

Kolbe Academy Home School

GRADES 3-4 PRIMARY LITERATURE

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For each Saint Book:

- I. Daily Course Plan
- II. Assignment Answer Key
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COURSE TITLE: Primary Literature**COURSE TEXTS:**

Kolbe Academy has chosen these particular books due to their unabridged status as well as appropriate content in the forewords and afterwords. The course plans were written using the versions carried by Kolbe Academy in the book store. Recommended grade levels are given only as suggestions based on difficulty of the reading and maturity level needed for themes addressed in the work.

Novels:

Title	Author	Course Plan Weeks	Book Page Code	Kolbe Rec. Reading Level
<i>Aesop's Fables</i>	Aesop; translated	4 weeks	AF	3/4
<i>Betsy-Tacy</i>	Maude Hart	4 weeks	BE	3/4
<i>Black Cauldron, The</i>	Lloyd Alexander	5 weeks	BL	4
<i>Boxcar Children, The</i>	Gertrude Chandler Warner	4 weeks	BN	4
<i>Caddie Woodlawn</i>	Carol Ryrie Brink	7 weeks	CA	4
<i>Charlie and the Chocolate Factory</i>	Roald Dahl	5 weeks	CHF	3/4
<i>Charlotte's Web</i>	E.B. White	5 weeks	CHL	3/4
<i>Child's Garden of Verses, A</i>	R.L. Stevenson	5 weeks	GV	3/4
<i>Children's Homer, The</i>	Padraic Colum	6 weeks	CHR	4
<i>Cricket in Times Square, A</i>	George Selden	3 weeks	CT	3/4
<i>Great Brain, The</i>	John Fitzgerald	5 weeks	GB	4
<i>Lion, the Witch and the Wardrobe, The</i>	C.S. Lewis	5 weeks	LW	4
<i>Misty of Chincoteague</i>	Marguerite Henry	5 weeks	MC	4
<i>Mouse and the Motorcycle, The</i>	Beverly Cleary	3 weeks	MM	3/4
<i>Mrs. Piggle Wiggle</i>	Betty MacDonald	4 weeks	MP	3/4
<i>Of Bells and Cells</i>	M. Cristina Borges	3 weeks	OB	3/4
<i>Peter Rabbit Story Collection</i>	Beatrix Potter	5 weeks	PC	3/4
<i>Pinocchio</i>	Carlo Callodi	6 weeks	PO	3/4
<i>Sarah, Plain and Tall</i>	Patricia MacLachlan	2 weeks	SP	3/4
<i>Tale of Despereaux</i>	Kate DiCamillo	6 weeks	TD	3/4
<i>Winnie the Pooh</i>	A.A. Milne	4 weeks	WPJ	3/4

Saints:

Title	Author	Course Plan Weeks	Book Page Code
<i>Children of Fatima</i>	Mary Fabyan Windeatt	3 weeks	SCF
<i>Little Flower, The</i>	Mary Fabyan Windeatt	3 weeks	SLF
<i>Patron Saint of First Communicants</i>	Mary Fabyan Windeatt	3 weeks	SPS
<i>Saint John Paul II</i>	Sr. Susan Helen Wallace	3 weeks	SSJ
<i>Saint Juan Diego and Our Lady of Guadalupe</i>	Josephine Nobisso	3 weeks	SSJD
<i>Saint Martin de Porres</i>	Mary Fabyan Windeatt	3 weeks	SSM
<i>Saint Rose of Lima</i>	Mary Fabyan Windeatt	3 weeks	SSR

ADDITIONAL RESOURCES:

Primary Literature Student Book. Kolbe Academy Press, 2020.

Primary Literature Student Glossary. Kolbe Academy Press, 2020.

Primary Literature Teacher Book. Kolbe Academy Press, 2020.

COURSE DESCRIPTION:

The primary literature program introduces the student to literature in a deeper, more rigorous fashion than a typical reading course. The course is comprised of classic literature and the lives of saints. There is a suggested amount of time in which to cover each book. Parents, possibly with the assistance of the student, are to select the proper number of books to fit into each quarter. A well-rounded literature course for each year includes choices from both the novels and lives of saints. Please note that there is more material provided in this course than is necessary to use over the span of third and fourth grades.

For some of the books listed in the course plan we have recommended reading the introduction and/or preface. Many times they contain pertinent background information that will help the student more fully understand what he is about to read. When we have made the recommendation to read these, it is based on the editions of the book that we carry in the Kolbe Academy book store. Parents should take care to read any introductory material in editions other than those sold by Kolbe Academy before assigning the material to students. Oftentimes, especially in more recent editions of books, the introductory materials contain objectionable thoughts and ideas.

COURSE OBJECTIVES:

The student is to be introduced to:

- ❖ the world in literature
- ❖ the world of imagination
- ❖ the world of others' minds
- ❖ a Christian approach to literature

COURSE PLAN METHODOLOGY:

Kolbe Academy has worked diligently to create the best possible course plans with the homeschooling family in mind. Remember, however, that our program is intended to be flexible. Per the principle of subsidiarity, these course plans are 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.** The following are a few general guidelines and ideas for using the Literature course:

1. Each novel and saint book includes weekly written assignment topics. We suggest assigning these at the beginning of the week so that the student has time to think about the topic as he reads. In answer to the assignment questions, third grade students should be encouraged to begin writing three sentence paragraphs. A paragraph would consist of an introductory sentence—this is the topic or thesis sentence—followed by a middle sentence to support the main point, and a closing/summary sentence. Fourth grade students should follow the same pattern with a four sentence paragraph, and the two middle sentences would support the thesis.
2. After the student has read the daily assignment, a short quiz, either oral or written, could be given based on the chapter descriptions included in the course plan. The Study Question booklets include study questions that are perfect for this type of quiz.
3. There is a final exam for each book which can be used when the student is finished reading the book or a combination of tests may be used during exam week typical of other subjects.
4. After each book, the student should write a book report following the Kolbe Academy format (see pages 8-11 of the syllabus).
5. Your student may not need all of the book report/exam week. You can use this time to catch up if necessary and then go over the subject matter. If you intend to use the tests provided, **look them over before teaching the subjects and make sure you teach the material in the tests.** Some children have a difficult time doing written exams, but it is important for them to learn how to take them. If your student does poorly on them, you may give them to him orally a couple of days after he has taken them and average the grades.

SKILLS TO BE DEVELOPED:

There are five principles that are essential for the student to understand and apply in reading literature:

- ❖ Read with objective charity
- ❖ Understand that the parts do not condemn the whole
- ❖ Recognize sin as such when he encounters it in his reading
- ❖ Avoid works that contain tempting descriptions of sin
- ❖ Understand that the function of fiction is not primarily to teach

There are four principles on the function of literature:

- ❖ Art is a moral activity
- ❖ Literature is fundamentally religious
- ❖ Art inspires
- ❖ Art is a means of charity

Notes: For an explanation of these principles, consult *Tenets for Readers and Reviewers*, available from Kolbe Academy Press.

