

# Kolbe Academy Home School

## GRADE FOUR CLASSICAL COMPOSITION *Classical Composition* Fable Stage *Discovering the Skills of Writing*

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**COURSE TITLE:** English Composition I: Fable Stage

**COURSE TEXTS:**

*Classical Composition Book I: Fable Stage Discovering the Skills of Writing Teacher Manual* (CCFS) (T1551A)  
*Classical Composition Book I: Fable Stage Discovering the Skills of Writing Student Guide* (CCFSSG) (T1551)

**COURSE DESCRIPTION:**

The Fable Stage is the first of fourteen stages in the *Progymnasmata* (a set of preparatory exercises originated by the Greeks to ready the student for rhetoric). Students will learn to write by imitating a well-told story, in this case, a fable. In fact, all of the *Progymnasmata* exercises are based on imitation, a method suitable for learning just about anything. Students will build skills in diction (word choice) and syntax (word order) by practicing variation. Variation means changing a word or arrangement of words in a sentence. Variation is a form of paraphrase. Further, by paraphrasing the whole story, students will build skills in organization (arrangement). By paraphrasing the fables in different ways (amplification: adding to; summarization: shortening; inversion: retelling the story from a mid or end starting point), students will gain a solid understanding of structure. In addition, students will learn how to use figures of description to make their writing come alive. By learning how to describe a place (topographia), or the stars (astrothesia), or a person from head to foot (effictio), students will engage their readers' imaginations. By the end of the Fable Stage, students should be able to appreciate the individual words and sentences used in a story (elocution), the overall structure of a story (including recognition and reversal), and the communicative power of a story (including the appeal to imagination and to the moral sense).

**COURSE OBJECTIVES:**

- ❖ Develop in the student an appreciation for sound writing
- ❖ Inculcate in the student the habits of good writers through imitation of their structure and style
- ❖ Provide techniques the student writer can employ to reason his way to the best approach to take and solution to implement for future writing tasks
- ❖ Prepare the student writer to generate ideas, organize those ideas, and express those ideas well by providing him with structured practice in invention, arrangement, and decoration (discovery, organization, and elocution)
- ❖ Develop a shared vocabulary and practice in classical writing between the teacher and student

**SCOPE AND SEQUENCE:**

The *Progymnasmata* exercises were a preliminary series of exercises for students who would later study rhetoric and deliver formal orations. The exercises were developed by the ancients, adopted by the Church, adapted during the Renaissance, and practiced by the West until very recently. The sequence below is based on the exercises of Aphthonius.

1.Fable	5.Refutation	9.Vituperation	13.Thesis or Theme
2.Narrative	6.Confirmation	10.Comparison	14.Defend/Attack a Law
3.Chreia	7.Commonplace	11.Impersonation	
4.Proverb	8.Encomium	12.Description	

If beginning in the fourth grade, the publisher recommends the following sequence:

Grades 4-6: Fable, Narrative, and Chreia/Maxim

Grades 6-8: Refutation/Confirmation, Common Topic, and Encomium/Invective/Comparison

Grades 9-10: Characterization, Description, and Thesis/Law

**Each lesson takes two weeks. Each lesson consists of 8 sections. We recommend completing one section per day, four days a week. A section takes 30-45 minutes.**

**Special Note (For grades 7 & Up): Cover 6 or 7 lessons at each stage. Retain lessons from former stages to complete later as review or warm-up before starting a new stage.**

From the publisher:

If your student begins later, you may easily cover more than one stage in a year. Remember, it is not necessary to complete an entire workbook to have covered a stage. For example, if you begin in the 8<sup>th</sup> grade, your student could cover the first six stages (i.e. Fable, Narrative, Chreia/Maxim, Refutation/Confirmation) by completing 6 or 7 lessons per book. The lessons you skipped can be completed as a review exercise in future years.

#### **COURSE PLAN METHODOLOGY:**

Kolbe Academy has worked diligently to create the best possible course plans with the home schooling family in mind. Remember, however, that our program is intended to be flexible. Under the principle of subsidiarity, you should use these course plans as a **suggested** course of study. As the teacher, you should adapt and modify these course plans to meet the individual learning needs of your child. **Do not feel obligated to follow these course plans exactly.**

In the course plans that follow, the *Classical Composition Book 1: Fable Stage Discovering the Skills of Writing Teacher Manual* is represented by the abbreviation **CCFS**, the *Student Guide* by the abbreviation **CCFSSG**.

A weekly grade book is included in the course plan at the end of each week *as a convenience*. Because the Classical Composition course is a self-contained program, we advise you to follow the grading guidelines outlined in the text. You may elect to grade drafts or not. **Kolbe Academy does not require that you keep a record of all student work.** If you intend to report your child's work to Kolbe Academy for an official report card, only one sample of graded written work is required per quarter for each course along with the submission of a report card. Parents should use the grade book only as a help to their home schooling and not as a hindrance. Point values and weighting are suggested for *convenience* and may be modified, dropped completely, or added to as the parent deems fit. Please consult the welcome packet for a full tutorial on using the grade book.

Finally, begin every class with a prayer. This is a good way to help the child memorize new prayers. Repeat the same ones every day until they are known. Be sure to explain the meanings of the prayers. Repetition in all areas of study is most beneficial.

**LESSON OVERVIEW (See section of the same name in the Teacher Guide for detailed instructions):****I. The Fable** (to acquaint the student with the Fable's content and structure):

1. Read the Fable aloud several times
2. Review Vocabulary, Define words
3. Note Recognition\* in the story.
4. Note Reversal \*\* in the story.
5. Narrate the Fable: Students will narrate the Fable in their own words from memory.

**II. Variations: Part I**

1. Vary the words: Help the student think of as many synonyms as possible, perhaps with a Thesaurus.
2. Vary the sentence: A. Place the synonyms into the sentence; or, change the word order, verb tense; add adjectives, adverbs and/or prepositional phrases.

**III. Outline**

1. Outline the Fable to discover the plot structure. Students will note the major plot developments on the lines beginning with Roman numerals. Each development is signaled by an "Act" within the story (i.e., scene change). These lines should be filled first, followed by the sub-points, which are made up of incidents and events that make up each Act. Be sure to have students note which of these events are instances of Recognition and Reversal. Do this exercise as a group.

**IV. Narration**

1. Have the students narrate the story with the aid of their outlines, giving the proper citation (Title) by (author), as retold by (student name). If necessary have them write the Fable. Check the original to make sure that everything has been included.

**V. Paraphrase 1 (written)**

1. Paraphrase the Fable incorporating two Figures of Description. The teacher should write examples of the figures of description on the board and ask the student to invent ones that would fit the Fable. Using the figures of description, have the students compose their paraphrase of the fable using their outline.

