

# THE ARTIOS™ HOME COMPANION SERIES

## Courage, Character & Consequences

AMERICA AND THE WORLD IN THE MODERN ERA

Middle School

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ANALYTICAL GRAMMAR

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<b>Unit #</b>	<b>History</b>	<b>Literature (Introduction Page 440)</b>
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<b>Unit #</b>	<b>History</b>	<b>Literature</b>
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<b>Unit #</b>	<b>History</b>	<b>Literature</b>
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<b>Unit #</b>	<b>History</b>	<b>Literature</b>
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## 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 strongly suggested that your students keep a notebook for their language arts work throughout the year. They will probably want to organize this notebook with dividers, and include sections for Author Profiles, Writing Projects, Literary Analyses, and any other areas that they may desire. Your students may enjoy personalizing 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.

The Language Arts curriculum has limited vocabulary assignments; however, vocabulary selections are included in the History portion of 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):

- *Across Five Aprils* by Irene Hunt
- *Peter Pan* by J.M. Barrie
- *My Brother's Shadow* by Monika Schroeder
- *Diary of a Young Girl* by Anne Frank
- *A Wrinkle in Time* by Madeleine L'Engle

## Writing Assignments

The writing assignments provided in this curriculum are designed to meet the standards of any preparatory program. They are designed to prepare 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 on the student's **HCS Class pages**. Within the language arts 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.

## Grammar

Our grammar eBook for this year can be found on the **HCS Class pages** under the Modern curriculum tab. The "Notes" for this year's grammar come from *Analytical Grammar: Mechanics* by R. Robin Finley and Erin M. Karl. The exercises are designed to integrate directly with the piece of literature that is being studied and can be printed from the website. If a student is having trouble with a particular concept, allow them to spend extra time reviewing these concepts before moving on.

*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.*



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

Units 1-4 will focus on poetry. You will learn how to analyze a poem through the study of the author, literary devices, and your own imagination. You will learn how to recognize authors by the style of writing. Each unit will focus on a different poet's life and works: Edgar Allan Poe, Lewis Carroll, Robert Frost, and Shel Silverstein. At the end of each unit, you will construct an original poem in the style of the author studied that week.

### Unit 1 – Author Spotlight: Edgar Allan 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 1 – Assignments

#### Literature

- Read Unit 1 – Assignment Background.
- Read “The Bells” by Edgar Allan Poe found on the **HCS Class pages**.

**Activity While Reading:** Write any words you are unfamiliar with, and their definitions, in your Reading Journal.

- In your Reading Journal: Be sure to use complete sentences and check for correct grammar, punctuation, and spelling as you complete the assignments below.
- Write down what you think the poem is about.
- Write down which literary devices the author used in his poetry. Give examples from the poem.
- Write an original poem of at least eight lines in the style of Edgar Allan Poe.

#### Composition

- Write an author profile on Edgar Allan Poe in your Reading Journal. Instructions on author profiles can be found the **Resources** section on the **HCS Class pages**.



## 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 Chapparral 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 definition, both *P* and *T* in the example 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: Lewis Carroll

Lewis Carroll was born in London in 1832. Throughout his childhood, Carroll enjoyed making up songs, stories and poems. He continued to write as an adult, but preferred mathematics to fiction. On a boat trip, Carroll entertained a group of children with a story about a girl named Alice and her adventures in a land full of wonder and nonsense. He wrote down the story and was urged to have it published. This became his most famous work *Alice’s Adventures in Wonderland*. After the success of this novel, Carroll continued to write for children, but he made it clear that he preferred to be known for his contributions to the sciences and mathematics.

- For more information on Lewis Carroll, please visit:  
<https://www.poetryfoundation.org/poets/lewis-carroll>  
<https://www.poets.org/poetsorg/poet/lewis-carroll>

## Unit 2 – Assignments

### Literature

- Read Unit 2 – Assignment Background.
- Read “The Jabberwocky” and “The Lobster Quadrille,” both found on the **HCS Class pages**.
- In your Reading Journal:
  - Lewis Carroll is famous for his ability to use sound in his poetry. Many of the words found in these pieces are made up by Carroll in order to achieve a specific tone in his work. As you read the poems, write down what tone the sound of the poem sets.
  - Write down what you think the poem is about.
  - Write down which literary devices the author used in his poetry. Give examples from the poem.
  - Write an original poem of at least eight lines in the style of Lewis Carroll.

### Composition

- Write an author profile on Lewis Carroll in your Reading Journal. Instructions on author profiles can be found on the **HCS Class pages**.

## Unit 2 – Assignment Background

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

*The following is an excerpt from an article published by the California Federation of Chapparral 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 evoke 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 across 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: Robert Frost

Robert Frost was an American poet who lived from 1874-1963. He was born in San Francisco, but moved to Massachusetts when he was eleven. Frost became interested in writing while in high school, and continued to hone his skills in poetry through college and during the course of several odd jobs he held after college. He often wrote poetry about the New England countryside, and was heavily influenced by several contemporary poets he met while traveling in London. Frost won the Pulitzer Prize four times for his work, and continued to write and teach until his death in 1963. He is still considered one of America’s most prominent poets of the twentieth century.

- For more information on Robert Frost, please visit:  
<https://www.britannica.com/biography/Robert-Frost>  
<https://www.poets.org/poetsorg/poet/robert-frost>

## Unit 3 – Assignments

### Literature

- Read Unit 3 – Assignment Background.
- Read “The Road Not Taken” and “Choose Something Like a Star”, both found on the **HCS Class pages**.
- In your Reading Journal: Be sure to use complete sentences and check for correct grammar, punctuation, and spelling as you do the assignments below.
  - Write down what you think each poem is about.
  - Write down which literary devices the author used in his poetry. Give examples from the poems.
  - Write an original poem of at least eight lines in the style of Robert Frost.