CHOOSING BOOKS FOR A YEAR'S COURSE OF STUDY:

Kolbe Academy has provided an extensive amount of literature to study over the course of 3rd and 4th grade. As such, **students are NOT expected to cover all of the material** included in the Primary Literature course. Please take note of the following guidelines to aid you in choosing the best course of study for your student each year.

1. In choosing the course of study for an individual student, parents should consider the maturity level and gender of the student, reoccurring themes and events being studied in the student's history and religion coursework, and overall interests of the student.
2. Parents should take note of the number of weeks assigned to each work and choose a sufficient number of works to cover a year-long course in Literature. Generally two books per quarter would be studied. A balance of novels and lives of the saints is a good aim to have for each year. See the course text chart for a list of books with number of weeks.

RECOMMENDED BOOK REPORT FORMATS:

Book reports are commonly assigned to student as a means of checking for comprehension, and a way to help them improve both their handwriting skills and their writing ability. However, book reports are not the only method a parent teacher can employ to check for comprehension, and the regular use of book reports at the end of each novel may create a reluctance to read in some students who would rather demonstrate their understanding through an oral or dramatic presentation, or illustrate scenes from the story.

In keeping with Kolbe Academy's philosophy of subsidiarity, it is entirely up to the parent educator to determine whether or not book reports will be used and if so, how frequently. The proposed organization of a book report and the book report template may be used as is, or altered to better suit the student, at the discretion of the parent educator.

It's typical for Third Graders to write book reports that are highly regimented in terms of content. In fact, they may do best initially by using a template. Once the template has been successfully used, then you may wish to move the student to a structured format without using the template, and finally to a more independently composed book report. Fourth graders who are not accustomed to writing book reports, may follow the same procedure.

The usual required elements in a **third grade** book report tend to be setting, characters, and plot. You may also wish to have the student write his opinions on the book. Fourth grade students who are not accustomed to writing book reports yet, may also find using a template beneficial at first. Older students should be encouraged to demonstrate greater understanding of the elements of the story, including conflicts and theme.

Book reports need to be written in chronological order, and students are expected to extend their use of vocabulary beyond mad, sad, glad, and fun! The use of interesting adjectives instead of the boring ones just listed will help them develop their vocabulary.

The template is a separate form that can be printed out as needed.

STRUCTURED BOOK REPORT:

When assigning a student to write a structured book report without the use of the template, the following writing prompts may be used to assist the student in including relevant information. The student should write the book report in **paragraph form**. For a third grader at the beginning of the year, or a fourth grader who is attempting book reports for the first time, one paragraph is sufficient. As writing skills develop, it's more important for the student to add sentences to the paragraph, up to six or seven is considered the maximum, than it is to add more paragraphs.

A paragraph is a group of sentences that tell about the same thing. The first sentence in each paragraph is called a **topic sentence**. Every other sentence in the paragraph must tell about the same thing as the topic sentence. This means that a separate paragraph must be written for each new idea.

Students are expected to use **complete sentences**, correct **spelling**, correct **punctuation**, and correct **capitalization**. Writing may be manuscript, cursive, or typed. Include the following information.

Begin with an introduction. This lets others know what your summary will be about. *First, state the title of the book (underline it!) and the author's name. Next, write a one-sentence summary of what the book is about. Last, explain why you chose this book. For example, "I read Brave Norman by Andrew Clements. This book is about a dog that helps people. I chose this book because I have a dog like Norman."* For a beginning writer, this short three sentence paragraph may be allowed. It could be enhanced by adding more elements such as the setting to the middle sentence.

More advanced writers could develop the conflict and the theme.

Describe the setting. This is where and when the story takes place. It might be in a building or outside, or in an imaginary place. The time might be now or a long time ago. *Write about where and when the story takes place.*

Describe the main character(s). Most stories have a main character and one or two others who are important. *Choose 1 or 2 important characters from this book and describe them. Write about what they look like, what they like to do, and how they act – silly, honest, smart? Describe some things that make the character(s) special.*

Write a summary (the important ideas) of the plot. The plot tells what happens to the main character(s). Usually there is a problem to solve. This is called the **conflict**. *Explain what happens in the beginning, the middle, and the end. Explain the main problem or conflict the characters have to solve and how they do it.*

End with a conclusion. This is where you give your opinion of the story. *Write a paragraph telling whether or not you liked the book and the reason(s) why. Also tell about what you have learned. Be specific.*

Book Title: Sarah, Plain and Tall
Author: Patricia MacLachan
Student's Name: Max Kolbe, 3rd Grade
Date: August 14, 2016

Making a New Family

Sarah, Plain and Tall is a story about a man whose wife dies and he needs a new mother for his children. He puts an ad in the newspaper and Sarah answers the ad. Papa, Anna, and Caleb live on a farm somewhere on the prairie and Sarah goes there to live with them. It doesn't say exactly where the farm is, just that it's on the prairie, and it doesn't say exactly when it happens, but there's no electricity or cars or telephones.

Caleb's and Anna's mom dies when Caleb was born so their father is looking for a new wife. In this story you see how courageous Anna is in trying to help her little brother know their mom. Anna would tell Caleb the same stories everyday about their mother. "Did Mama sing every day?" he'd ask Anna every day. "Every-single-day," she'd reply. "Papa too." But their Papa doesn't sing anymore since Mama died. My favorite part was about the storm, which was a squall. They get to sleep in the barn, which I have never done, but I'd like to.

Sarah, Plain and Tall is a great book and I think everyone should read it. The book is a little sad because Anna and Caleb's mother had died. But when Sarah wants to be their new mother, it makes the reader happy. The book also makes you think about the way families were in the past and why running a farm was such hard work.

Suggestion for a Primary Literature Book Report Template that can be used by students who are new to writing book reports.

Name: _____

Date: (Month, day, year) _____

Book Title: _____

Author: _____

Setting: (When and Where)

This story takes place

Main Characters: (Who)

The main character in the story is _____

_____ . I would describe this character as _____

_____ . This character is important because _____

Other Important Characters and why they are important: (Who)

The biggest problem in the book is

The solution to the problem is

Conclusion:

I chose this book because (Why) _____

I (descriptive verb) this book because

One thing I learned from this book is

Kolbe Academy Home School

GRADES 5-6 ELEMENTARY LITERATURE

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For each Saint Book:

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COURSE TITLE: Elementary Literature**COURSE TEXTS:**

Accelerated Reader (AR) levels are given for each work if available. Kolbe Academy recommended grade levels are given only as suggestions based on difficulty of the reading and maturity level needed for themes addressed in the work. The course plans were written using the versions carried by Kolbe Academy. While typically any version may be used, Kolbe has chosen these particular books due to their unabridged status as well as appropriate content in the forewords and afterwords.