**VI. Paraphrase 2 (written)**

1. Invert the Sequence of the Fable as instructed.
2. Reduce the Fable as instructed.

**VII: Variations: Part 2**

The second opportunity to vary sentences will build the student's stock of vocabulary words, strengthen his knowledge of how particular words function in a sentence, and give him an awareness of syntax.

**VIII. Final Draft (written)**

Have students redraft either Paraphrase 1 or 2. Proofread and correct the paper with the student. Have the student prepare a final draft.

\*Recognition occurs when the story reminds one of some familiar situation or experience; or when a truth not realized previously is recognized.

\*\*Reversal occurs once in each Fable, either when the high and mighty are brought low or the low and humble are raised up.

# Kolbe Academy Home School

## GRADE FIVE COMPOSITION *Classical Composition, English Composition II* Narrative Stage

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**COURSE TITLE:** Composition

**COURSE TEXTS:** *Classical Composition Vol. II: Narrative Stage Teacher Manual, (CCNS) T1552A*  
*Classical Composition Vol. II: Narrative Stage Student Workbook, (CCNSSW) T1552*

**COURSE DESCRIPTION:**

Parents are free to go at any pace they find suitable. However, Kolbe highly recommends the stages of classical composition be adhered to. Start your child in the FABLE stage even if they are older than the 4<sup>th</sup> grade. Do not begin the Narrative Stage until your child has completed the Fable stage. They will be able to work quickly through Fables if they are older.

Classical Composition instructs the novice writer as though he or she were an apprentice to the great master writers. Instruction is based on imitation. Beginning by making the student aware of the structure of sound writing, and proceeding by giving the student the tools to imitate it, the course ends by equipping the student to design his own sound writing. The course begins by acquainting the student with models from which he can gain a sound grasp of structure. Then elements of narrative (which is also a part of essay writing), word variation, figures of description, rhetorical devices, and stylistic considerations are introduced slowly – all in service of the message to be communicated. At the end of the full course a student should emerge as a writer who can ascertain the purpose of any given writing task and employ the best means of completing the task to communicate the message well.

The full course is set forth in substance and sequence in *Narrative Stage Teacher Manual*, a complete, self-contained course that is part of a series. English Composition II: Narrative Stage is the second course in the sequence. It should be undertaken after completing English Composition I: Fable.

*Classical Composition Vol. II: Narrative Stage Teacher Manual* and the corresponding Student Workbook are the primary texts for this course. The child should write every school day, utilizing Fridays for writing instruction or practice, if the parent wishes to stay with the schedule as written. Parents are free to double-up on lessons depending on the rate at which their children absorb the lesson and according to the schedule they have established for their home school. The final week of every quarter is written to double-up on the lessons in order to finish out the course in the traditional thirty-six (36) weeks. Quarterly exams have also been supplied to be used as the parent decides. **The lessons are set forth on a 10 day cycle by the publisher, but as Kolbe parents you may adapt the pace and coverage to your own schedules.**

Read carefully and follow the *Introduction to the Progymnasmata* in the text itself. As an additional aid, Kolbe Academy has gone through the course as outlined in the text and has made instructional suggestions, scheduling the activities and assignments according to the familiar Kolbe course plan format. **Of course, you are free to accelerate or slow your implementation of the program to meet your child's needs as you see fit.**

**COURSE OBJECTIVES:**

- ❖ Develop in the student an appreciation for sound writing
- ❖ Inculcate in the student the habits of good writers through imitation of their structure and style
- ❖ Equip the apprentice writer to become an analytical reader and writer

- ❖ Provide techniques the student writer can employ to reason his way to the best approach to take and solution to implement for any given writing task
- ❖ Prepare the student writer to generate ideas, organize those ideas, and express those ideas well by providing him with structured practice in invention, arrangement, and decoration (discovery, organization, and elocution).
- ❖ Develop a shared vocabulary and practice in classical writing between the teacher and student
- ❖ Lay the foundation for the student to grow in his skill and understanding of writing

### SCOPE AND SEQUENCE:

Once again, parents are free to go at any pace they find suitable. However, Kolbe highly recommends the order of years be followed. Start your child in the FABLE stage even if they are older than the 4<sup>th</sup> grade. They will be able to work quickly through fables and subsequent stages if they happen to be older. (The full course scope and sequence is given below to give you a complete overview)

4<sup>th</sup> Grade: Fable

7<sup>th</sup> Grade: Refutation/Confirmation, Common Topic

5<sup>th</sup> Grade: Narrative

8<sup>th</sup> Grade: Encomium/Invective/Comparison

6<sup>th</sup> Grade: Chreia/Maxim

Jim Selby, creator of the Classical Composition curriculum, has a useful website at [www.classicalcomposition.com](http://www.classicalcomposition.com). Its FAQ page is worth reviewing, especially by those who are starting instruction at a later grade level than those stated in this course plan.

### SKILLS TO BE DEVELOPED:

- ❖ The ability to imitate good writing
- ❖ The ability to adapt sound writing practices to the writing task at hand
- ❖ The ability to converse about and use a range of narrative elements, sentence variation techniques, and figures of description in writing
- ❖ The ability to examine the grammar, correctness, and style of a writing sample
- ❖ The ability to examine the logic, rhetoric, and structure in a writing sample
- ❖ The ability to transfer knowledge of writing structure and particulars to his or her own writing

### COURSE PLAN METHODOLOGY:

Kolbe Academy has worked diligently to create the best possible course plans with the home schooling family in mind. Remember, however, that our program is intended to be flexible. Under the principle of subsidiarity, you should use these course plans as a **suggested** course of study. As the teacher, you should adapt and modify these course plans to meet the individual learning needs of your child. **Do not feel obligated to follow these course plans exactly.** In the course plans that follow, the *Classical Composition Narrative Stage Teacher Manual* is represented by the abbreviation **CCNS**.

A weekly grade book is included in the course plan at the end of each week *as a convenience*. Because the Classical Composition Course is a self-contained program, we advise you to follow the grading guidelines outlined in the text. You may elect to grade drafts or not. **Kolbe Academy does not require that you keep a record of all student work.** If you intend to report your child's work to Kolbe Academy for an official report card, only one sample of written and graded work is required per quarter for each course along with the submission of a report card. Parents should use the grade book only as a help to their home schooling and not as a hindrance. Point values and weighting are suggested for *convenience* and may be modified, dropped

completely, or added to as the parent deems fit. Please consult the welcome packet for a full tutorial on using the grade book.

This writing course contains 200 days of instruction or 20 ten-day lessons spread over 40 weeks. That is 20 days more than the typical academic year at Kolbe. To complete the full course in 36 weeks, we've arranged the schedule so that students will complete 5 lessons per quarter. We have written the course plans so that you will complete the 5<sup>th</sup> two-week long lesson, in one week, during the last week of each quarter, the traditional Kolbe testing week, in order to move through the material. **Once again, you are not obligated to follow the plans as written, but may accelerate or slow down your program at your discretion. Weeks 8 and 9 will be instructional weeks and not review and testing weeks as is traditional with Kolbe course plans. Nevertheless, quarter exams are included with the course to use in full or in part according to the parent's wishes.**

Finally, begin every class with a prayer. This is a good way to help the child memorize new prayers. Repeat the same ones every day until they are known. Be sure to explain the meanings of the prayers. Repetition in all areas of study is most beneficial.

