Flanders Field” became one of the most famous poems of WWI. He died of pneumonia before the end of WWI, but his poem continues to be one of the most influential of the time period.

- For more information on John McCrae please visit:  
<https://www.poets.org/poetsorg/poet/john-mccrae>  
[http://www.biographi.ca/en/bio/mccrae\\_john\\_14E.html](http://www.biographi.ca/en/bio/mccrae_john_14E.html)

**Unit 19 – Assignments**

- Read “In Flanders Field” by John McCrae.
- Write an Author Profile for John McCrae.
- Read Unit 19 – Assignment Background.
- Below is a list of possible research topics. This is by no means an exhaustive list. You should conduct your own preliminary research on any topics that spark your interest, and narrow your choice of topics down to three. You will choose one topic out of these three *after* you’ve done some pre-researching.

**Possible Topics:** (If you are using this curriculum as part of a class, each student should select a different topic so that you can have a wide variety of subjects to discuss.)

- Bolshevik
- Anne Frank
- Hugo Haase
- John McCrae
- Wilfred Owen
- Kaiser Wilhelm II
- Karl Liebknecht
- Rosa Luxemburg
- Spartacus Group
- Weimar Republic
- Winston Churchill
- Archduke Franz Ferdinand of Austria
- Social Democratic Party
- Weapons of World War II
- The Bombing of Pearl Harbor
- The role of submarines in WWII

## Unit 19 – Assignment Background

### How to Choose a Research Topic

Sometimes choosing a topic to research can be daunting. There is so much information to choose from, and so many wonderful stories to explore. It is easy to fall into two camps: too broad or too narrow.

- **When a topic is too broad:**

This is the camp where people who cannot decide what to research go to reside. Too many subjects are interesting, so they decide to pick something like “Battles of WWII,” or just simply “World War II.”

Both of these topics are too broad for our purposes because to adequately cover one of those topics would take the length of several books. If a student tries to cover that in a research paper, the paper would be vague and without purpose. The subject is too big to cover in that amount of space, and the paper would not be cohesive because of the amount of information it would need to cover.

If you were interested in the battles of WWII, then choosing a particular battle, or choosing a related topic such as “living conditions of soldiers on the battlefields in WWII” would narrow the topic down into a manageable size.

- **When a topic is too narrow:**

This is when not enough is known about a topic to construct a research paper. Mostly this occurs when a student tries to research a smaller battle, or a lesser known individual or political movement. The research paper will need several types of sources, and if there is only one book or maybe one website that talks about the topic, then it is too narrow.

The purpose of this unit is to give you time to do some preliminary research on several topics to see if the topics are a good fit for the research paper. Once you’ve found three possible topics, go to the library, research online, and look through periodicals to see if your topic is too broad, too narrow, or a good match for the project.

## Unit 20 - Author Spotlight: Wilfred Owen

Wilfred Owen was born in England in 1893. He grew up in England and became interested in poetry when he was 17 years old. He did not attend University, but instead assisted a reverend for a time, then went to teach English in France. He joined the war effort in 1915 but was wounded two years later. He spent some time in recovery where he met several other poets of the time period. Owen constructed most of his poetry within a one year period during the war, and unlike others who chose to Romanticize the battle, Owen tried to show a realistic picture of the war. His poems focus more on the pain of war than anything else. After recovering, Owen rejoined the fight, and he was killed in battle on November 4, 1918.

- For more information on Wilfred Owen please visit:  
<http://www.poets.org/poetsorg/poet/wilfred-owen>  
<https://www.poetryfoundation.org/poets/wilfred-owen>

## Unit 20 – Assignments

- Read Wilfred Owen’s “Dulce et Decorum est” found at:  
<http://www.poetryfoundation.org/poem/175898>
- Read Wilfred Owen’s “Anthem for Doomed Youth” found at:  
<http://www.poetryfoundation.org/poem/176831>
- Read Unit 20 – Assignment Background.
- Choose a topic for your research paper.
- Find a minimum of 6 sources, with a source card for each one, from at least 3 different types of sources (book, websites, magazine, etc.) and create a minimum of 25 different note cards.