Novels / Poetry:

Title	Author	Course Plan Weeks	Book Page Code	Kolbe Rec. Reading Level
<i>Black Beauty</i>	Anna Sewell	6 weeks	BB	5
<i>Bronze Bow, The</i>	Elizabeth George Speare	6 weeks	BW	5
<i>Captains Courageous</i>	Rudyard Kipling	5 weeks	CC	6
<i>Carry On, Mr. Bowditch</i>	Jean Lee Latham	5 weeks	CO	5/6
<i>Favorite Poems, Old and New</i>	Helen Ferris, ed.	4 weeks	FP	5/6
<i>Fingal's Quest</i>	Madeleine Polland	5 weeks	FQ	5/6
<i>Heidi</i>	Johanna Spyri	6 weeks	H	5
<i>Hobbit, The</i>	JRR Tolkein	8 weeks	HT	6
<i>I am David</i>	Ann Holm	6 weeks	IA	6
<i>Island of the Blue Dolphins, The</i>	Scott O'Dell	6 weeks	IB	5
<i>Joyful Noise</i>	Paul Fleischman	3 weeks	JN	5/6
<i>Kidnapped</i>	Robert Louis Stevenson	6 weeks	K	6
<i>Kon-Tiki</i>	Thor Heyerdahl	5 weeks	KT	6
<i>Lincoln: A Photobiography</i>	Russell Freedman	5 weeks	LP	5/6
<i>Miracle Worker, The</i>	William Gibson	4 weeks	MW	6
<i>Mrs. Frisby and the Rats of NIMH</i>	Robert C. O'Brien	4 weeks	FR	5
<i>My Side of the Mountain</i>	Jean Craighead George	5 weeks	MS	5
<i>Old Yeller</i>	Fred Gipson	4 weeks	OL	6
<i>Outlaws of Ravenhurst</i>	Sr. M. Imelda Wallace	6 weeks	OU	5
<i>Redwall</i>	Brian Jacques	6 weeks	R	5/6
<i>Secret Garden, The</i>	Frances Hodgson Burnett	7 weeks	SG	5
<i>Single Shard, A</i>	Linda Sue Park	4 weeks	SS	5/6
<i>Swiss Family Robinson</i>	Johann David Wyss	7 weeks	SW	6
<i>Where the Red Fern Grows</i>	Wilson Rawls	7 weeks	W	5
<i>Whipping Boy, The</i>	Sid Fleischman	3 weeks	WB	5/6
<i>White Fang</i>	Jack London	6 weeks	WF	6
<i>Witch of Blackbird Pond, The</i>	Elizabeth George Speare	6 weeks	WP	5/6
<i>Wrinkle in Time, A</i>	Madeleine L'Engle	5 weeks	WT	5/6

Saints:

Title	Author	Course Plan Weeks	Book Page Code
<i>Blessed Marie of New France</i>	Mary Fabyan Windeatt	3 weeks	SSB
<i>Miraculous Medal, The</i>	Mary Fabyan Windeatt	3 weeks	SSMM
<i>Saint Catherine of Siena</i>	Mother Frances Alice Forbes	3 weeks	SSC
<i>Saint Dominic</i>	Mary Fabyan Windeatt	3 weeks	SSD
<i>Saint Hyacinth of Poland</i>	Mary Fabyan Windeatt	3 weeks	SSH
<i>Saint John Bosco</i>	Mother Frances Alice Forbes	3 weeks	SSJ
<i>Saint John Masias</i>	Mary Fabyan Windeatt	3 weeks	SSJM
<i>Saint Monica</i>	Mother Frances Alice Forbes	3 weeks	SSM
<i>Saint Thomas Aquinas</i>	Mary Fabyan Windeatt	2 weeks	SST
<i>Saint Vincent de Paul</i>	Mother Frances Alice Forbes	3 weeks	SSV

RECOMMENDED RESOURCES:

Elementary Literature Study Guide. Teacher's edition. Napa, CA: Kolbe Academy Press, 2016.

Elementary Literature Study Questions, Vocabulary, and Glossary. Napa, CA: Kolbe Academy Press, 2016.

COURSE DESCRIPTION:

The elementary literature program introduces the student to literature in a deeper, more rigorous fashion than a typical reading course. The course is comprised of classic literature and the lives of saints. There is a suggested amount of time in which to cover each book. Parents, possibly with the assistance of the student, are to select the proper number of books to fit into each quarter. A well-rounded literature course for each year includes choices from both the novels and lives of saints. Please note that there is more material provided in this course than is necessary to use over the span of 5th through 6th grade.

For some of the books listed in the course plan we have recommended reading the introduction and/or preface. Many times they contain pertinent background information that will help the student more fully understand what he is about to read. When we have made the recommendation to read these, it is based on the editions of the book that we carry. Parents should take care to read any introductory material in editions other than ours before assigning the material to students. Oftentimes, especially in more recent editions of books, the introductory materials contain objectionable thoughts and ideas.

COURSE OBJECTIVES:

The student is to be introduced to:

- ❖ the world in literature
- ❖ the world of imagination
- ❖ the world of others' minds
- ❖ a Christian approach to literature

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. Per the principle of subsidiarity, these course plans are 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.** The following are a few general guidelines and ideas for using the Literature course:

1. Each Novel and most of the saint books include weekly written assignment topics. We suggest assigning these at the beginning of the week so that the student has time to think about the topic as he reads. Overall, use your discretion as some topics may lend themselves to a more in depth approach than others.
2. After the student has read the daily assignment, a short quiz, either oral or written, could be given based on the chapter descriptions included in the course plan. The Study Question booklets include study questions that are perfect for this type of quiz.
3. There is a final exam for each book which can be used when the student is finished reading the book or a combination of tests may be used during exam week typical of other subjects.
4. After each book, the student should write a book report following the Kolbe Academy format (see pages 8-11 of the syllabus). In grades 5-6, the focus of the book report will be on the analysis of the plot/overall effect/personal effect of the book and not a simple summary.
5. For some of the books listed in the course plan we have recommended reading the introduction and/or preface. Many times they contain pertinent background information that will help the student more fully understand what he is about to read. When we have made the recommendation to read these, it is based on the editions of the book that we carry. Parents should take care to read any introductory material in editions other than ours before assigning the material to students. Often times, especially in more recent editions of books, the introductory materials contain objectionable thoughts and ideas.

6. Your student may not need all of the book report/exam week. You can use this time to catch up if necessary and then go over the subject matter. If you intend to use the tests provided, **look them over before teaching the subjects and make sure you teach the material in the tests.** Some children have a difficult time doing written exams, but it is important for them to learn how to take them. If your student does poorly on them, you may give them to him orally a couple of days after he has taken them and average the grades. It is advisable for the student to write a rough draft of the book report and a final draft.

SKILLS TO BE DEVELOPED:

There are five principles that are essential for the student to understand and apply in reading literature:

- ❖ Read with objective charity
- ❖ Understand that the parts do not condemn the whole
- ❖ Recognize sin as such when he encounters it in his reading
- ❖ Avoid works that contain tempting descriptions of sin
- ❖ Understand that the function of fiction is not primarily to teach

There are four principles on the function of literature:

- ❖ Art is a moral activity
- ❖ Literature is fundamentally religious
- ❖ Art inspires
- ❖ Art is a means of charity

Notes: For an explanation of these principles, consult *Tenets for Readers and Reviewers*, available from Kolbe Academy Press.

CHOOSING BOOKS FOR A YEAR'S COURSE OF STUDY:

Kolbe Academy has provided an extensive amount of literature to study over the course of 5th through 6th grade. As such, **students are NOT expected to cover all of the material** included in the Elementary Literature course. Please take note of the following guidelines to aid you in choosing the best course of study for your student each year.