### Composition

- Write an author profile on Robert Frost in your Reading Journal. Remember, instructions on author profiles can be found on the **HCS Class pages**.

## Unit 3 – Assignment Background

### An Introduction to Poetry – Part 3:

Robert Frost was a poet whose life spanned a better part of the nineteenth and twentieth century. He lived through World War I, and II, and became an American icon in poetry. He works, in form, with a set structure. In content, however, Frost deals more with the abstract. He uses literary devices like the ones listed below in order to convey an idea to the reader.

*The following is an excerpt from an article published by the California Federation of Chapparral 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: Shel Silverstein

Shel Silverstein was born in Chicago in 1930. Throughout his early years, he developed an interest in art, and pursued that as a career until 1953 when he joined the army. During his time in service, he wrote many political cartoons that were compiled into a book called “Take Ten.” After he came back to civilian life, he continued to write, draw, and create music. He became famous because of his contributions to children’s literature. His poetry at first glance may appear simple in structure and content, but upon further reflection, his poetry shows great depth of emotion. In his book “*The Giving Tree*” Silverstein tells a story of a tree who gave all she had for a little boy who never really appreciated the friendship and sacrifice of the tree. This only touches on the underlying themes of acceptance, love, loss, and joy that are portrayed in Silverstein’s works.

- For more information on Shel Silverstein, please visit:  
<https://www.biography.com/people/shel-silverstein-9483912>  
<https://www.poets.org/poetsorg/poet/shel-silverstein>

## Unit 4 – Assignments

### Literature

- Read Unit 4 – Assignment Background.
- Read “Ickle Me, Pickle Me, and Tickle Me Too” and “Puzzle Piece,” both found on the **HCS Class pages**.
- In your Reading Journal:
  - Write down what you think each poem is about.
  - Write down which literary devices the author used in his poetry. Give examples from the poems.

### Composition

- Write an original poem of at least eight lines in the style of Silverstein.

## Unit 4 – Assignment Background

### An Introduction to Poetry – Part 4

*The following is an excerpt from an article published by the California Federation of Chapparral 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.
- 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 (many 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: Writing a Personal Essay

### *Across Five Aprils*

by Irene Hunt

Literature for Units 5 - 9

In Units 5-9 we will read the story of Jethro, a young boy who lived during the time of the Civil War. We will see Jethro grow from a boy who thinks that the war might not be a huge deal, to a young man who understands what war can do to a family and a nation. As we explore the novel, we will look at the conditions of the South surrounding the war, and by the end of these units, you will use the skills learned to construct a personal essay in which you will discuss a time in your life where you went through your own personal “war.”

### Author Spotlight

Irene Hunt was born in Illinois in 1907. She grew up with a fascination for stories, and for history. When she was seven years old, her father died and she was sent to live on her grandparents’ farm. It was there that Hunt became fascinated with her grandfather’s stories about growing up in the civil war. These stories would later become the basis for *Across Five Aprils*. Hunt became a teacher and taught on all levels, including collegiate. She did not publish her first novel until she was in her late fifties, and her reason for writing historical novels was so her students would have an engaging way to learn history.

- For more information on Irene hunt, please visit this website:  
<http://www.bookrags.com/notes/afa/bio.html#gsc.tab=0>  
An author profile for Irene Hunt can also be found in the **Literature Resources** section of the **HCS Class pages**.

### Unit 5 – Assignments

#### Literature

- Read Unit 5 – Assignment Background.
- Read Chapters 1-4 in *Across Five Aprils*.

**Activity While Reading:** Using the **Character Chart** found in the **Resources** section of the **HCS Class pages** record the name of each character you meet in these first four chapters, and write what stood out to you about their personality and how they viewed the impending war.

- Record and define these vocabulary words in your Reading Journal:
  - aloof
  - desolate
  - succession
  - comeuppance
  - hedge
  - tumult

## Composition

- Practice writing thesis statements this week. Choose three topics from the list and come up with a three part thesis for each topic. A **Thesis Statement Practice Sheet** can be found on the **HCS Class pages**.
- Write an author profile on Irene Hunt. An **Author Profile Instruction Packet** can be found in the **Resources** section on the **HCS Class pages**.

## Unit 5 – Assignment Background

In her novel *Across Five Aprils*, Irene Hunt lets the reader see the story through the eyes of Jethro. It is through his voice that the story is told and through his eyes that readers see the conflict of the Civil War. Irene Hunt based this novel on the stories of her grandfather. She listened to his account of the Civil War and used the information to teach others about the war's history.

Although her account of the war was ultimately a combination of fact and fiction, many people write down their own experiences as nonfiction. These are called personal essays. A personal essay is a chance for the writer to tell their own stories in a structured way. It is helpful for the writer and the reader to be able to see a personal journey written out clearly.

A personal essay has a specific structure that we will be exploring in the coming weeks.

The first thing you need to know is the format – we call this a “five paragraph essay” format.

- **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. 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 step 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 it becomes:

*“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.

## Unit 6 – Assignments

### Literature

- Read the assignment background information.
- Read Chapters 5-8 in *Across Five Aprils*.

**Activity While Reading:** As you read the novel this week, circle transition phrases or words that Irene Hunt used to help readers flow from one topic to the next. Please see the **HCS Class pages** for a list of strong transitional words and phrases.

- Record and define these vocabulary words in your Reading Journal:
  - abolitionist
  - detain
  - indistinct
  - demotion
  - forte
  - pompous

### Composition

Many authors try to engage all five senses in the reader. An author might say that a field of grass had bright colors or smelled like spring. Each author has their own way of using the five senses (smell, taste, sight, touch, and hearing) to draw in the reader. You can tell how well an author engages the reader in a senses-orientated way by looking at a reader’s favorite scene in a novel. Write down your favorite location or you favorite scene from the novel. Why is it your favorite? What senses-oriented details did Irene Hunt use to draw you into her story?