**PLAYING WITH WORDS**

1. **BE SURE TO USE APPENDICES AT THE BACK OF THE TEXT FOR THE COURSE.**
2. Learning new vocabulary should be fun. On the fun-meter, Greek words are simply off the charts. So get ready for fun because your student will learn upwards of eighteen Greek terms this year in this course.
3. Aristotle said that nothing is learned under coercion. Believe him. But then face the fact that teaching involves a fair share of coaxing. Whatever tension arises in learning something new can be alleviated by 1) connecting the new concept to a previously learned concept; 2) noting similarities and patterns between the new word and another new word; 3) forming a silly picture in your mind and naming it something that rhymes with the new word; 4) using the new word in everyday situations, the proper and the incongruous (Daily life can be silly sometimes too). **The following are examples only.**

FIGURES OF DESCRIPTION	SIMILAR TO: (previous concept/word)	SIMILAR TO: (new concept/word)	SILLY RHYMING PICTURE	WRITING EXAMPLE
1. <b>ANEMOGRAPHIA</b> (Vivid description of the wind)	Anemometer (wind gauge) Animate	Same ending as first 9 on the list	<u>Anemographia</u> / Giraffe-ia (A giraffe in a woolen scarf keeping his neck warm on a windy day.)	Billy showed mastery of anemographia when he said, "The <u>sharp autumn wind</u> promises a cold winter."
2. <b>CHOROGRAPHIA</b> (Description of a nation or group)	Chorus Choreography	One letter fewer than next word, and one letter reversed, but with a different meaning	The Toro (bull) in the <u>choro</u> (chorus) could never be ignor-oed for he snorted and roar-oed as he sang.	The <u>Swiss Olympic athletes stood upright and silent</u> , but the <u>Americans relaxed and talked incessantly</u> .



◆ SYLLABUS ◆

FIGURES OF DESCRIPTION	SIMILAR TO: (previous concept/word)	SIMILAR TO: (new concept/word)	SILLY RHYMING PICTURE	WRITING EXAMPLE
<b>3. CHRONOGRAPHIA</b> (Vivid description of a certain historical or recurring time. (i.e. season, etc.))	<u>Chronology</u> <u>Chronicle</u> <u>Chronometer</u>	<u>Graphia</u> has to do with description.	A <u>calendar</u> (chrono) in brilliant seasonal colors was drawn on graph paper and hung on the wall.	The <u>dusky sky</u> was streaked in shades of gray and pink when the men streamed out of the building at closing time.
<b>4. DENDOGRAPHIA</b> (Vivid description of a tree)	"Graphia" is similar to autograph, paragraph	<u>Graphia</u> has to do with writing.	The <u>dendo tree</u> can bendo at the knees and touch the ground with its gorgeous crown.	The children took turns hiding behind the <u>dangling willow branches</u> .
<b>5. GEOGRAPHIA</b> (Vivid representation of the earth)	<u>Geography</u> <u>Geometry</u>	Similar to topographia and topothesia	We use a representation of the earth, a globe, to learn geography.	The <u>rock formations</u> were <u>jagged and rough</u> as though eaten away by powerful winds.
<b>6. HYDROGRAPHIA</b> (Vivid description of water)	<u>Hydroplane</u> <u>Hydrogen</u>	Hydrographia may be used at the same time one is using topographia and topothesia.	The <u>hydro</u> rose to the <u>sky-dro</u> from the gushing fire hydrant opened by the policeman to cool off the kids on a sweltering day.	The <u>gentle slap of the waves</u> against the <u>shore</u> made a peaceful rhythm.
<b>7. PRAGMATOGRAPHIA</b> (Description of action or event)	<u>Pragmatic</u> <u>Practical</u> Similar to practical and practice.	"Graphia" ending again.	A <u>pragmatic magnet</u> that attracts all the metal spoons and forks and moves on a wire before dumping them into the dishwasher.	Sally moved along the line of children <u>dabbing each nose with sunscreen</u> and <u>tightening straps on life-jackets</u> before she would let any enter the water.
<b>8. PROSOPOGRAPHIA</b> (Vivid description of a person's face)	prospect	"Graphia" ending again. <u>Prosopopoeia</u> The ending "poeia" has the first 3 letters in common with our word poem.	People for miles around oohed and ahed, cooed and chortled at the lovely <u>prosopon</u> (Gr., face) of the new baby.	The contrast between her <u>probing, gray eyes</u> and <u>thin, wan face</u> made her unforgettable.

◆ SYLLABUS ◆

FIGURES OF DESCRIPTION	SIMILAR TO: (previous concept/word)	SIMILAR TO: (new concept/word)	SILLY RHYMING PICTURE	WRITING EXAMPLE
<b>9. TOPOGRAPHIA</b> (Description of a place, more detailed than geographia, may include cityscapes, landscapes, etc.)	Topographical map (Map w/ mountains, rivers, etc.)	Geographia Topothesia	Try imagining the <u>topo</u> of the mountain from the bottomo of the sea.	The valley lay <u>between a bay and a range of low mountains</u> , making the interior cold with fog until mid-morning.
<b>10. ASTROTHESIA</b> (Vivid description of the stars)	Astronomy Astronomical	The ending "thesia" sounds like thesis.	He kicked the football from the astro turf to the <u>astrosphere</u> beyond the stars.	The <u>stars that night popped out one by one</u> , almost as though answering to their names.
<b>11. TOPOTHESIA</b> (Description of an imaginary place)	Topiary	a. Topographia b. Astrothesia The word shares a root and an ending with other words on our list.	We tried to <u>top</u> each other, dreaming up one imaginary place after the other.	The countryside was dotted by lakes alongside which <u>the swans had built villages of glass palaces</u> .
<b>12. DIALOGISMUS</b> (Dialog, conversation in writing)	Dialogue Monologue	"Log" is similar to logos or logy from which we get the endings in words such as biology, typology.	He talks and we walk, then I talk and we walk, and we walk all the way to the <u>dialog-"isthmus"</u> of Panama.	" <u>Sandy, get your big, fat feet off me,</u> " Les said. " <u>I can't, Paul is pushing me.</u> " " <u>Kids, that's enough,</u> " Mom said.
<b>13. ECPHRASIS</b> (Conventional, stereotypical, stock description of a person)	"Phrasis" is close to the English word phrase	This word doesn't share an ending with another.	"My <u>"ecphrasis" wears glasses.</u> " "Thick-bottomed and horn-rimmed?" "No, <u>star-studded and thin.</u> "	Mr. Prickly Pear went about <u>sniffing at everything</u> and never let a smidgeon of dirt touch his immaculate suit.
<b>14. EFFICTIO</b> (Description of a person's body)	Effigy	This word doesn't share an ending with another.	He efficiently <u>flick-tioed</u> a spit ball at Leo and hit his skinny arm.	Leo shot up over the summer, <u>losing his wiriness and putting on muscle</u> .