1. In choosing the course of study for an individual student, parents should consider the maturity level and gender of the student, reoccurring themes and events being studied in the student's history and religion coursework, and overall interests of the student.
2. Parents should take note of the number of weeks assigned to each work and choose a sufficient number of works to cover a year-long course in Literature. A balance of novels and lives of the saints is a good aim to have for each year. See the course text chart on pages 2-3 for a list of books with number of weeks.

3. Kolbe has provided **suggested grade levels** for each work to aid the parent in choosing appropriate books for their student's grade level. These are based on maturity level needed for themes present in the work, difficulty of vocabulary, and overall difficulty of the material presented in the work. See the course text chart on pages 2-3 for a list of books with grade level.
4. A parent may wish to choose certain works to study during a given year due to themes studied concurrently in the student's other coursework. For example, *The Bronze Bow* is a work that is appropriate to read when a student is studying Ancient Rome in the 5th grade history course.
5. For those that prefer to study works using a **thematic approach**, a list of books and major themes have been provided in this syllabus below (page 6) for your convenience.

LITERATURE THEMES:**Historical Fiction:**

The Bronze Bow (1st C, Biblical); *Fingal's Quest* (7th C); *A Single Shard* (12th C); *The Witch of Blackbird Pond* (late-17th C); *Kidnapped* (mid-18th C); *Carry on, Mr. Bowditch* (mid-18th C, real person); *Island of the Blue Dolphins* (mid-19th C, real person); *Black Beauty* (late-19th C); *Captain's Courageous* (late-19th C); *The Miracle Worker* (late-19th C, real person); *I am David* (Communist Russia); *The Secret Garden* (early 20th C); *Where the Red Fern Grows* (early 20th C); *Kon-Tiki* (mid-20th C, true story);

Political/War/Revolution:

I am David; *Kidnapped*; *Lincoln: A Photobiography*; *Outlaws of Ravenhurst*; *Redwall*

Adventure/Intrigue:**Epic/Quest**

The Bronze Bow; *The Hobbit*; *Fingal's Quest*; *Redwall*; *A Single Shard*

Fantasy

The Hobbit; *Black Beauty*; *Redwall*

Science Fiction

Mrs. Frisby and the Rats of Nimh, *A Wrinkle in Time*

Survival Tales:**Children on their Own**

I am David; *The Secret Garden*; *A Single Shard*; *The Whipping Boy*; *A Wrinkle in Time*

Wilderness/Deserted Island

The Island of the Blue Dolphins, *My Side of the Mountain*, *White Fang*

Sea Adventures*Captains Courageous; Kidnapped, Kon-Tiki, Swiss Family Robinson, Carry On, Mr. Bowditch***Animal Adventure***Black Beauty; Mrs. Frisby and the Rats of NIHM; Old Yeller; Redwall; Where the Red Fern Grows; White Fang***Inspirational/Strong Moral/Virtue:****Family Devotion***Carry On, Mr. Bowditch; Heidi; Swiss Family Robinson***Fortitude***Captains Courageous; Carry On, Mr. Bowditch; I Am David; The Miracle Worker; Old Yeller; Outlaws of Ravenhurst; Where the Red Fern Grows; White Fang***Beauty of Nature***The Secret Garden, Joyful Noise***Coming of Age:***The Bronze Bow; Captain's Courageous; Fingal's Quest; Kidnapped; My Side of the Mountain; Old Yeller; The Secret Garden; A Single Shard; Where the Red Fern Grows; The Whipping Boy***Strong Female Roles:***Heidi, Island of the Blue Dolphins, The Lion the Witch and the Wardrobe, The Miracle Worker, The Secret Garden, The Witch of Blackbird Pond, A Wrinkle in Time***Strong Male Roles:***The Bronze Bow; Captains Courageous; Fingal's Quest; I am David; Kidnapped; My Side of the Mountain; Old Yeller; A Single Shard; Where the Red Fern Grows; The Whipping Boy***Siblings:***The Bronze Bow, A Wrinkle in Time***Compare/Contrast Ideas:****Survival***The Island of the Blue Dolphins vs. My Side of the Mountain***Man vs. the Sea***Captain's Courageous, Swiss Family Robinson; Carry On, Mr. Bowditch***Making do with what you have***Swiss Family Robinson vs. Kidnapped;*

Quests

The Hobbit, Fingal's Quest, I am David; A Single Shard

Rich vs. Poor

The Secret Garden, Old Yeller; Heidi, The Whipping Boy

Talking Animals

Black Beauty, The Lion, The Witch and the Wardrobe, The Hobbit,

Bravery

Captains Courageous, The Hobbit, I am David, The Witch of Blackbird Pond, A Single Shard, Carry On, Mr. Bowditch

Treatment of Animals

Where the Red Fern Grows, White Fang, Black Beauty;

Use of Magic

The Hobbit

Loss of Parents

The Secret Garden, A Single Shard, The Whipping Boy

FORENOTE:

Although Kolbe Academy has **no book report requirement** for quarterly reporting purposes, reflective reading is imperative for the development of reading comprehension. This means that after reading a novel the student should be able to write a synopsis (short summary), distinguish a story's "overall effect" (what did the main character learn and how will it affect his behavior) and assess the story's "personal affect" (what did I learn and how will it affect my behavior). Even given that final personal assessment, your student will be learning to write in a general sense without using the personal pronoun "I".

A book report is a report on a book. It is not necessary to do any extra research outside of the reading. A book report should simply be a means of putting into words the student's understanding of and reaction to what was read. Kolbe Academy recommends three paragraphs, especially for upper elementary school students. The first paragraph deals with the story in itself (synopsis); the second deals with the objective meaning of the story (the moral); and the third with the subjective meaning of the story (what the story means to me).

THE FIRST PARAGRAPH

The first paragraph should contain an opening sentence that is direct, engaging, names the author and text, and describes the main character or hero. This opening sentence would then be followed by a story synopsis, both of which would be included in the first paragraph.

1. The first sentence. Description of the main character (1 sentence): Do not retell what the author says in the story (for instance that the character was a tall, gangly girl with sparkling gray eyes), but rather give the main facts to sum up a character that is essential to the story's plot. Also, include the author and the name of the story in *italics* or underlined.