- Practice writing topic sentences this week. Use one of the topics you chose last week and construct topic sentences to support each point. Further instruction can be found on the **HCS Class pages**.
- See the **Transitions** help sheet found on the **HCS Class pages**.

## Unit 6 – Assignment Background

### Topic Sentences:

Last week, we discussed the importance of a thesis in an essay. This week, we are going to expand on that by introducing the idea of topic sentences. A topic sentence is the first sentence in a paragraph. It tells what the paragraph will be about, and each following sentence supports that topic sentence. Remember, too, each topic sentence must support your thesis.

*Example:*

If this is our thesis:

- *“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.”*

Our next step would be to build an essay which supports this thesis through the use of paragraphs that hold up the thesis.

Begin with your introduction – draw the reader into the essay. Start with your topic sentence:

- *“The fine arts are a fantastic way to reach out to different learning styles.”*

Your next two to three sentences will build around that topic sentence and then your thesis statement brings the subject of the essay into focus.

Your second paragraph should begin with a topic sentence that supports the first point of your thesis – promoting teamwork.



- *“The fine arts promote teamwork in that they teach students the importance of working together to reach a common goal.”*

This sentence sets up the basis for the paragraph and supports the thesis.

Your next two topic sentences will cover the second and third points of your thesis, and the topic sentence of the conclusion will bring the three points together.

### **Transitions:**

Transitions are an important part of the construction of an essay. Transitions are words or phrases which help the reader to flow from one point to the next. They help to keep the paper organized and on topic. Transition words such as “likewise” and “additionally” help to bridge the gap between ideas. You should always connect one paragraph to the next with strong transition words and phrases.

## **Unit 7 – Assignments**

### **Literature**

- Read Chapters 9-12 of *Across Five Aprils*.
- Record and define these vocabulary words in your Reading Journal:
  - compassion
  - disillusion
  - horde
  - inept
  - lurk
  - provoke
  - tenacious

### **Composition**

- Read Unit 7 – Assignment Background.
- Write a rough draft of a five-paragraph personal essay on the topic of “My Personal War.” See the **HCS Class pages** for more information.
- Create your own “essay man” to help you as you write your rough draft this week. For an example, please refer to the **HCS Class pages**.

## **Unit 7 – Assignment Background**

Now that you’ve learned about the elements of a five-paragraph personal essay, it is time to put everything together. Think of the elements of the essay (thesis, body paragraphs, and conclusion) like the skeleton of the essay. The thesis represents the “head,” the body paragraphs the “body,” and the conclusion the “feet.” If the thesis isn’t properly supported the “head” of your paper, your main idea, falls apart. If the conclusion is weak, your body paragraphs fall apart.

If you have all of those structural elements in place, you have a decent essay, but it may still be weak in places, and a bit bland. You may need to “dress it up” with things like transition words, topic sentences, and descriptive language. These elements combined create an intriguing essay which will engage your reader.



## Unit 8 – Assignments

### Literature and Composition

- Irene Hunt used letters and newspaper articles in order to show the action of her story. Choose one letter or article found in the story and write down who it came from, and what important plot points were conveyed in the letter. Why do you think Irene Hunt chose to show so much of the story through letters?
- Using the “Editing Checklist,” read over your rough draft and correct any errors found there. Your final draft is due next week. The checklist can be found on the **HCS Class pages** under the **Literature Resources** for *Across Five Aprils*.
- Study for your vocabulary test.

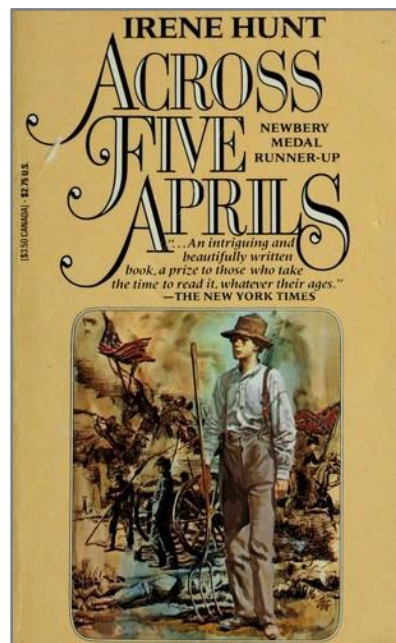
## Unit 8 – Assignment Background

You’ve written your rough draft. That’s fantastic. Now, you need to go back through and look for ways to make your paper stronger. This is called the editing process. Editing your own work is an important skill to learn. When you read through your paper, look for any misspelled words; and check to see that you have a three point thesis, topic sentences for each paragraph, the correct number of sentences in each paragraph, strong transitions, and a conclusion that ties everything together.

## Unit 9 – Assignments

### Literature and Composition

- Turn in the final draft of your personal essay. Make sure your rubric and rough draft are attached to the final draft.
- Take the vocabulary test over the words you’ve studied in *Across Five Aprils*.



## Units 10 - 14: Creative Writing

### *Peter Pan*

by J.M. Barrie

Literature for Units 10 - 14

In 1911 J. M. Barrie published *Peter Pan*, a novel about a boy who won't grow up and the impact he had on a little girl who had to grow up. The novel was based on a play written by Barrie several years earlier. Barrie's work took an ironic view of childhood by showing what can happen to people who don't open themselves up to spiritual, emotional, and physical growth. This idea stems from Barrie's own childhood. His brother, David passed away at the age of fourteen, and Barrie's mother could never get over the death of her son. Barrie considered David the favorite of the family, and the loss was keenly felt. Barrie's mother clung to her grief, like Peter Pan clings to his childhood.