FIGURES OF DESCRIPTION	SIMILAR TO: (previous concept/word)	SIMILAR TO: (new concept/word)	SILLY RHYMING PICTURE	WRITING EXAMPLE
<b>15. ETHOPOEIA</b> (Description of a character, gestures, affections, etc.)	<u>Ethos</u> <u>Onomatopoeia</u>	This word shares an ending with <u>prosopopoeia</u> .	Your <u>ethos</u> says a lot about you at a glance.	When Nellie hoped her older siblings would ask her along, she'd <u>perk up and get a little glow</u> in her eyes.
<b>16. MIMESIS</b> (Imitation of another's gestures, utterances)	<u>Imitate, mimic</u> <u>mime</u>	This word is important to classical writing ( <u>based on imitation</u> ) and to Aristotle's view of art. (Wait until 9 <sup>th</sup> grade.)	If practicing <u>mimesis</u> decreases your popularity, better stop imitating people unflatteringly.	The whole family fell down laughing when the baby put her hand on her hip and said: " <u>Now you kids, if you don't stop the noise, I won't be able to think.</u> "
<b>17. PROSOPOPOEIA</b> (personification)	<u>Onomatopoeia</u> <u>Prosopographia</u>	This word shares a root with <u>prosopographia</u> . The ending (poeia) is found in other words we use.	Your <u>prosopo</u> (face) is like a poem.	The <u>sun smiled</u> on the drenched earth and the <u>little green shoots</u> shouted for joy.
<b>18. SERMOCINATIO</b> (A first person monologue in which one person speaks as another would speak)	<u>Sermon</u>	You have to know another and be a good mimic to practice <u>sermocinatio</u> .	Practicing <u>sermocinatio</u> is a lot like <u>writing a speech for a person and delivering it yourself</u> .	" <u>Now, you can catch a whole lot more bees with honey than you can with vinegar,</u> " I said out loud, just like my grandma, as I got ready to ask coach if I could play on the team.

FIGURES OF SPEECH	DEFINITION	CONCEPT COMPARISON	EXAMPLES
1. <b>ENALLAGE</b>	The <u>substitution</u> of another form of the word that does not change the meaning, but may require changes to other words within the sentence.	A stand-alone concept. It will later tie into parallelism (the use of similar structures in two or more clauses within a sentence).	We had a <u>wonderful</u> vacation. We saw <u>wonder after wonder</u> on vacation. Our vacation was full of <u>wonders</u> . (We visited the Grand Canyon) Peter said his <u>prayers</u> every day. Peter <u>prayed</u> every day. Peter could be found <u>praying</u> every day. <b>GOAL:</b> to foster awareness of how words & the forms of words function in a sentence.
2. <b>ANTONOMASIA</b>	The <u>substitution</u> of a name associated with the subject for the proper name of the subject.	Very close to <u>periphrasis</u> .	"Jayhawker" for a Kansan "Hoosier" for an Indianan "Grim Reaper" for Death "The Poet" for Homer "Croesus" or "Midas" for a rich man <b>GOAL:</b> to increase a student's ability to add variety to his writing.
3. <b>PERIPHRAISIS</b>	The <u>substitution</u> of a descriptive word or phrase for a proper name. ( <i>Often associated with a roundabout way of expressing something or its avoidance</i> ).	Very close to <u>antonomasia</u> .	"The Holy Father" for the Pope "The Blessed Mother" for Mary "The Little Flower" for St. Therese of Lisieux "The Juggler of God" for St. Francis "The Big Apple" for New York "The Yankee Clipper" for Lou Gehrig "The high and the mighty" for politicians <b>GOAL:</b> to increase a student's ability to add variety to his writing.
4. <b>SYNECDOCHE</b>	The <u>substitution</u> of the part for the whole or the whole for the part.	May be confused with antonomasia or periphrasis. Ask yourself: " <u>Is it a part of the thing spoken of?</u> "	"Wheels" for a car "Broadway" for the theaters of New York "Ink" for a pen "All <u>hands</u> on deck" for all men on deck He has a temper like Mt. Vesuvius (species of volcano for the genus) <b>GOAL:</b> To increase a student's awareness of relationships among words.
5. <b>METONYMY</b>	The <u>substitution</u> of something <u>intimately associated</u> with a thing or concept for that thing or concept. May also involve the use of a name as a stand in for the thing or concept.	Closely related to synecdoche (some believe <u>metonymy is a subset of synecdoche</u> ).	"Lend me your <u>ears</u> ", "I'm all <u>ears</u> " for pay attention to me or I'm paying attention. "The press" for all the media (print, broadcast, Internet) "Neptune received on land." ("waves breaking on the shore" where Neptune is substituted for waves.) <b>GOAL:</b> To increase a student's awareness of relationships among words, including logical relationships.

<p>6. <b><u>METALEPSIS</u></b></p>	<p>The <u>substitution</u> of word(s) that communicate an idea by making a series of logical connections between <u>unlike things</u> clear in the reader's mind</p>	<p>Taking metonymy one step beyond by making an association clear between <u>unlike entities</u>.</p>	<p>"It was a three dog night." (It was cold outside and three dogs were necessary for warmth. The connection is made even though there is no immediate connection between dogs and cold). Joe was frozen by his look. (The connection is between a mean or unfriendly look and the reaction of the viewer.) "He cleaned house" for he fired bad workers (The connection is between cleaning, or starting fresh, by getting rid of workers who are bad or unproductive, and house cleaning.) <b>GOAL:</b> To increase a student's awareness of relationships among words, including logical relationships.</p>
<p>7. <b><u>HYPERBOLE</u></b></p>	<p>An exaggeration beyond the bounds of reality or the possible.</p>	<p>Enters the realm of poetic devices, storytelling devices that deliver an obvious effect.</p>	<p>"It is easier for a camel to go through the eye of a needle than for a rich man to enter Heaven." (hyperbole) Jesus. "Yet with God all things are possible." (simple fact)(Jesus)  John Henry could lay down 50 miles of track a day, single handedly.  <b>GOAL:</b> To foster appreciation for the figurative or poetic uses of language.</p>
<p>8. <b><u>DIMINUTIO</u></b></p>	<p>Creating an effect by understatement.</p>	<p>The opposite of hyperbole. Sometimes achieved by placing an emphasis on the outsized nature of something by calling it the opposite.</p>	<p>She was as thin as a rail. (Yes, it's a simile) He could be said to be agitated from time to time. (spoken of a man with an awful temper) The house was a bit drafty. (spoken of an enormous mansion that had rooms like wind tunnels)  <b>GOAL:</b> To foster appreciation for the figurative or poetic uses of language.</p>
<p>9. <b><u>AMPLIFICATION</u></b></p>	<p>The <u>substitution</u> of a word with a stronger word or phrase.</p>	<p>Amplification may be used with any part of speech. Its proper use improves clarity.</p>	<p>Paul smiled at his friend. Paul beamed at his friend. Sylvia spoke well of him. Sylvia praised him highly.  <b>GOAL:</b> To foster appreciation for the inherent power of specific word(s) and how they function in a specific writing.</p>