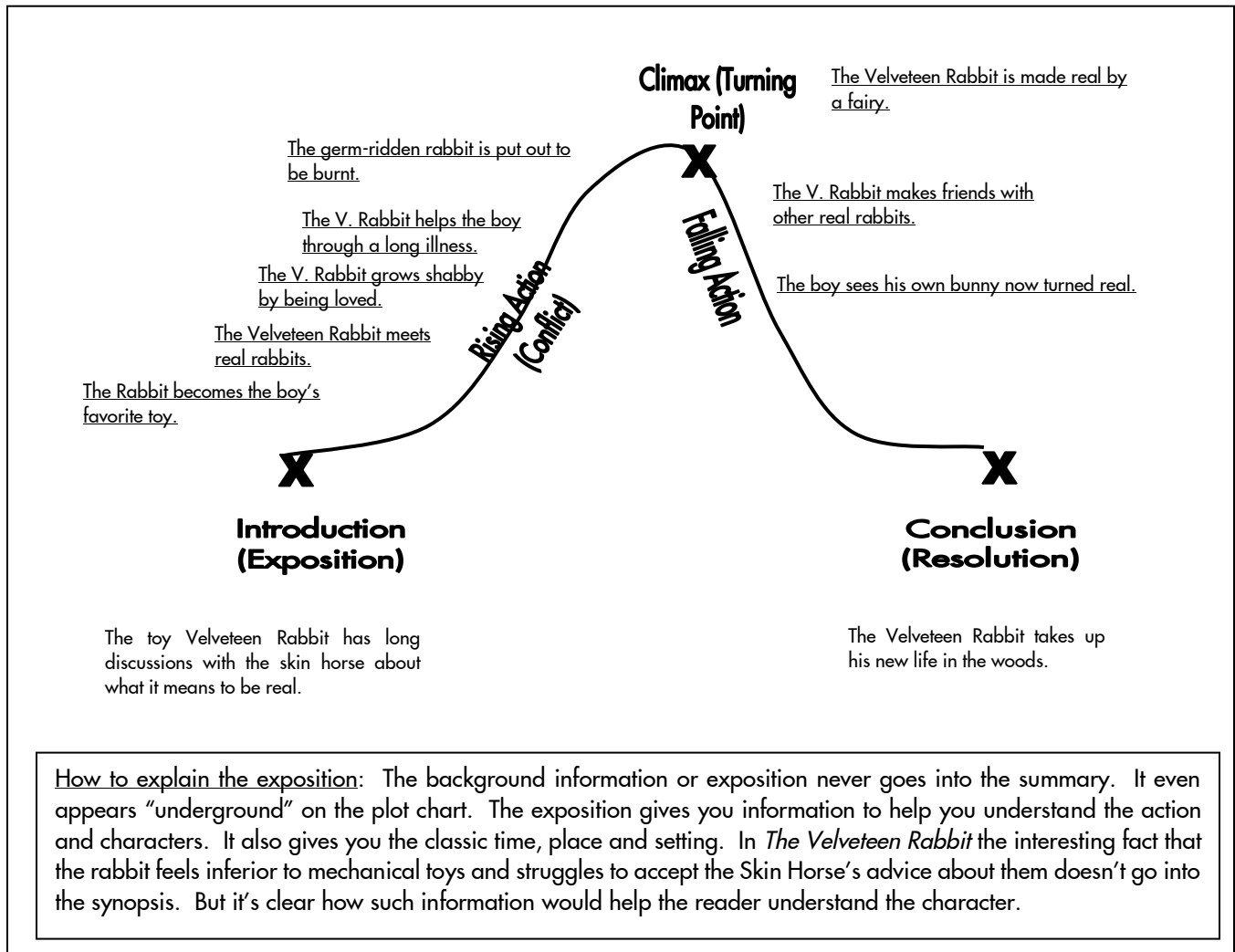
Example of the first sentence: "Margery Williams' *The Velveteen Rabbit* is the story of how a gentle stuffed animal becomes real."

2. Write a synopsis (4-6 sentences)

A. Using a plot chart to help write the synopsis: When someone writes a story, he generally starts with an outline of the essential movement of characters/events/ideas that lead to an overall effect on the reader. For example, the story of *The Velveteen Rabbit* starts off with the **character** of the rabbit (sweet, humble toy) and the **event** of his becoming a favorite toy of the boy (quite by accident). That event starts off the action. It's known as the inciting incident (film lovers call it the first plot point). Asking what affect that event had on the Velveteen Rabbit will give you the second plot point. The affect on the toy rabbit is that he is inseparable from the boy and joins him on adventures in the garden. If you were plotting it out on a plot chart it would look like the following (see next page):

What **idea** is the reader supposed to gain as he first reads about the Velveteen Rabbit and his situation? The reader is supposed to think that it must be very hard and take a long time before a nursery rabbit can become real.

Now, here's what to tell your child is his or her job as a book report writer: Try to write an outline of the story that might appear the way the author wrote his or her original outline. Sometimes putting the key events (plot points) on a plot chart helps a young reader understand the story better. The plot chart for *The Velveteen Rabbit* is given above. What your child should see right away is that many details go into the telling of a story. They are necessary to help you visualize the tale and feel what the characters are feeling. However, they become unimportant details for the sake of **summarizing** the key events of a story.



Once your child has written (with help) an outline or plotted out the key events on a plot chart (chapter titles can also serve as a guide) he or she should be able to weed out the unimportant details and write his or her synopsis. Your child should realize right away that if one were summarizing *The Velveteen Rabbit* he would never include the information that the Velveteen Rabbit held a holly sprig in his paws when he was first presented to the boy. What you are aiming for is information that is necessary to producing the overall effect at the end of the story. What events in the story change the little rabbit's fate? Keeping in mind the effect is a good way to select the key events.

B. Writing a synopsis without “retelling” the story: The key events are the ones that change outside circumstances for the main character and force him or her to take some action or change some attitude (or both). Another way of thinking about it is that events shape the choices the main character makes in order to solve his problem and come to a happy conclusion. In *The Velveteen Rabbit* the rabbit’s problem is that he longs to be real and doesn’t know how to go about becoming real. He becomes real as he 1) serves the boy faithfully; 2) encourages the boy through a long illness; and 3) rises above the sorrow of being placed out on the burn pile.

Example of a good synopsis: The Velveteen Rabbit must be hugged till he’s scraggly and shabby before he becomes real. He thinks it’s worth it because he gets to go on adventures with the boy. But when he sees the real bunnies, he knows he hasn’t come close to becoming real. Even so, he stays right by the boy’s side when the boy has scarlet fever. Just when you think he’ll get burned up and never become real, the good fairy comes and turns him into a real rabbit. Now he can live in the forest with the other rabbits.

THE SECOND PARAGRAPH

1. The overall effect (3-6 sentences): Next should follow a brief description of the main events *leading* to the story’s overall effect. Again, using *The Velveteen Rabbit*, you would describe the Velveteen Rabbit’s deep love for and faithfulness to the boy.

Example of the overall effect (3-6 sentences): “The Velveteen Rabbit isn’t sure that becoming shabby and worn out is the best way to become real. Little does he know that being carried around by the boy all day and practically smothered at night would make him feel happy. Once he becomes the boy’s favorite toy, he thinks he is real already. He acts real when he helps the boy through a terrible fever. He’s faithful even when he’s hot and uncomfortable and scared someone will take him away from the boy. His reward is he gets to become real.”

THE THIRD PARAGRAPH

This is the last paragraph, and should contain three major parts: (1) an in-depth evaluation of the plot, (2) the moral/lesson of the story, and (3) the story’s personal effect on you.