This is an iconic piece of literature that has been studied for over a century by both children and adults alike. What many people do not see, however, is the warning in Barrie's text. He is not suggesting that people should never grow up, but he is celebrating the imagination of children.

### Author Spotlight

James Matthew Barrie was born in 1860 in Scotland to two working class parents. His family was never rich, and after the sudden death of his elder brother David, the family fell apart. Barrie attended university but did not enjoy school. He wrote several novels and plays before inspiration from the Llewellyn Davies family prompted him to write his best known work *Peter Pan*. Barrie suffered from ill health towards the end of his life, and although never having any children of his own, loved helping those less fortunate. Before his death, Barrie gave over the copyright of the novel *Peter Pan* to the London Children's Hospital, in hopes that the rights could be useful to them. Barrie passed away in 1939 at the age of 77.

- For more information on J.M. Barrie visit:  
<http://www.bbc.co.uk/programmes/p0omr8yj/profiles/j-m-barrie>

### Unit 10 – Assignments

#### Literature

- Read Chapters 1-4 of *Peter Pan*.

**Activity While Reading:** Look for strong, descriptive words or passages in the text. Highlight, circle, or write the words down.

- Write an author profile for J.M. Barrie.

## Composition

- Read Unit 10 – Assignment Background.
- Write a one or two paragraph history for your own personal *Neverland*. How did it come to be? How big is it? Do people stay young forever, or does it hold another kind of fantastical element? Who is allowed on your *Neverland*? What laws exist on your *Neverland*? Who discovered your *Neverland*? Do they still exist on the island? Remember to include topic sentences, and make sure you transition from one paragraph to the next.

## Unit 10 – Assignment Background

Over units 10-14, we will be working on a project. You will create your own “*Neverland*” during the next several weeks. Each week will focus on a different element of the enchanted place that you are creating. You will be given specific instructions each week, and by the end of Unit 14, you will have your own personal *Neverland*.

This week, the focus will be on writing a history for your *Neverland*.

## Unit 11 – Assignments

### Literature

- Read Chapters 5-10 of *Peter Pan*.

**Activity While Reading:** Look at how J.M. Barrie describes his characters. Is it direct or indirect?

### Composition

- Read Unit 11 – Assignment Background.
- Create three to five characters who will inhabit your *Neverland*. For each character you create, fill out the character worksheet you will find on the **HCS Class pages**, and then write a one or two paragraph summary on each character. Use the assignment background for this unit to help you in creating your characters.

## Unit 11 – Assignment Background

### Two Ways to Describe a Character:

**Direct Characterization:** This consists of the specific details that the author tells the reader. For example, how tall a character is, what color hair they have, what color their eyes are, etc.

**Indirect Characterization:** This consists of the elements of a character’s personality that are not plainly written down. The author shows the reader about the character by revealing how they handle situations, how they dress, how they treat others, etc.

## How to Create an Interesting Character:

Think about your favorite story. Why is it your favorite? More often than not, many people would reply “It’s cool,” or “I just like it.” When the question is asked again, more specific answers come out. “I like the characters,” or “The setting is unique.” Now we’re getting somewhere.

The next step would be to ask why the characters stand out, or what about the setting makes it unique. Are the characters brave? Is their dialogue witty? Are they similar to you in age? Once you begin to answer questions like this, you will get concrete reasons as to why you are drawn to specific types of stories. Use the following tips as guidelines to help you get started on character development:

1. Create characters you would like to read about. If you as the writer have a good time working with your characters, then the reader will have fun reading about them.
2. Give your character a surprise in their personality. If you’ve created a character that is into adventure, loves the outdoors, and is very brave, then give them a quality the reader wouldn’t expect – like they are secretly afraid of lady bugs, or that they’ve always wanted to own a bakery. This keeps the reader invested in the story, because they will want to learn as much as they can about your character.
3. Give the characters their own voice. A five-year old has a different way of speaking than an eleven-year old. Use that to your advantage.
4. Give your character an obstacle to overcome or a conflict to resolve. How a character reacts to conflict, or how they handle a situation when something goes wrong, will tell the reader what sort of person your character is.
5. Think about the little things. Does your character chew on her hair when she’s nervous? Does your character squint his eyes while he’s thinking? Throwing in those small details will draw the reader into your story.

## Unit 12 – Assignments

### Literature

- Read Chapters 11-14 of *Peter Pan*.

**Activity While Reading:** Observe the setting of the story. How does Barrie describe the setting? Circle or highlight phrases that speak about the setting of the story.

### Composition

- Read Unit 12 – Assignment Background.
- Create a map of your *Neverland*, and describe each location with three to five sentences. You must have three to five locations on your map. You also need to include three places that are “secret.” Some suggestions for secret places would be: a cave, a tree house, a lagoon, etc. These three places also need to be described in three to five sentences each.
  - Make sure you use strong, descriptive words when writing about your setting.
  - Use the assignment background for this unit to help you in describing the setting.

## Unit 12 – Assignment Background

The setting of a story not only reveals physical location or time of year, it also acts as a way for the author to draw the reader into the world of the story. Some authors even write the setting as if it was a character in and of itself. Authors try to engage a reader’s five senses when creating a setting. It is important to know what sights, smells, sounds, tastes, and textures are in a setting. For example, take this paragraph:

*He stepped outside the house and walked into the yard. He sat on the grass and stared into the sky. It was well after midnight, and the stars shown down like small lanterns. He’d be in trouble if anyone found him out here, but he didn’t care. It was enough to be out of the house, and back under the stars.*

The paragraph above conveys information, but it does not engage a reader through their senses. Now read the following:

*He stepped outside the house, wincing each time the porch boards creaked under his feet. The moon glinted off the steel plow that lay next to the house. A heaviness that promised rain clung to the air. He walked into the yard, curling his toes around the crisp, sun browned grass. Stars winked down at him from above. He thought they looked like tiny lanterns. He’d be in trouble if anyone found him out here so late, but it was worth it. He finally felt a freedom that he hadn’t felt in days. It was so stuffy in the house, with everyone crammed like chickens in a coup. Right now, none of that mattered. He was under the stars and that was enough.*

This paragraph engages readers through their senses, and also gives more clues as to the exact setting of a story. The boy lives in the country, it is summer, and it hasn’t rained in a while. Many people are crammed into one house, and the boy is not supposed to be outside so late at night.