FIGURES OF SPEECH	DEFINITION	CONCEPT COMPARISON	EXAMPLES
10. <b>AEQUIPOLLENTIA</b>	Restating a fact through use of a negative and an antonym to emphasize its true nature.	Shares some quality of understatement .	Helen was extraordinarily entertaining. Helen was no bore. Kyle could out run everyone on the team. Kyle was no slowpoke. <b>GOAL:</b> To foster a facility with language in working with positives, negatives, and antonyms.
11. <b>ONOMATOPOEIA</b>	The coining of a name or the formation of a word from a sound associated with what is named. A poetic device.	Enters the realm of poetic devices that delivers an obvious effect.	The doors <u>creaked</u> and groaned. The crickets <u>chirruped</u> through the night. The French roosters say, "Kickarikee" while the English roosters say, "Cock-a-doodle-doo." <b>GOAL:</b> To foster appreciation for the figurative or poetic uses of language.
12. <b>SIMILE*</b>	When a comparison using "like" or "as" is made between a thing and another thing with which it shares a similarity. The effect is to make the reader see the thing in a new light.	Enters the realm of poetic devices that delivers an obvious effect. Similar to metaphor.	Henry was as hungry as a bear. Connor was as stubborn as a mule. "Consider the lilies of the field, they neither toil nor spin; and yet I say that Solomon in all his glory was not arrayed as one of these." Jesus in the Gospel of St. Matthew  <b>GOAL:</b> To foster appreciation for the figurative or poetic uses of language.
13. <b>METAPHOR</b>	When a word is transferred from its true and correct meaning to a new meaning. A metaphor is built by discovering a similarity between two dis-similar entities, and making a comparison to create a new entity. Because a new entity is created, the words "like" or "as" are not used.	Enters the realm of poetic devices that delivers an obvious effect. Being able to shape an effective metaphor is thought to be the mark of a good mind.	The Lord is my shepherd. (Psalm 23) "I am the Vine, Ye are the branches." Jesus in the Gospel of St. John.  <b>GOAL:</b> To foster appreciation for the figurative or poetic uses of language.
*Added for sake of comparison			

**GOALS & NOTES FOR THE COURSE**

**Goal:** To achieve elegantly effective writing by equipping students with tools of composition identified in the fourteen stages of the Progymnasmata.

**Purpose:** To master the second stage of the Progymnasmata identified as the Narrative stage by identifying and imitating the six constituent parts of a narrative and incorporating figures of description and of speech in paraphrases of classic stories.

**Objectives:** Students will:

- Listen attentively as the teacher reads the narrative out loud;
- Re-read the narrative aloud (parent or student). The parent/teacher will go over vocabulary with students.
- The teacher will call on individual students to retell the narrative in their own words or students will get in pairs and retell the narrative to one another.
- Students will correctly outline the narrative by identifying key ideas using appropriate words and phrases in their proper sequence.
- Students will correctly narrate the story using their outline.

(Above points taken directly from CCNS)

**TEACHING TIPS**

**Review:** Parts of speech. Write several simple sentences or state several simple sentences and ask your child to tell you the part of speech of the particular words in your sentences.

**Example:**

*Billy and Anna walked over the bridge quickly, fearing that a mean old troll might stop them at any moment.*  
What part of speech are the names Billy and Anna? (proper nouns); What part of speech is walked? (verb); What part of speech is over? (preposition), etc.

**Notes:** *Classical Composition* utilizes techniques of writing instruction that go back to the Greeks and that were given formal structure by the Romans. It is based on imitation, reason, and rhetoric and corresponds to the three stages of the Trivium: Grammar, Logic, and Rhetoric. Parents who familiarize themselves with the introductory pages and lesson outlines in the Teacher's Manual can teach the course. Start by reading the overview information on pages Narrative 13 to Narrative 15. (Do not feel overwhelmed by vocabulary. The terms that you'll need for each lesson are defined in the lesson itself.) Classical Composition is text-based writing. Students begin by working with the narrative as a model. **You may want to place the vocabulary on sentence strips -- the word in bold on one side, the definition on the other. Most of the terms will lend themselves to illustration, and the student may want to draw a picture on the back that will remind him of the meaning of the term. Additional vocabulary introduced lesson-by-lesson will be in bold and should be added to your collection.** (Taking the Greek terms apart by prefix, root, and suffix will help.) Use the strips to check your child's memorization and understanding of the terms and to conduct a review. The teacher may find the following words helpful to know at the outset: **Agent, Action, Cause, Place, Time, Manner, Recognition, Reversal, Diction, Connotation, and Denotation.** The term **commonplace** refers to the moral of the story. It is also helpful to introduce the student to the idea that human beings come to find truth through **revelation, historical precedence or logic.** Some students will naturally use **simile, metaphor, or personification** when "varying" the words or ideas in a sentence. When use of these devices arises, introduce the dictionary definition of each; but know that each will be introduced in turn as part of the curriculum. **The examples of specific figures of description given within the course plans are for illustrative purposes only and are sometimes not based on the narratives covered. Some of the figures of description are very close in meaning. Encourage your child to be as accurate as possible from week to week, but don't worry if absolute distinctions are not clear**

**immediately.** (*A word on editing*): Remember that run-on sentences or fragments can almost always be corrected by eliminating all prepositional phrases and then identifying the main clause and its verb; follow that by repairing the main clause by adding a verb (in the case of a fragment) or eliminating extraneous clauses (in the case of a run-on) and placing excess information in a new sentence. Remind your student that a sentence is one thought.

**PLEASE TAKE ADVANTAGE OF APPENDIX A: FIGURES OF DESCRIPTION WITH EXAMPLES (Text) AND/OR THE WORD PLAY GRID IN THE COURSE PLAN.**

**WEEKLY BREAKDOWN**

*(Your main preparation for the course will be to pre-read and present each lesson using Classical Composition Teacher Manual as your guide. Pay special attention to “Teaching Procedure” on pages Narrative 13 through Narrative 15, which lays out the general methodology for the whole year.)*

**Overview:** Classical Composition Narrative Stage (CCNS) unfolds by fostering in the student the ability to think. It begins by offering the student tools for writing that consist of giving names to the structural and rhetorical aspects of writing, and by offering the student a chance to practice using these tools. The methodology is clear: Start by outlining a simple story, and end by recognizing structure in everything one writes or reads. Learn to paraphrase a story by adding different rhetorical devices to achieve various effects, and end by knowing what device to use to achieve the correct effect in any writing task for the purpose of communicating the good, the true and the beautiful. The lessons use repetition to help the student gain mastery, and are sequenced to help him gain overall mastery of writing.