## Unit 20 – Assignment Background

In order to research the topic, you should use a combination of print and internet sources to find out as much as you can about the topic you’ve chosen. You may need to go to the library a second time, so give yourself time to do this. As you research, you should write source cards and note cards to keep you organized. Source cards contain the information about the source that you are using (book, periodical, newspaper article, website, interview, etc.). This will include the title of the source, the author, the page number, etc. Note cards contain the information that you gather from the source.

Visit these sites for examples of source cards and note cards:

[http://www.crlsresearchguide.org/04\\_Making\\_Source\\_Cards.asp](http://www.crlsresearchguide.org/04_Making_Source_Cards.asp)  
[http://www.crlsresearchguide.org/12\\_Making\\_Note\\_Cards.asp](http://www.crlsresearchguide.org/12_Making_Note_Cards.asp)

As you look through sources and find information you would like to use in your paper, you should paraphrase (re-write) the information in your own words. Paraphrase information about only one topic on each note card. For instance, if you are researching a person, you would

write information on their place of birth on one card, and another card which details their school experience. One good way to do this is to only write notes, rather than full sentences, while you're researching; then when you return to your notes during the writing phase of this project, you will have forgotten exactly the way it was written and the words that you write will truly be your own. If you copy sentences or paragraphs from a source and do not give credit to that source, that is called plagiarism. While you are in high school and once you reach college, most teachers and professors will fail your work if it contains any plagiarism. Here's a link to a good discussion of plagiarism: <http://www.plagiarism.org/article/what-is-plagiarism>

Now, you will find that sources contain well written information that you may want to use in your paper. This is where "quoting" comes into play. Quotes from reputable sources make your writing sound more credible and professional, so be looking for solid quotes as you do your research and note taking. Your final paper should contain at least 5, but no more than 7, quotes from sources. You should use quotation marks around any quote that you use word for word from your source. If there are not quotation marks around the information on your note card, it will be assumed that this information is paraphrased. Make sure that each quote is on its own note card.

One more note on sources: there is a lot of debate in the education world about whether or not [Wikipedia.org](http://www.wikipedia.org) should be accepted as a source. For the purpose of this research paper, Wikipedia.org will NOT count as a source. Here's a hint, though, if you find an article that you'd like to use on Wikipedia, scroll to the bottom of the page and find the links to the "References" used within the article; these will frequently make for more solid sources.

## Unit 21 – Author Spotlight: Sir Winston Churchill

Sir Winston Churchill was born in England in 1874. He grew up in a life of privilege, with his father being a Lord, and his mother being an American aristocrat. He was very bright but did not perform well in school, and instead of going to university, he went to a military academy. Winston Churchill dedicated his life to the advancement of his people. He eventually rose through the ranks to become the Prime Minister of Britain and led the country through WWII. In later years he became Prime Minister for another term and was knighted by Queen Elizabeth in 1953. He retired from politics in 1954 and passed away one year later, but his memory and legacy are still strong today.

- For more information on Winston Churchill please visit:  
<http://www.history.com/topics/british-history/winston-churchill>

## Unit 21 – Assignments

- Read these WWII speeches by Winston Churchill:
  - <https://winstonchurchill.org/resources/speeches/1941-1945-war-leader/never-give-in/>
  - <https://winstonchurchill.org/resources/speeches/1941-1945-war-leader/christmas-message-1941/>
- Read Unit 21 - Assignment Background.
- Create an outline for your research paper.

## Unit 21 – Assignment Background

Now that you have completed your note cards, you will organize them in order to create an outline. An outline is an organizational tool used by writers to help them keep track of their material, and it will help you stay focused when you begin writing your research paper. An outline is constructed of main ideas and subtopics, and uses Roman numerals, letters and numbers to help create order. For your outline, you will use phrases, not complete sentences for each main idea, subtopic, and supporting detail.

In order to create an outline, start by arranging your note cards into groups (information that goes together or builds off one another) to help you decide the most important information that will go into your paper. For example, if you are researching the life of a person, your first topic could be their childhood, your second main topic could be their involvement in the war, and your third topic could be their life after the war, or the legacy they left behind. Arrange your notecards into those different “categories” and then build from there.

You may find that there are some note cards that don’t fit into any category of your paper, and it’s okay to eliminate some of them.