When creating a setting, think about how the setting can give information about the history of the place, or the characters in the place. For example, a person’s bedroom can convey many things about their personality, such as favorite color, whether they are organized or not, what movies or bands they like, etc.

The more developed the setting, the better a reader will get to know the world of the story.

## Unit 13 – Assignments

### Literature and Composition

- Read Unit 13 – Assignment Background.
- Read Chapters 15-17 of *Peter Pan*.

**Activity While Reading:** As you read the end of the story, think about what Barrie is trying to say about Peter Pan. Do you think Barrie agrees with Peter’s choices? Why or why not?

- Take everything you’ve done over the past few units and put them together to create a 3D model of your “*Neverland*.” You should base your *Neverland* on the map you created, and have information about the history, the characters, and the setting included in your model. Here are some ideas to get you started. You are not limited to these choices. Be as creative as you can with your model.
  - An edible *Neverland* with a poster board which contains all of your written information.
  - A *Neverland* out of paper maché, with the descriptions of your setting and characters hidden under movable pieces.
  - A *Neverland* in Minecraft, using a poster board to show all of your information.
  - A *Neverland* made out of Legos, with your information on a poster board.

## Unit 13 – Assignment Background

### There Are Two Main Types of Characters In a Novel:

**Dynamic characters** change and grow throughout the story. They learn from their mistakes and mature as individuals.

**Static characters** do not change throughout the story. They do not grow, and do not learn from their mistakes.

Normally, the main character of a story (the protagonist) is a dynamic character. In *Peter Pan*, J.M. Barrie gives us a main character who does not change throughout the story. Peter is content to carry on in his self-absorbed attitude. He does not have a desire to change or to mature into a man. Peter is a fun character, but ultimately, his life is hollow because he is unwilling to grow. He is stuck in childhood. Sure, he can do whatever he wants, but ultimately, that will not bring joy. He has limited himself through his choices.

Barrie wrote this book as a fun adventure, but if we look closer, we can see that Peter is a static character who desperately needs a change. The reader can see the need for change even if Peter cannot.

## Unit 14 – Assignments

### Literature and Composition

- At the end of this unit you should have:
  - finished reading *Peter Pan*.
  - finished your Reading Journal entries.
  - completed your model of *Neverland*.



## Units 15 - 19: Writing a Research Paper

### *My Brother's Shadow*

by Monika Schroeder

Literature for Units 15 - 19

In Units 15-19 we will be discussing the book *My Brother's Shadow* by Monika Schroeder. The novel is set in Berlin, Germany, during the final days of World War I. The story is told from the perspective of Moritz, a teenager whose family has been ripped apart by the war. Moritz's father was killed in battle, his brother still fights, and his mother attends socialist anti-war meetings. When Moritz falls in love with a Jewish girl, who is also a socialist, he must choose whether to embrace a new way of thinking, or remain loyal to the cause for which his father and brother fought.

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 World War I.

### Author Spotlight

Born in 1963, Monika Schroeder grew up in a post war Germany. She is an author, a school teacher, and a librarian. She's lived and taught in many countries including: Germany, India, and Chile. Schroeder has a heart for history and a heart for children. She hosts writer's workshops and encourages creativity in her participants. In 2011, she and her husband moved to the United States and currently live in North Carolina. In her spare time, Monika enjoys gardening, writing, and playing with her Indian street dog, Frank.

For more information on Monika Schroeder's life and works, visit:

<http://www.monikaschroeder.com/>

### Unit 15 – Assignments

#### Literature

- Read Chapters 1-3 in *My Brother's Shadow*.
- In your reading journal, answer the following questions. These are from a study guide written by Edward T. Sullivan. The full study guide is available on the **HCS Class pages**.
  1. What has happened to Moritz's father?
  2. What has happened to his brother Hans?
  3. How has the British blockade of German harbors affected civilians like Mortiz and his family?

#### Composition



- Write an author profile for Monika Schroeder.
- Read Unit 15 – Assignment Background.

In this unit, you will be selecting a topic from World War I to research. The final project for this novel study will be an orally presented research paper about your chosen topic. 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. Below you will find a list of possible topics to study for this unit. This is by no means an exhaustive list. Some of the topics cover the lives of individual, some the rise and fall of political movements.

- Choose a topic for your research paper.

**Possible Topics:**

- |                     |                   |                           |
|---------------------|-------------------|---------------------------|
| ▪ Bolshevik         | ▪ Rosa Luxemburg  | ▪ Archduke Franz          |
| ▪ Hugo Haase        | ▪ Spartacus Group | ▪ Ferdinand of Austria    |
| ▪ Kaiser Wilhelm II | ▪ Weimar Republic | ▪ Social Democratic Party |
| ▪ Karl Liebknecht   |                   |                           |

- Locate a minimum of five sources (with a source card for each one) from at least two different types of sources (book, websites, magazine, etc.) and create a minimum of twenty different note cards.

This is a good time to learn about the seriousness of plagiarism, and here is a good site to study about the subject: <http://www.plagiarism.org/article/what-is-plagiarism>

## Unit 15 – Assignment Background

Monika Schroeder, although writing fiction, had to complete hours upon hours of research in order to make her book seem realistic to the reader. If she did not have a topic she was passionate about, the story would not have been compelling. As you search for a topic for your research paper, make sure to choose one that will interest you. One way to go about this would be to do some quick research on several topics, and see which one piques your interest the most. You will be spending quite a bit of time on this research project, so be sure to take the time and find a topic that you can really have fun with during these next few weeks.