**Lesson 1: The Rose**

<p><b>Pre-teach: Outlining:</b> The key to outlining a story: Record what happens in the Beginning, Middle, and End; record the Agent, Action, Time, Place, Manner, and Cause where they first appear in the story; record the recognition and reversal and resolution (in what new circumstances does the story end). [Outline form]</p>	<p>Basic Narrative Outline</p> <p><b>I. Beginning:</b></p> <ul style="list-style-type: none"> <li>A. Agent (Who?)</li> <li>B. Action (What?)</li> <li>C. Time (When?)</li> <li>D. Place (Where?)</li> <li>E. Manner (How?)</li> <li>F. Cause (Why?)</li> </ul> <p><b>II. Middle</b></p> <ul style="list-style-type: none"> <li>A. Recognition</li> </ul> <p><b>III. End</b></p> <ul style="list-style-type: none"> <li>A. Reversal</li> <li>B. Resolution</li> </ul> <p>(Story elements do not always follow a predictable pattern.)</p>
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**INSTRUCTIONAL OVERVIEW (Explained):**

**I. INSTRUCTIONAL OVERVIEW:** 1) Read the “Teaching Procedures” (Narrative 13—Narrative 15) several times until the practices become familiar to you. 2) Note: Through each two week cycle you will: **A)** Read, narrate, and outline the story with the students **[The outline includes the six elements of story: Agent (who),**



**Action (what), Time (when), Place (where), Manner (how), and Cause (why),** and includes identifying **Recognition/Reversal** and **Resolution (new circumstance)**].(Two days); **B)** Paraphrase the story through changing the viewpoint and incorporating the given figures of description.(Two days); **C)** Paraphrase the story according to instructions.(Two days); **D)** Paraphrase the story according to instruction and using given figures of description; **E)** Vary given phrases in word and idea and incorporate figures of speech. A full description of how to vary sentences is found on Narrative page 14, #13; and a full description of how to add figures of speech is found in the Appendix. You'll notice that after your children have varied the words, varying the ideas will follow naturally as a kind of mix and match. Of course, the sentences created have to make sense. **Example:** The **fruit fell** to the **ground**. (**Varied words:** **fruit:** apple, orb, pear, pomegranate; **fell:** crashed, descended to, hit, cascaded to, surrendered to gravity; **ground:** mud, earth, grass, field, orchard floor.) (**Varied ideas:** The apple descended to the earth. (Other variations are possible using different combinations.) (See Appendix for examples of using figures of speech.) **Note:** Make sure you review the appendices in the back.

### INSTRUCTIONAL OVERVIEW (outlined):

**Day 1, Exercise 1:** Read, retell, outline the narrative

**Day 2, Exercise 1 (cont.):** Complete the outline identifying the 6 elements of story

**Day 3, Exercise 2:** Paraphrase the story by changing the viewpoint and incorporating figures of description

**Day 4, Exercise 2 (cont.)**

**Day 5, Exercise 3:** Paraphrase the story according to instructions

**Day 6, Exercise 3 (cont.)**

**Day 7, Exercise 4:** Paraphrase the story by inverting according to instruction and using figures of description

**Day 8, Exercise 4 (cont.)**

**Day 9, Exercise 5:** Vary selected words, phrases, and sentences and incorporate figures of speech

**Day 10, Exercise 5 (cont.)**

# Kolbe Academy Home School

## GRADE SIX CLASSICAL COMPOSITION *Classical Composition*

### *Chreia/Maxim Stage Discovering the Skills of Writing*

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D. Advanced Sample Rubric for Grading the Final Draft	

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**COURSE TITLE:** English Composition III & IV: Chreia/Maxim Stage

**Note:** *Classical Composition Chreia/Maxim Stage Discovering the Skills of Writing* is the third course in the Classical Composition sequence. It should be undertaken after completing *Classical Composition Fable Stage* and *Classical Composition Narrative Stage*.

**COURSE TEXTS:**

*Classical Composition Chreia/Maxim Stage Discovering the Skills of Writing Teacher Guide*, (CMTG)  
*Classical Composition Chreia/Maxim Stage Discovering the Skills of Writing Student Book* (CMSB)

**COURSE DESCRIPTION:**

The Chreia/Maxim Stage is the third of fourteen stages in the *Progymnasmata* (a set of preparatory exercises originated by the Greeks to ready the student for rhetoric). Students will learn to write by learning to think through the process of varying a truth under eight heads of development, each forming an exercise, each resembling a paragraph. The **Eight Heads of Development** are: **Encomium** (*praise*), **Paraphrase** (*restatement*), **Cause** (*general story*), **Converse** (*opposite general story*), **Analogy** (*comparison*), **Example** (*specific case*), **Testimony** (*authority*), and **Epilogue** (*conclusion or summary*). The first head of development defines a worthy subject for thought; the second through seventh describes an operation of the mind as it grapples with the truth of the saying; and the last calls the reader to an affirmation of the truth.

The purpose of the **Encomium** is to praise the author of the saying (Chreia) or the saying itself (Maxim); hence, the title of the course. The purpose of the **Paraphrase** is to make the meaning of the saying more clear through paraphrase or variation. The purpose of the **Cause** is to express the meaning of the saying in the form of a general story. The purpose of the **Converse** is to express the meaning of the saying in the form of a general story that applies to real life and illustrates its opposite. The purpose of the **Analogy** is to identify a similarity between the saying and something else. The purpose of the **Example** is to express the meaning of the saying in a specific way. The purpose of the **Testimony** is to provide a supporting quotation from a respected source (In a sense, it is another paraphrase). The purpose of the **Epilogue** is to call the audience to acknowledge the truth of the saying. In each lesson the parent/teacher will remind the student of the purpose of each head of development. The instructional method and exercises remain the same from one week to the next and are clearly outlined in the *Teacher Guide*. The step by step guidance and questions that the parent/teacher asks to help the student write the chreia/maxim are in the teacher's manuals. A model of the 8 heads of development applied to the 1<sup>st</sup> lesson's chreia appears below.