You should include as many main topics as you need to cover to thoroughly analyze your topic. Below you will find an example of an outline:

### TITLE OF YOUR PIECE

#### I. Introduction - First Main Topic

##### A. Subtopic

1. Supporting detail for Subtopic A
2. Supporting detail for Subtopic A

##### B. Subtopic

1. Supporting detail for Subtopic B
2. Supporting detail for Subtopic B

##### C. Subtopic

1. Supporting detail for Subtopic C
2. Supporting detail for Subtopic C

#### II. Second Main Topic

##### A. Subtopic

1. Supporting detail for Subtopic A
2. Supporting detail for Subtopic A

##### B. Subtopic

1. Supporting detail for Subtopic B
2. Supporting detail for Subtopic B

##### C. Subtopic

1. Supporting detail for Subtopic C
2. Supporting detail for Subtopic C

#### III. Third Main Topic

##### A. Subtopic

1. Supporting detail for Subtopic A
2. Supporting detail for Subtopic A

## B. Subtopic

1. Supporting detail for Subtopic B
2. Supporting detail for Subtopic B

## C. Subtopic

1. Supporting detail for Subtopic C
2. Supporting detail for Subtopic C

## Unit 22 – Assignments

- Read Unit 22 - Assignment Background.
- Create a rough draft of your essay to turn in. For classroom use: this rough draft will be reviewed by at least two peers and will be returned to you for use in constructing a final draft.
  - It is strongly recommended that the rough draft be reviewed by at least two different individuals and checked against the essay rubric found on the **HCS Class pages** before proceeding to the first and final drafts of the paper.

## Unit 22 – Assignment Background

The rough draft of the paper should be handwritten, even though the final draft will be typed. Each one of your subtopics should become at least one paragraph, and you should have a minimum of twelve paragraphs when you are finished. Your final paper will be 5-7 pages in length, so plan accordingly.

- Make sure your note cards are organized in the order that the information appears in your paper.
- Work through the writing of your rough draft by following your outline and referring to the information in your organized note cards. You will not be able to just copy the note cards in order; you will need to fit your information together so that the information is presented in a natural way. Remember to use at least five quotes.
- When using quotes, be sure to cite your sources through the use of parenthetical (or in-text) citations. This means to include information after a quote so that the reader knows where you've gotten your information. For example, here is a quote taken from *My Brother's Shadow* by *Monika Schroeder*. If you were to use the quote, you should cite it in the paper:

*“A woman walks by with a small child on each hand. All three of them look gaunt, their eyes underlined by purplish rings, their cheeks hollow” (Schroeder 2).*
- Paraphrases should also be cited. When you rewrite information from a specific source in your own words, you still need to credit that source. Paraphrasing is not just a rearrangement of an author's words, but a restating of the information in your own words. You want to be sure to give that source credit for the information.

More information on parenthetical citations can be found on the **HCS Class pages** under the **Resources** section.

## Unit 23 – Assignments

- Create a first draft of your research paper. A first draft should be an improvement on your rough draft. It is not the final draft of the paper. For classroom use, this first draft will be reviewed by the teacher. You will have an opportunity to write a final draft before receiving a final grade for the research paper.
- Review your first draft, and correct any errors. Make sure all of your sources are cited in text. Also, look for places where you can add more descriptive language, or add some more detail to a point.
- At the end of your first draft, create a bibliography or “works cited” page. This bibliography is a list of all the sources you used to create your paper. Each type of source (book, magazine, and website) has a different format in which it should be listed. Visit the **HCS Class pages** and look under **Resources** for information about how to properly list each type of source.

*Make sure your rubric, outline, rough draft, and first draft are stapled together.*

## Unit 24 – Assignments

- Using the edited first draft as a guide, correct any errors in the essay or the bibliography and construct the final draft of your research paper.
- When you turn in your final draft, make sure you include a cover page and page numbers.
  - A sample cover page can be found on the **HCS Class pages**.
- Remember to turn in a blank rubric, your outline, and first draft along with your final research paper.



## Units 25 – 28: The Personal Essay

### *Out of the Silent Planet*

by C.S. Lewis

Literature for Units 25 – 28

Units 25-28 will focus on *Out of the Silent Planet* by C.S. Lewis. The story revolves around Dr. Ransom, who, while on holiday in England, runs into an old school chum of his and ends up being kidnapped and taken via spaceship to the planet Malacandra. Here Ransom must choose between a life he's always known and a new interpretation of his home planet. This is the first of the C.S. Lewis Space Trilogy, and marks Lewis' venture from fantasy into science fiction.