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 visit a library, so allow yourself adequate 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 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 or 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 details with their school experiences on another card. 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. Once you reach high school and college, many teachers will fail your work if you have copied the words that someone else has written.

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 three, but no more than five, 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 should be accepted as a source. For the purpose of this research paper, Wikipedia 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 16 – Assignments

### Literature

- Read Chapters 4-6 of *My Brother’s Shadow*.

### Composition

- Read Unit 16 – Assignment Background.
- Create an outline for your research paper.

## Unit 16 – 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 WWI, 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. Here is 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 17 – Assignments

### Literature

- Read Chapters 7-8 of *My Brother's Shadow*.

### Composition

- Read Unit 17 – Assignment Background.
- Write a rough draft of your research paper.

## Unit 17 – 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 4-5 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 three quotes.
- When using quotes, be sure to cite your sources through the use of parenthetical (or in-text) citations. This is when you 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*. 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)*

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

It will help if you refer to the “essay man” structure we learned about earlier. You should use the same techniques, but lengthened for the purpose of this assignment.

## Unit 18 – Assignments

### Literature

- Read Chapters 9-10 of *My Brother's Shadow*.

### Composition

- Create a final draft of your research paper. Read through your paper at least twice, 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 final draft – create a bibliography page. A bibliography is a list of all the sources you used to create your paper. Each type of source (book, magazine, 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.
- Next week, you will be asked to present your research paper, and have a visual aid to accompany this presentation. Some suggestions are:
  - Create a poster board with pictures, quotes, and other resources that fit with your paper.
  - Create a PowerPoint presentation.
  - Create your own website with different pictures, quotes, and resources to supplement your paper.

These are suggestions, and are by no means exhaustive. Creativity in how you present your paper is encouraged.

- Make sure to check the **Resources** section of the **HCS Class pages** website for a rubric that will help you as you finish your research project.
- Make sure your rubric, outline, rough draft, and final draft are stapled together.

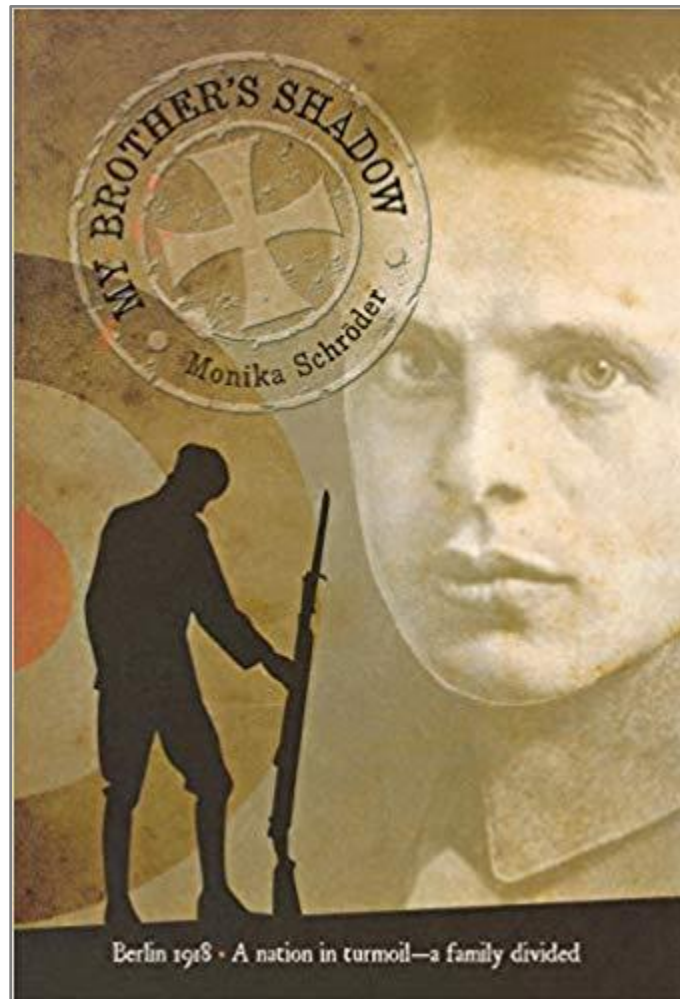
## Unit 19 – Assignments

### Literature

- Be sure you have completed reading *My Brother's Shadow*.

### Composition

- After editing your research paper and making sure that all requirements of the project are met, present and turn in your research paper, complete with your rubric, outline, rough draft, and final draft stapled together.



**Units 20 - 24: Annotation**

*Diary of a Young Girl*

by Anne Frank

Literature for Units 20 - 24

In Units 20-24 we will be studying *Diary of a Young Girl* by Anne Frank. This book is a true account of a Jewish family who hid from the Gestapo for over two years. This is not a novel, but an autobiographical account of a young teenager's life during the war. In her diary, Anne discusses events from her daily life, from her academics, to deeper issues of her citizenship and who she was as a person. During the previous weeks, we've studied a fictional account of World War I from the perspective of German civilians, and now we move to World War II and the nonfictional perspective of Jewish refugees.

Throughout the next five units, you will be taught the skills of annotation, and will be asked to annotate the story of Anne Frank. You will also keep a journal of responses to the story, and will be asked to write journal entries from prompts and some free response entries. This study will culminate in writing a narrative essay based on your journal entries.