1. In-depth plot evaluation (3-5 sentences): Evaluating the plot is like summarizing it, except that you work backward. Begin with the story’s overall effect, for example: “In Margery Williams *The Velveteen Rabbit*, the toy rabbit becomes real by being true to his little boy owner.” Next, explain briefly how this effect is produced: “The Velveteen Rabbit changes because he is willing to be everything to the boy. He must give up looking new and perfect. He has to help the boy even though no one gives him any credit. When it looks like he’s failed, he doesn’t give up. He tries to get off the burn pile. Finally, he shows he’s ready to be made real.”

2. Explain the purpose of the effect (i.e. the moral of the story) (1-3 sentences): Remember that this is not an opinion, although it is often mistaken for one. The moral is the big lesson we are all supposed to learn by reading the book. The moral of the story is objectively true, although the truth is the truth of literature.

Example of the moral of the story: “At the end of the story, Williams shows us that love makes things real.”

3. Write about the story's personal affect (1-3) sentences: Explain how the story has affected you. This is a subjective experience of the story and can vary greatly, although great works generally achieve in the reader what they want to.

Example of the personal affect: "*The Velveteen Rabbit* is a good story because it teaches that love is the only way to become real. Love means that the other person comes first. If love makes toy bunnies real, it makes humans ready for heaven." (Notice that there are no personal pronouns used, even though this is an opinion).

Note: It is important to distinguish between a personal effect and what is referred to as the "overall effect." The overall effect though experienced subjectively, is the writer's primary goal within the story; and is thus objective (ex: The transformation of the Velveteen Rabbit is the overall effect of *The Velveteen Rabbit*). The personal effect is the story's goal within the reader (ex: An experience of transformation through the Velveteen Rabbit).

Book Report: Charlotte's Web

Author: E.B. White

Length: 100 pages

Student's Name: Penny Loafer

Date: 2007--08

E.B. White's *Charlotte's Web* is the story of how the sweet, shy pig Wilbur is rescued from sure death by his friend Charlotte the spider. Wilbur is frightened when the other farm animals tell him that he's going to end his days as Sunday dinner. Charlotte encourages him by writing messages about him in her web. "Some Pig," "Terrific," "Radiant," she writes and Wilbur makes the people with the power to spare his life believe it. To be absolutely safe Wilbur has to win first place at the County Fair. Wilbur does win with the help of all of his friends, but Charlotte dies. At the end, Wilbur takes Charlotte's baby spiders home to the farm so that they'll have a good life. He has become a brave pig.

Charlotte teaches Wilbur the most about life. She is a friend to Wilbur when he is most lonely. Her love of words rubs off on Wilbur and he begins to have confidence. Soon everyone around Wilbur takes an interest in keeping him alive. By the time that Charlotte has to leave Wilbur, he's grown into a better pig. He is now confident like Charlotte. *Charlotte's Web* shows us that friends can help you mature and become stronger.

Charlotte's Web is about being a good friend. Charlotte had many fine qualities that anyone would like in a friend. She thought through problems, formed plans carefully, rallied others, always spoke the truth and never gave up. *Charlotte's Web* is a very touching story because Charlotte gave everything she had for Wilbur – all because he was her friend. Friendship sometimes calls for sacrifice. *Charlotte's Web* makes the reader want to be the kind of friend that Charlotte had been.

Though not all of the books in the Elementary Literature program are pure fiction, the following information can help a student understand many novels and their technical elements.

Fiction

Fiction is a created story, made up of created people and events that did not or will not occur. Fiction uses imagination, entertaining with terror, humor, or excitement, and/or stimulates serious thinking.

5 reasons authors write fiction:

- 1) to entertain
- 2) to satirize
- 3) to show realistically a problem of life
- 4) to analyze emotions and responses
- 5) to communicate a moralistic message

Historical fiction: fiction that is based on events in history or on people who lived in the past.

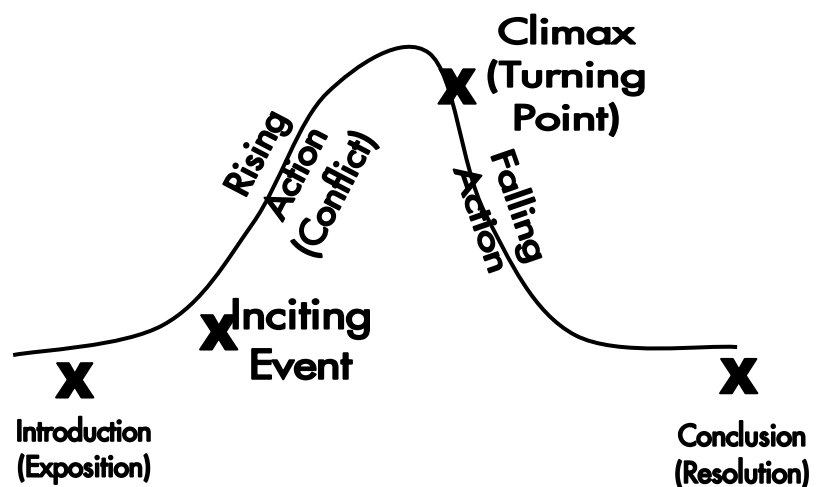
- 1) story about a real person in history with imaginary details and dialogue
- 2) story about a real event in history with fictional characters.

Plot

Plot is a sequence of carefully selected fictional events based on conflict and arranged in a particular pattern that will involve the reader in a dramatic unfolding of the story.

Steps in Plot (see chart at right)

- 1) Introduction (Exposition)
- 2) Inciting Event (Sets Plot in Motion) – All the rest of the action in the plot flows from this starting event.
- 3) Conflict (Rising Action)
- 4) Climax (Turning Point)
- 5) Falling Action and Conclusion (Resolution)



Types of Conflict in Plot

- 1) Man vs. Himself (Internal)
- 2) Man vs. Man (External)
- 3) Man vs. Environment (Nature)
- 4) Man vs. Social Environment (Social)
- 5) Man vs. Supernatural (God)

Selection of Events in Plot:

- 1) Chronological sequence
- 2) Flashbacks
- 3) Interweaving

Setting

The setting tells where and when a story takes place. Sometimes the setting is clearly defined or sometimes only clues are given.

Function of Setting

- 1) To make the fiction credible, real, or believable
- 2) To establish mood
- 3) To illuminate or highlight the characters
 - a. setting can be similar to character
 - b. setting can contrast a character
- 4) Provide a source of conflict

Character

Characterization is the author's development and convincing representation of fictitious characters in the story. A character's action can influence the plot.

6 steps to characterization:

- 1) speech (dialogue) in a story
- 2) thoughts
- 3) action
- 4) conversation with others
- 5) physical appearance
- 6) author's direct comments

Author's use clue words to show comparisons (how characters are the same) and contrasts (how characters are different).

Comparing words: like, both, as much as, each

Contrasting words: but, while, however

Mood

Mood is the atmosphere of fiction. It is the strongest feelings of the story.

Mood is created through

- 1) plot
- 2) characters
- 3) setting
- 4) diction

Examples of Mood: suspenseful, happy, sad, depressing, "feel good," celebratory

Tone

Tone reflects the attitude of the author.

Tone reveals

- 1) things pointed out
- 2) diction
- 3) author's direct comments

Point of View

Point of view is the vantage point from which the story is told.