*Out of the Silent Planet*, like Lewis's *Chronicles of Narnia* series, presents readers with an allegory. The origin of mankind, the nature of sin, and the promise of redemption are shown through the exploration of far off planets, majestic alien species, and one man's journey to an open heart.

Lewis, famous for his allegorical children's stories, wrote this science fiction trilogy as a reaction to the limited amount of decent fiction on the shelves. He wanted to create an alternative that captured the attention of readers but also caused them to question their society and look towards God for the answers. This curriculum only covers the first book in the trilogy, but you are strongly encouraged to read the other two books in the series in order to have a strong perspective of the scope of Lewis' storytelling.

While studying this novel, you will be asked to write personal reflections on the story, and the ending project will be the composition of a personal essay.

Optional *Additional Assignment*: One of the most compelling elements of this story is the imagery Lewis brings to the page. As a response to the story, create a piece of visual art (photograph, video, painting, etc.) that reflects a theme of the story, or that shows their favorite scene in the story.

### Author Spotlight

Clive Staples Lewis was born in Belfast, Ireland, in 1898. He lost his mother when he was only 10 years old, but was very close with his older brother Warren. Lewis graduated from Oxford University with a focus in two areas: literature and philosophy. He served in WWI, but was sent home after being wounded. After the war, he became a professor and joined a group of writers known as the Inklings. These men and women would meet and discuss literature, philosophy, and religion. It was through the influence of this group, particularly his friend J.R.R. Tolkien, that Lewis became a Christian, and devoted his life to writing apologetic texts in favor of Christianity. Lewis married once, but his wife passed away due to cancer after only four years of marriage. He continued to teach, write, and grow in faith until 1963 when he

passed away just before his sixty-fifth birthday. His literary works continue to inspire faith and creativity to this day.

- For more information on C.S. Lewis, please visit:  
<http://www.cslewis.org/resource/chronocsl/>  
<http://www.cslewis.com/us/about-cs-lewis/>  
<https://www.biography.com/people/cs-lewis-9380969>

## Unit 25 – Assignments

- Read Unit 25 – Assignment Background.
- Write an author profile on C.S. Lewis.
- Read Chapters 1-9 in *Out of the Silent Planet*.
- In your reading journal, answer these questions. Remember to use complete sentences.
  1. Who is the Pedestrian at the beginning of the story? What do you know about him from the first page alone?
  2. What are the motives of Devine and Watson? What does each man want from their journey?
  3. Why are Devine and Watson dulled to the beauty and mystery of Malacandra?
  4. How does Ransom escape?
  5. Who are the *hross*? Describe them.
- Choose a scene from the story and re-write it as if you were the main character. Explain how you feel, what you see, what you smell, taste, hear, etc. Try to engage all five senses in this exercise. Do not simply copy the emotions that Lewis wrote down, but try to imagine yourself in that scene and journal about that. You could write from the perspective of a human, or you could choose to write from the perspective of one of the natives of Malacandra.

## Unit 25 – Assignment Background

C.S. Lewis, although famous for his fiction, was also well known for his nonfiction. He wrote many books on theology, the nature of love, and the pain of grief. Many of these non-fictional works were quite personal for Lewis. He was vulnerable with the reader and through his writing, worked through many difficult ideas and times in his life. Even his fiction contains an element of the realistic. Many of the nonfiction essays can be classified as personal essays. A personal essay is a chance for the writer to tell their own story in a structured way. It is helpful for the writer and the reader to be able to see a personal journey written out clearly.

### The Personal Essay

A personal essay has a specific structure that we will go through in the coming weeks.

- The **first** thing you need to know is the format. Let’s review the structure of a “five paragraph essay” form that includes a thesis, supporting points, and a conclusion.
  - Paragraph One: Introduction – gives an overview of what a reader can expect to find in the essay. This paragraph ends with a thesis statement.
  - Paragraphs Two-Four: Body Paragraphs – give support for the thesis statement. The essay should flow smoothly from one paragraph to the next through the use of transitions.