**Author Spotlight**

Anne Frank was born in Frankfurt, Germany, on June 12, 1929. When she was five years old, her family fled from Germany to Amsterdam in order to escape persecution. In 1942, the Franks went into hiding in an attic apartment. Anne called this the "Secret Annex." She kept a diary until the day the family was discovered. She, her mother Edith, and her sister Margot were separated from their father and sent to the concentration camps. Anne died in 1945 of typhus, but her diary was preserved by a family friend. When Otto Frank, Anne's father, was released after the war, he had her diary published. Anne's diary provides a voice for the young people who perished in the Holocaust.

For more on Anne's life, please visit:

<http://www.annefrank.org/en/>

Note: The above website offers a host of creative activities, informative articles, and enlightening pieces of art depicting World War II and the life of Anne Frank.

**Unit 20 – Assignments**

- Read Unit 20 – Assignment Background.
- Read *Diary of a Young Girl* entries June 12, 1942 – October 9, 1942.



**Activity While Reading:** Annotate as you read.

- Draw a box around names of characters Anne brings up in her diary, and write (in your book or on a sheet of paper) at least three strong adjectives to describe each character.
  - Highlight or underline uncommon or unfamiliar words and record their definitions. Start with these words and move from there: ardent, blithely, melancholy, pogroms, hypochondriac, piqued, scullery, veranda.
- Create a journal response to these questions. Use complete sentences.
    1. Describe the opening entry of Anne’s diary.
    2. Anne speaks a great deal about her family and how she feels about them. Write a journal entry of at least a paragraph about your own family. How do you interact with them? Are you the oldest, middle, or youngest?
    3. Anne describes laws which limit the freedom of the Jewish people. Discuss three of them. Why would it be hard for Anne and her family to live under those laws?
    4. Write about a time when you believed a situation was unfair. What happened? How did you respond? What does the Bible say about how to treat each other?
    5. Why does the Frank family go into hiding?
    6. Who is Peter? Highlight or circle any passages that talk about him.
    7. The families each bring different objects to the secret annex. What are some items that the Frank family brings, and how do they compare with the objects Mrs. Van Daan brings?
    8. Highlight any passages that describe how Anne is feeling about being in hiding. Speculate about how you would feel in her situation. Would you want to keep a journal? Would you be afraid?

## Unit 20 – Assignment Background

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 his or her own knowledge to the text. Throughout these units, you will be guided through the process of annotation as it relates to Anne Frank’s work.

## Unit 21 – Assignments

### Literature

- Read *Diary of a Young Girl* entries October 14, 1942 – November 11, 1943.

**Activity While Reading:** Continue annotating the diary. Make sure you mark any words that you do not know and write down their definitions.



## Composition

- Read Unit 21 – Assignment Background.
- Choose two events that take place in the reading this week, and re-write them from a different point of view than Anne’s. You may use first person, second person, third person close or third person omniscient. Each re-written event should be a minimum of 2 paragraphs.

## Unit 21 – Assignment Background

A quick note about point of view:

In literature there are several perspectives or points of view that a writer can choose when telling a story.

- The two most common points of view (POV) would be:
  - **First Person:** You see the story through the eyes of one character. The narrative voice speaks in past tense; “I walked over to the sink and poured a glass of water.” *My Brother’s Shadow* was written in first person. Normally, in first person, you only get the deep perspective or inside thoughts of the person telling the story, as in *Diary of a Young Girl*.
  - **Third Person Omniscient:** You see the story through the eyes of all the characters. The story is told by a narrator. “She took her little brother to the store.” The narrative voice will jump from character to character to explain what each character in a scene is thinking or feeling.
- Other points of view:
  - **Second Person:** When the narrative voice speaks directly to the audience as if they were in the story. “You can’t imagine what happened that night.” The narrative voice usually speaks through one character but still speaks to the audience.
  - **Third Person Close:** This is what is called a “familiar” version of third person. The narrative voice still says “he, she...etc.” but the story follows the POV of only one character in the story at a time. It is not as close as a first person point of view, but is a bit more modern than the omniscient narrator.

## Unit 22 – Assignments

### Literature

- Read *Diary of a Young Girl* entries November 17, 1943 – March 11, 1944.

**Activity While Reading:** Continue annotating the diary. Make sure you mark any words that you do not know and write down their definitions.

### Composition

- Another step to annotation would be response. As you read this week, choose a scene that Anne describes and respond to it. What happened in the scene? Why do you think Anne includes this scene? What emotions did you feel while reading the scene? What about the scene made an impact on you?

- Create a journal response to these questions. Remember to use complete sentences.
  1. How has Anne’s view of those around her changed since she began her diary?
  2. Describe the way the families celebrate St. Nick’s Day.
  3. Why was Anne unable to write in her journal from December 6-December 22<sup>nd</sup>?
  4. As Anne reads over her diary, what does she say about her own work?
  5. Explain what Anne writes about on January 5, 1944.
  6. As the new year continues, Anne notes that her feelings, thoughts, and opinions of people have changed. Describe those changes.
  7. How do Anne’s feelings for Peter change during the diary?

## Unit 23 – Assignments

### Literature

- Read *Diary of a Young Girl* entries March 14, 1944 – August 1, 1944.

**Activity While Reading:** Continue annotating the diary. Make sure you mark any words that you do not know and write down their definitions.

### Composition

- Choose one of your journal entries to expand, and type a 2-3 page rough draft for your narrative essay. Use the rubric on the **HCS Class pages** to help you.
  - A narrative essay should be written in the first person point of view. You should refer to the “essay man” structure as you are working on the essay. Make sure your essay has a main point (thesis) which you state at the end of your introductory paragraph.
- Depending on which journal entry you choose to expand, this narrative essay could be written as a story, and as such should include the elements of story: character, conflict, change, and plot.
  - More information on narrative essays can be found here:  
<https://owl.english.purdue.edu/owl/resource/685/04/>

## Unit 24 – Assignments

### Literature

- You should have completed your reading of *Diary of a Young Girl* but read any entries you may have missed in.