A. Personal (1st Person)

- 1) story told by major character
- 2) limits information
- 3) controls quality of information
- 4) direct and natural style

B. Observer (2nd Person)

- 1) story told by minor character
- 2) direct and natural style

C. Omniscient (3rd Person)

- 1) story told by author directly
- 2) may or may not reveal character's thoughts
- 3) Author may offer own opinion

Symbol

Symbol is something that stands for something else

- a. stands for an idea
- b. stands for something other than itself
- c. short cut to meaning

Conventional symbols – symbols agreed upon or common in society (i.e. a dove symbolizes peace)

Created symbols – a symbol created by the author. The author may tell you what the symbol is directly, or it may be very indirect.

Theme

Theme is the overall effect (idea) of the story. When all of the other elements of fiction come together, the theme is apparent.

- 1) Universal theme – means the same to all.
- 2) Individual theme – meaning differs individually

The following is a list of literary devices or techniques used in literature to create a fictional world that will both reflect our world and cause us to reflect upon our world at a deeper level. Literary devices can be thought of as easily identified conventions, but their employment in any given work of fiction may display true artistry and uncover multiple levels of meaning. Literary devices are fun to spot in novels and plays in the same way that a student of Chess enjoys discovering a great move or a dress maker enjoys finding a great design.

Alliteration: The repetition of *consonant* sounds at the *beginning* of words; used to emphasize certain words and to give writing a musical quality.

Allusion: Reference to a famous person, place, event, or literary work that the author assumes will be familiar to most readers. Allusions to the Bible and Shakespeare are frequently found in older literature.

Cause and Effect: When one event makes another event happen (Ex.: touching (event 1) a flame will cause/result in a (event 2) burn. → The burn is the effect.)

Dialect: A form of spoken language that is limited to a particular geographical region or group of people.

Dialogue: A conversation between two or more people; makes a story more interesting.

Diary: Personal, day-to-day (approximately), account of a character's thoughts and experiences

Dynamic and Static Characters: *Dynamic characters'* personalities grow and change over the course of the story; *static characters* stay the same

Figurative Language: helps the reader *picture* familiar things in *new ways*; figurative language uses personification, similes, and/or metaphors to help you make pictures in your head.

Flashback: *Interrupts* the sequence of events in a story to present something that happened earlier
*Authors use flashback to give information that readers need to know in order to understand something that happened earlier.

Foil: A contrasting character.

Foreshadowing: Giving hints to suggest events that will happen later in the story

Frame Story: A story that takes place inside another story

Genre: The type of literature; fiction/non-fiction; poetry/drama; biography/autobiography; folklore, realistic, mystery, adventure, science fiction, fantasy, historical, etc.

Hyperbole: Extreme exaggeration; frequently used to create a humorous (funny) picture

Irony: Contrast between what is expected and what actually happens

Legend: Story that has been passed down from generation to generation and that is believed to have a historical basis

Urban Legend: Realistic *story* that is *said* to have happened *recently*, often to a distant relative or friend of a friend

Personification: When a writer describes an animal or object as if it has human qualities.

Protagonist vs. Antagonist: *Protagonist*=Main character...most of the action in the story centers on that character. *Antagonist*= character who opposes or competes with the protagonist

Repetition: when narrator or character repeat a series of words, for emphasis; or, when an author has a character re-tell a story—again, provides emphasis—it tells the reader that this story is important

Stereotype: An oversimplified view of an entire group of people

Suspense: Keeps the reader guessing about how the story will end

Sensory Details: Descriptions that make you feel like you can see, smell, hear, touch, or taste something

Simile: A comparison that use like or as

Tone: Reveals the author's attitude toward a character, situation, idea; tone is created through the omniscient (3rd person) narrator's comments as well as through events and characteristics that are emphasized.

Metaphor: A comparison that does not use like or as;

Extended Metaphor: a series of comparisons between two things that have several elements in common...could be developed through an entire piece of writing.

Mood: Feeling or atmosphere that a writer creates for the reader. A story's events (complications) and setting plus the way those events and setting are described all contribute to the mood of the story.

Moral: The lesson (i.e. the correct way to behave/think) that the reader is supposed to learn, as a result of reading the story.

Motivation: The *reasons* a character acts a certain way; to understand a character, you must think about his or her psychological and cultural background, as well as the situations in which the character is involved.

Onomatopoeia: the use of words that imitate sounds; ex.: hiss, buzz

Surprise Ending: An unexpected twist in the plot at a story's conclusion

Symbol: concrete object that stands for an idea

Kolbe Academy Home School

JUNIOR HIGH SCHOOL LITERATURE

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For each Novel:

- I. Daily Course Plan
- II. Assignment Answer Key
- III. Final Exam
- IV. Final Exam Answer Key

For the Short Story Course:

- I. Daily Course Plan
- II. Supplemental Material
- III. Assignment Answer Key
- IV. Final Exam
- V. Final Exam Answer Key

For each Saint Book:

- I. Daily Course Plan
- II. Assignment Answer Key
- III. Final Exam
- IV. Final Exam Answer Key

For the Poetry Course:

- I. Daily Course Plan
- II. Supplemental Material
- III. Assignment Answer Key
- IV. Final Exam
- V. Final Exam Answer Key

Resale & Copying Policy: This course plan and all accompanying materials are not intended for resale or copying. Copying represents copyright infringement, which is illegal. Regarding reselling the materials, Kolbe Academy relies upon the continued purchase of our course plans for financial stability. As a Catholic Apostolate, we ask you to refrain from reselling Kolbe's course plans. While we cannot stop you from copying or reselling this course plan, we do strongly implore you not to do so.

COURSE TITLE: Literature

COURSE TEXTS: Accelerated Reader (AR) levels are given for each work if available. Kolbe Academy recommended grade levels are given only as suggestions based on difficulty of the reading and maturity level needed for themes addressed in the work. The course plans were written using the versions carried by Kolbe Academy. While typically any version may be used, Kolbe has chosen these particular editions due to their unabridged status as well as appropriate content in the forwards and afterwards.

Novels:

Title	Author	Course Plan Weeks	Book Page Code	AR Reading Level	Kolbe Rec. Reading Level
<i>The Adventures of Tom Sawyer</i>	Mark Twain	5 weeks	A	8.1	7
<i>Animal Farm</i>	George Orwell	4 weeks	B	7.3	8
<i>Anne of Green Gables</i>	L.M. Montgomery	4 weeks	C	7.3	7
<i>The Black Arrow</i>	Robert Louis Stevenson	3 weeks	D	9.0	7
<i>Dandelion Wine</i>	Ray Bradbury	4 weeks	E	6.0	7
<i>Fellowship of the Rings</i>	J. R. R. Tolkien	5 weeks	G	6.1	7
<i>Little Women</i>	Louisa May Alcott	5 weeks	H	7.9	7
<i>Merchant of Venice</i>	William Shakespeare	5 weeks	J	9.4	8
<i>Oliver Twist</i>	Charles Dickens	6 weeks	K	10.1	8
<i>Out of the Silent Planet</i>	C.S. Lewis	3 weeks	L	7.4	8
<i>Pride and Prejudice</i>	Jane Austen	4 weeks	M	12.0	8
<i>The Red Badge of Courage</i>	Stephen Crane	3 weeks	N	7.6	7
<i>Robinson Crusoe</i>	Daniel Defoe	4 weeks	P	12.3	7
<i>The Screwtape Letters</i>	C.S. Lewis	4 weeks	Q	8.8	8
<i>A Tale of Two Cities</i>	Charles Dickens	7 weeks	R	9.7	8
<i>Treasure Island</i>	Robert Louis Stevenson	4 weeks	T	8.3	7
<i>20,000 Leagues Under the Sea</i>	Jules Verne	6 weeks	U	10.0	7
<i>Uncle Tom's Cabin</i>	Harriet Beecher Stowe	6 weeks	V	8.2	8
<i>Where the Lilies Bloom</i>	Vera and Bill Cleaver	4 weeks	W	7.0	7
<i>The Yearling</i>	Marjorie Kinnan Rawlings	4 weeks	X	7.3	7