**COURSE OBJECTIVES:**

- ❖ Develop in the student an appreciation for sound writing
- ❖ Inculcate in the student the habits of good writers through imitation of their structure and style
- ❖ Equip the apprentice writer to become an analytical reader and writer
- ❖ Provide techniques the student writer can employ for any given writing task
- ❖ Prepare the student writer to generate ideas, organize those ideas, and express those ideas well by providing him with structured practice in **Invention** (generating ideas), **Arrangement** (organizing ideas), and **Decoration** (stating the ideas in their most effective form) (**Discovery, Organization, and Elocution**)
- ❖ Develop a shared vocabulary and practice between the teacher and student

**SCOPE AND SEQUENCE:**

The *Progymnasmata* exercises were a preliminary series of exercises for students who would later study rhetoric and deliver formal orations. The exercises were developed by the ancients, adopted by the Church, adapted

during the Renaissance, and practiced by the West until very recently. The sequence below is based on the exercises of Aphthonius.

1.Fable	5.Refutation	9.Vituperation	13.Thesis or Theme
2.Narrative	6.Confirmation	10.Comparison	14.Defend/Attack a Law
3.Chreia	7.Commonplace	11.Impersonation	
4.Proverb	8.Encomium	12.Description	

### **COURSE PLAN METHODOLOGY:**

Kolbe Academy has worked diligently to create the best possible course plans with the home schooling family in mind. Remember, however, that our program is intended to be flexible. Under the principle of subsidiarity, you should use these course plans as a **suggested** course of study. As the teacher, you should adapt and modify these course plans to meet the individual learning needs of your child. In the course plans that follow, the *Classical Composition Book III: Chreia/Maxim Stage Discovering the Skills of Writing Teacher Manual* is represented by the abbreviation **CMTG**, the *Student Book* by the abbreviation **CMSB**. A weekly grade book is included in the course plan at the end of each week as a convenience. Parents should use the grade book only as a help to their home schooling and not as a hindrance. Because the Classical Composition course is a self-contained program, we advise you to follow the grading guidelines outlined in the text. You may elect to grade drafts or not. **Kolbe Academy does not require that you keep a record of all student work.** If you intend to report your child's work to Kolbe Academy for an official report card, only one sample of graded written work is required per quarter for each course, along with the submission of a report card. Point values and weighting are suggested for convenience and may be modified, dropped completely, or added to as the parent deems fit. Please consult the welcome packet for a full tutorial on grades. Finally, begin every class with a prayer. This is a good way to help the child memorize new prayers. Repeat the same ones every day until they are known. Be sure to explain the meanings of the prayers. Repetition in all areas of study is most beneficial.

### **TEACHER PREPARATION:**

1. Reading the *Classical Composition Discovering the Skills of Writing Chreia/Maxim Stage Teacher Guide* may be enough to prepare you to teach this course. Read its opening pages and follow its step-by-step instructions with each lesson.
2. Kolbe Academy has written a *Chreia/Maxim Teaching Primer* as a tool to guide you in mastering the scope of what you will be teaching. It can be found on the following pages. It includes explanations of what Chreia/Maxim is, two sample lessons, two sample exercises fully developed, an outline of the 8 Heads of Development, and a list of Teaching Tips.
3. The first lesson includes a copy of a final draft of the opening essay (8 heads of development), based on the answers given on the student pages in the *Teacher Guide*. It is followed by a grade sheet. It is the only lesson with these additional features.

***PLEASE NOTE: THE FOLLOWING TEACHING PRIMER WAS DEVELOPED TO AUGMENT THE ORIGINAL SELBY EDITION. THOUGH YOUR MEMORIA TEACHER GUIDE IS ALL YOU NEED, WE HAVE RETAINED THE TEACHING PRIMER TO HELP YOU BUILD BACKGROUND IN CHREIA/MAXIM.***

# Kolbe Academy Home School

## GRADE SEVEN CLASSICAL COMPOSITION *Classical Composition, English Composition V&VI Refutation/Confirmation Stage*

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**COURSE TITLE:** English Composition V/VI: Refutation/Confirmation Stages

**Note:** *Classical Composition Discovering the Skills of Writing Refutation/Confirmation is the fourth course in the Classical Composition sequence. It should be undertaken after completing Classical Composition Fable, Narrative, and Chreia/Maxim.*

**COURSE TEXTS:**

- *Classical Composition Discovering the Skills of Writing Refutation/Confirmation Teacher Guide*, (RCTG)
- *Classical Composition Discovering the Skills of Writing Refutation/Confirmation Student Book* (RCSB)

**COURSE DESCRIPTION:**

The **Refutation/Confirmation Stage** is the fourth of fourteen stages in the *Progymnasmata* (a set of preparatory exercises originated by the Greeks to ready the student for rhetoric). Students will learn to write by learning to think through the process of refuting (overturning given facts) or confirming (approving given facts) the truth of a narrative by examining it through a series of exercises that are, later on in rhetoric, called Heads of Purpose. In **Refutation** the student will examine a narrative and work through Heads of Purpose called: the **Discredit, Exposition, Unclearity, Implausibility, Impossibility, Inconsistency, Improperity, Inexpediency, and Epilogue**. In Confirmation the student will examine a narrative and work through exercises called: the **Credit, Clarity, Plausibility, Possibility, Consistency, Propriety, Expediency, and Epilogue**. The set of exercises in Refutation are the opposite of those in Confirmation.

The instructional method and exercises remain the same from one week to the next and are clearly outlined in the *Teacher Guide*. The step by step guidance and questions that the parent/teacher asks to help the student write the Refutation/Confirmation are in the *Teacher Guide*.

**COURSE OBJECTIVES:**

- ❖ Develop in the student an appreciation for sound writing
- ❖ Inculcate in the student the habits of good writers through imitation of their structure and style
- ❖ Provide techniques the student writer can employ for any given writing task
- ❖ Prepare the student writer to generate ideas, organize those ideas, and express those ideas well by providing him with structured practice in **Invention** (generating ideas), **Arrangement** (organizing ideas), and **Decoration** (stating the ideas in their most effective form) (**Discovery, Organization, and Elocution**)
- ❖ Develop a shared vocabulary and practice between the teacher and student

**SCOPE AND SEQUENCE:**

The *Progymnasmata* exercises were a preliminary series of exercises for students who would later study rhetoric and deliver formal orations. The exercises were developed by the ancients, adopted by the Church, perfected in the Renaissance, and practiced by the West until very recently. The sequence below is based on the exercises of Aphthonius, an ancient Greek rhetorician.