**Activity While Reading:** Continue annotating the diary. Make sure you mark any words that you do not know and write down their definitions.

### Composition

- Edit and turn in your final narrative essay, along with your journal and annotated notes on Anne Frank’s diary. Make sure that your essay is free of error and that you have followed the rubric on the **HCS Class pages**.

## Units 25 - 28: Compare and Contrast Essay

### *A Wrinkle in Time*

by Madeleine L'Engle

Literature for Units 25 - 28

In Units 25-28 we will be reading *A Wrinkle in Time* by Madeleine L'Engle. The story revolves around Meg Murray, her brother Charles Wallace, and neighborhood friend Calvin O'Keefe as they embark on an adventure far surpassing anything they've ever known. Their journey will take them far out of our world, and into the void of space, where they will encounter forces both light and dark, and where Meg will finally understand the reason behind her father's disappearance. This novel is considered a science fantasy, and although L'Engle deals with spiritual ideas, this book is not meant to be a Christian allegory, but rather a strong reminder to always follow the light of Christ and fight against the darkness.

Madeleine L'Engle uses many examples of poetic or musical imagery in her story. As you read, try to notice what the literary devices are that L'Engle uses. You may even refer to our poetry unit from the beginning of the year to help you.

Over the next few units, we will explore the world of Madeleine L'Engle and will learn how to compare and contrast that with our own world.

End of novel project: You will select one of two projects:

- Watch the movie version of *A Wrinkle in Time* and write a compare and contrast essay about the differences and similarities between the book and the movie.
- Read another book by Madeleine L'Engle and write a compare and contrast essay about the themes of both books. A suggested book would be *A Wind in the Door*, which is the sequel to *A Wrinkle in Time*.

### Author Spotlight

*"You have to write the book that wants to be written. And if the book will be too difficult for grown-ups, then you write it for children."*

- Madeleine L'Engle

Madeleine L'Engle was born in 1918 in New York City. She lived in New York, the French Alps, South Carolina, Florida, and Connecticut. She married actor Hugh Franklin and lived a life full of adventure. She and her husband raised three children, owned a general store, and both realized their life dreams: his of being a professional actor, and hers of being a respected author. After Hugh's death in the 1980s, L'Engle kept herself busy with teaching and writing. She wrote sixty books, and won many awards for her *Wrinkle in Time* series. Madeleine L'Engle passed away in 2007, but her literary legacy continues.

For more information about Madeleine L'Engle visit:

<http://www.madeleinelengle.com/>

## Unit 25 – Assignments

### Literature

- Read Chapters 1-4 of *A Wrinkle in Time*.

**Activity While Reading:** In your Reading Journal, make a list of characters you meet, and write down several words to describe their personality.

### Composition

- Write an author profile on Madeleine L'Engle.
- As you read the first four chapters this week, focus on the characters: how they act, what they say, what others say about them, their view of the world, their view of themselves.
- After reading, choose ONE character and respond to the following:
  1. What is the name of character you chose?
  2. What is the age of character?
  3. What does the author SHOW us about the character in the narrative (not in dialogue). Does the author use more direct or indirect characterization?
  4. What does the character think about the world around them?
  5. What do others say about the character?
  6. What does the character say about himself/herself?
  7. Tell how L'Engle uses the SETTING to impact character.
- Compare the character's personality to your own. How are you similar? How are you different? Create a chart that shows the similarities and differences between your personalities.

## Unit 26 – Assignments

### Literature

- Read Chapters 5-8 of *A Wrinkle in Time*.

### Composition

- In your Reading Journal:
  - Keep track of the different places that the children travel to. Write down the name of each place, and draw a picture to represent each location.
  - What was your favorite setting, and why?
  - The events that take place on the planet Camazotz are a huge part of the plot of the story. List the events that take place once the children reach Camazotz.
  - Compare Meg's family with your own family. How are they similar? Different? Create a chart showing the similarities and differences.

## Unit 27 – Assignments

### Literature

- Read Chapters 9-12 of *A Wrinkle in Time*.

### Composition

- Your essay should be at least five paragraphs, and should contain an introduction and thesis, body paragraphs comparing and contrasting the two stories, and a conclusion.
  - An essay rubric can be found on the **HCS Class pages**.
  - More information on how to write a compare and contrast essay can be found here: <https://tinyurl.com/AHCSCompare-Contrast>
- You may choose between these two projects:
  1. Watch the movie version of *A Wrinkle in Time* and write a compare and contrast essay about the differences and similarities between the book and the movie.
  2. Read another book by Madeleine L'Engle and write a compare and contrast essay about the similarities and differences in the books. A suggested book would be *A Wind in the Door*, which is the sequel to *A Wrinkle in Time*.

*Notes on option 1:* If you choose to watch the film version, keep a chart with you as you watch the film, and write down ways in which the book and film are similar, and ways in which they are different. Some ideas of what to look for include:

- Are the characters the same? If not, what has changed? Do you get a clearer description of the characters in the book or in the film?
- Is the plot the same? If not, what has changed? Do these changes add to or take away from the story?
- Are the themes the same? If not, what is different? Do the differences enhance the story or detract from L'Engle's original themes?

*Notes on option 2:* If you choose option two, keep a chart with you as you read the second book, and write down ways in which the books are similar and how they are different. Some ideas of what to look for include:

- What character development can be seen from one book to the next? Do the characters act the same way they did in the first book?
- Are the themes of both books similar?
- Is the writing style the same? How does L'Engle's style change from story to story?

## Unit 28 – Assignments

### Literature

- Be sure you have completed reading *A Wrinkle in Time*.

### Composition

- Edit and turn in the final copy of your compare and contrast essay. Make sure you've checked the rubric and have met all the requirements for the essay.