- Paragraph Five: Conclusion – brings the essay back to the main point and wraps up the support the author has given.

- The **second** thing would be to choose a topic and work on a main idea or “thesis.”

Remember – the thesis statement comes at the end of the introductory paragraph, so it must tie together the entire paper in just one sentence.

A good way to construct a strong thesis would be to use the “three part” method. In order to construct a three part thesis, you must first have a topic, and then you need to come up with three points to support your topic. (This is often called the “how, what, and why” of the thesis.)

- *Examples:*

*“Participating in the fine arts can be helpful for a student’s emotional development.”*

This is a good statement, but it has nothing to back it up. A good thesis needs support. If we add the three part thesis method:

*“Participating in the fine arts can be helpful for a student’s emotional development because it promotes teamwork, supports communication, and encourages the use of imagination.”*

Now we’re talking! We have a thesis which is supported by three points. These three points will serve as the basis for our body paragraphs, and will give the essay a strong foundation.

**Please note:** The structure of a personal essay will contain a bit more fluidity than a research essay. Your paper will probably have more than five paragraphs, and you are allowed to use the pronoun “I.”

## Unit 26 – Assignments

- Read Chapters 10-17 in *Out of the Silent Planet*.
- Read Unit 26 – Assignment Background

**Activity While Reading:** Answer the discussion questions below in your reading journal. Be sure to use complete sentences and check for correct grammar, punctuation, and spelling.

- In your reading journal, answer these questions. Remember to use complete sentences.
  1. How does Ransom begin to communicate with the *hross*? Why does he spend so much time learning their culture? What does this say about his character?
  2. What are the *eldil*? What do they look like?
  3. Ransom was summoned to Oyarsa, but did not go at first. What was the consequence of that decision?
  4. Who brings Ransom to Oyarsa? Why is this significant?
  5. Who is Oyarsa? Why is this character important to the story?
- Choose a topic for your personal essay and begin the drafting process. This topic should be focused on a time in your life when you have overcome a challenge, God has shown you a new facet of Himself, or when you faced a problem.

## Unit 26 – Assignment Background

### The Drafting Process:

The structure of an essay is straightforward, but it is only a structure, a guide. Yes, you need a strong thesis and yes, you need to support your thoughts, but you also need to engage with the material in order to draw in your reader.

Personal essays can be one of the most beautiful types of essay writing, or they can be sloppy, over-emotional, and vague.

A personal essay has two parts: what the essay says, and what the essay is about.

- What the essay says:

This refers to the words on the page. An essay could explore a time when a person learns a new skill such as riding a bike, rock climbing, baking, or any host of activities. The words on the page detail the event and how the writer felt at the time of the event.

- What the essay is about:

This refers to the subtext, or what is not on the page. This is the second layer of the personal essay and the touch that will make the essay stand out.

Let's say, for example, that someone was writing an essay about how they learned to ride a bike. Maybe they were younger, or maybe they learned as an adult. What's on the page is the experience they had with bike riding, but what's not on the page - what could be put in as subtext - is how that individual was able to conquer a fear, or how the experience of learning that new skill helped them to explore other new skills. It is usually up to the writer how much subtext will go into the essay, but there should be some to give the essay that "layered" feel. As you think of topics, think about what subtext can be woven into the essay.

## Unit 27 – Assignments

- Read Chapter 19 - Postscript in *Out of the Silent Planet*.

**Activity While Reading:** Answer the discussion questions below in your reading journal. Be sure to use complete sentences and check for correct grammar, punctuation, and spelling.

- In your reading journal, answer these questions. Remember to use complete sentences.
  1. Why does Oyarsa say that Weston is loyal only to the "seed" of mankind?
  2. Why does Oyarsa have mercy on the humans?
  3. What does it mean to be "bent" in this story?
  4. Why is earth referred to as the "silent planet"?
  5. Does Ransom return to earth? Why or why not?
  6. This story is allegorical. Choose at least two different elements of the story and explain how they make up an allegory.
- Using the rubric found on the **HCS Class pages**, compose a rough draft of your personal essay.

## Unit 28 – Assignments

- Be sure you have completed reading *Out of the Silent Planet*.
- Using the rubric found on the **HCS Class page**, check your rough draft and make sure you have met all the requirements, then edit and turn in the final copy of your personal essay.