- |              |                 |                 |                         |
|--------------|-----------------|-----------------|-------------------------|
| 1. Fable     | 5. Refutation   | 9. Vituperation | 13. Thesis or Theme     |
| 2. Narrative | 6. Confirmation | 10. Comparison  | 14. Defend/Attack a Law |

- |                    |                |                   |
|--------------------|----------------|-------------------|
| 3. Chreia          | 7. Commonplace | 11. Impersonation |
| 4. Proverb (Maxim) | 8. Encomium    | 12. Description   |

**COURSE PLAN METHODOLOGY:**

Kolbe Academy has worked diligently to create the best possible course plans with the home schooling family in mind. Remember, however, that our program is intended to be flexible. Under the principle of subsidiarity, you should use these course plans as a **suggested** course of study. As the teacher, you should adapt and modify these course plans to meet the individual learning needs of your child. In the course plans that follow, the *Classical Composition Discovering the Skills of Writing Refutation/Confirmation Teacher Guide* is represented by the abbreviation **RCTG**, the *Student Book* by the abbreviation **RCSB**. A weekly grade book is included in the course plan at the end of each week as a convenience; it is a suggestion, not a prescription. Point values and weighting are suggested for convenience and may be modified, dropped completely, or added to as the parent deems fit. Because the Classical Composition course is a self-contained program, we advise you to follow the grading guidelines outlined in the text. You may elect to grade drafts or not. **Kolbe Academy does not require that you keep a record of all student work.** If you intend to report your child's work to Kolbe Academy for an official report card, only two samples of graded written work is required per semester for each course, along with the submission of a report card. Please consult the welcome packet for a full tutorial on grades and semester reports. Finally, begin every class with a prayer. This is a good way to help the child memorize new prayers. Repeat the same ones every day until they are known. Be sure to explain the meanings of the prayers. Repetition in all areas of study is most beneficial.

Please note that this course only takes a total of 28 weeks to complete unlike most Kolbe Academy courses that take 36 weeks.

**TEACHER PREPARATION:**

1. Reading the Teaching Guidelines at the front of the *Refutation/Confirmation* book should be enough to prepare you to teach this course, because it builds on everything mastered in Fable, Narrative, and Chreia/Maxim; and because the directions are clearly laid out in step-by-step fashion. The ideas found in the "Teaching Guidelines", "Grading Sheets", "Definition of Terms", and "Introduction to Refutation-Confirmation" can be absorbed in an hour's time.
2. Kolbe Academy has written *Refutation/Confirmation Preparatory Notes* as a sort of one-stop reference for Refutation/Confirmation. It follows on the next few pages.

# Kolbe Academy Home School

## GRADE EIGHT CLASSICAL COMPOSITION *Classical Composition, English Composition VII Common Topics Stage*

*(This is a semester-length course)*

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**COURSE TITLE:** English Composition VII: Common Topic Stage

**Note:** *Classical Composition Discovering the Skills of Writing Common Topic* is the fifth course representing the seventh stage in the Classical Composition sequence. It should be undertaken after completing *Classical Composition Fable, Narrative, Chreia/Maxim, and Confirmation/Refutation*.

**COURSE TEXTS:**

- *Classical Composition Discovering the Skills of Writing Common Topic Teacher Guide*, (CTG)
- *Classical Composition Discovering the Skills of Writing Common Topic Student Book* (CTSB)

**COURSE DESCRIPTION:**

The **Common Topic Stage** is the seventh of fourteen stages in the *Progymnasmata* (However it is the fifth course) in the set of preparatory exercises originated by the Greeks to ready the student for rhetoric. Students will learn to write by learning how to examine a common evil deed (at this stage). The teacher will ask questions to help the student develop a Prologue, Contrary, Exposition, Comparison, Intention, Digression, Rejection of Pity, and the six Heads of Purpose that support the punishment of the one who committed the evil deed. In doing so the student will develop his powers to analyze and reason. He will also get a taste of forming moral judgments. The instructional method and exercises remain the same from one week to the next and are clearly outlined in the *Teacher Guide*. The step by step guidance and questions that the parent/teacher asks to help the student write the Common Topic are in the *Teacher Guide*.

**COURSE OBJECTIVES:**

- ❖ Develop in the student an appreciation for sound writing
- ❖ Inculcate in the student the habits of good writers through imitation of their structure and style
- ❖ Provide techniques the student writer can employ for any given writing task
- ❖ Prepare the student writer to generate ideas, organize those ideas, and express those ideas well by providing him with structured practice in **Invention** (generating ideas), **Arrangement** (organizing ideas), and **Decoration** (stating the ideas in their most effective form) (**Discovery, Organization, and Elocution**)
- ❖ Develop a shared vocabulary and practice between the teacher and student

**SCOPE AND SEQUENCE:**

The *Progymnasmata* exercises were a preliminary series of exercises for students who would later study rhetoric and deliver formal orations. The exercises were developed by the ancients, adopted by the Church, perfected in the Renaissance, and practiced by the West until very recently. The sequence below is based on the exercises of Aphthonius, an ancient Greek rhetorician.

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|--------------------|-----------------|-------------------|-------------------------|
| 1. Fable           | 5. Refutation   | 9. Invective      | 13. Thesis or Theme     |
| 2. Narrative       | 6. Confirmation | 10. Comparison    | 14. Defend/Attack a Law |
| 3. Chreia          | 7. Commonplace  | 11. Impersonation |                         |
| 4. Proverb (Maxim) | 8. Encomium     | 12. Description   |                         |

**COURSE PLAN METHODOLOGY:**

Kolbe Academy has worked diligently to create the best possible course plans with the home schooling family in mind. Remember, however, that our program is intended to be flexible. Under the principle of subsidiarity, you should use these course plans as a **suggested** course of study. As the teacher, you should adapt and modify these course plans to meet the individual learning needs of your child. In the course plans that follow, the *Classical Composition Discovering the Skills of Writing Common Topic Teacher Guide* is represented by the abbreviation **CTTG**, the *Student Book* by the abbreviation **CTSB**. A weekly grade book is included in the course plan at the end of each week as a convenience; it is a suggestion, not a prescription. Point values and weighting are suggested for convenience and may be modified, dropped completely, or added to as the parent deems fit. Because the Classical Composition course is a self-contained program, we advise you to follow the grading guidelines outlined in the text. You may elect to grade drafts or not. **Kolbe Academy does not require that you keep a record of all student work.** If you intend to report your child's work to Kolbe Academy for an official report card, only one sample of graded written work is required per quarter for each course, along with the submission of a report card. Please consult the welcome packet for a full tutorial on grades and quarter reports. Finally, begin every class with a prayer. This is a good way to help the child memorize new prayers. Repeat the same ones every day until they are known. Be sure to explain the meanings of the prayers. Repetition in all areas of study is most beneficial.

Please note that this course only takes a total of 28 weeks to complete unlike most Kolbe Academy courses that take 36 weeks.

#### **TEACHER PREPARATION:**

1. Reading the Teaching Guidelines at the front of the *Common Topic* book should be sufficient to prepare you to teach this course, because it builds on everything mastered in Fable, Narrative, and Chreia/Maxim; and because the directions are clearly laid out in step-by-step fashion. The ideas found in the "Teaching Guidelines", "Grading Sheets", "Definition of Terms", and "Introduction to Refutation-Confirmation" can be absorbed in an hour's time.
2. Kolbe Academy has written *Common Topic Preparatory Notes* as a sort of one-stop reference for Common Topic. It follows on the next few pages.