Lives of the saints:

Title	Author	Course Plan Weeks	Book Page Code	Kolbe Rec. Reading Level
<i>St. Athanasius</i>	Mother Frances Forbes	2 weeks	AA	8
<i>St. Benedict</i>	Mary Fabyan Windeatt	3 weeks	BB	7
<i>St. Edmund Campion</i>	Harold C. Gardiner	3 weeks	CC	7
<i>St. Ignatius</i>	August Derleth	3 weeks	DD	8
<i>St. Kateri Tekakwitha</i>	Evelyn M. Brown	2 weeks	EE	7
<i>St. Maria Goretti</i>	Fr. Godfrey Poage	3 weeks	FF	8

<i>St. Maximilian Kolbe</i>	Fr. Jeremiah J. Smith	3 weeks	GG	7
<i>Blessed Miguel Pro</i>	Ann Ball	3 weeks	HH	7
<i>St. Paul the Apostle</i>	Mary Fabyan Windeatt	3 weeks	JJ	8
<i>St. Teresa of Avila</i>	Mother Frances Forbes	3 weeks	KK	8

Short Stories (a one-quarter long course)

- ❖ Included in *The Gift of the Magi and Other Short Stories* available through Kolbe Academy.
- Included in *Three Short Stories* printed by Kolbe Academy and available through the bookstore.
- Available in separate books through Kolbe Academy bookstore.

	Short Story (In order of appearance)	Author	AR Reading Level	Kolbe Rec. Level
❖	<i>The Ransom of Red Chief</i>	O. Henry	6.3	7 th graders: There are several Christmas themed stories, so it may be a nice fit during the quarter that falls closest to that time.
❖	<i>The Last Leaf</i>	O. Henry	6.1	
❖	<i>The Gift of the Magi</i>	O. Henry	6.2	
➤	<i>The Story of the Other Wise Man</i>	Henry Van Dyke	5.2	
➤	<i>The Old Man and the Sea</i>	Ernest Hemingway	8.9	
•	<i>The Legend of Sleepy Hollow</i>	Washington Irving	9.2	
•	<i>The Red Headed League</i>	Sir Arthur Conan Doyle	7.8	
•	<i>The Devil and Daniel Webster</i>	Stephen Vincent Benet	7.9	
➤	<i>A Christmas Carol</i>	Charles Dickens	6.7	

Poetry (a one-quarter long course):

- Included in *A Collection of Poetry* printed by Kolbe Academy and available in the bookstore.
- ❖ Printed by Kolbe Academy and available through the bookstore.

	Poem (In order of appearance)	Author	Kolbe Rec. Level
•	<i>The Highwayman</i>	Alfred Noyes	Kolbe Academy recommends the poetry course for 8 ^h graders.
•	<i>Lochinvar</i>	Sir Walter Scott	
•	<i>The Wreck of the Hesperus</i>	Henry Wadsworth Longfellow	
•	<i>The Rime of the Ancient Mariner</i>	Samuel T. Coleridge	
•	<i>O Captain! My Captain</i>	Walt Whitman	
•	<i>Sea Fever</i>	John Masefield	
•	<i>Crossing the Bar</i>	Alfred Lord Tennyson	
•	<i>The Lonely Street</i>	William Carlos Williams	
•	<i>School's Out</i>	William Henry Davies	
•	<i>Daffodils</i>	William Wordsworth	
•	<i>The Waterfall</i>	Barbara Frances Lloyd	
•	<i>The Raven</i>	Edgar Allen Poe	
•	<i>The Naming of Cats</i>	T.S. Eliot	
•	<i>The Panther</i>	Ogden Nash	
•	<i>If</i>	Rudyard Kipling	
•	<i>The Jabberwocky</i>	Lewis Carroll	
•	<i>God's Grandeur</i>	Gerard Hopkins	

•	<i>An Irish Airman Foresees His Death</i>	W.B. Yeats	
•	<i>Anthem to Doomed Youth</i>	Wilfred Owen	
•	<i>Charge of the Light Brigade</i>	Alfred Lord Tennyson	
❖	<i>The Song of Hiawatha</i>	Henry Wadsworth Longfellow	

Additional books needed for the course:

Junior High Literature Study Question, Vocab, and Glossary Booklet – 3 book set)

COURSE DESCRIPTION:

The junior high literature program introduces the student to literature in a deeper, more rigorous fashion than previous reading courses. The course is comprised of classic literature, poetry, short stories, and the lives of saints. There is a suggested amount of time in which to cover each book. Parents, possibly with the assistance of the student, are to select the proper number of books to fit into each quarter. A complete course in poetry and a complete course of short stories are included; each is designed to cover one quarter. A well-rounded literature course for each year might include novels and lives of saints for three quarters and either the poetry or the short story course for one quarter. Please note that there is more material provided in this course than is necessary to use over the span of 7th and 8th grade.

For some of the books listed in the course plan we have recommended reading the introduction and/or preface. Many times they contain pertinent background information that will help the student more fully understand what he is about to read. When we have made the recommendation to read these, it is based on the editions of the book that we carry. Parents should take care to read any introductory material in editions other than ours before assigning the material to students. Oftentimes, especially in more recent editions of books, the introductory materials contain objectionable thoughts and ideas.

COURSE OBJECTIVES:

The student is to be introduced to:

- ❖ the world in literature
- ❖ the world of imagination
- ❖ the world of others’ minds
- ❖ a Christian approach to literature

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. Per the principle of subsidiarity, these course plans are 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.** The following are a few general guidelines and ideas for using the Literature course:

1. Each Novel and some of the Saint books include weekly written assignment topics. We suggest assigning these at the beginning of the week so that the student has time to think about the topic as he reads. For 7th and 8th grade students, written essays should be well developed and span about 3

paragraphs: an introductory paragraph with a thesis or topic sentence, one paragraph to explore the thesis, and a conclusion.

2. After the student has read the daily assignment, a short quiz, either oral or written, could be given based on the chapter descriptions included in the course plan. Some of the course plans include study questions that are perfect for this type of quiz.
3. The Friday reading assignment may be longer and the student may need to read over the weekend.
4. There is a final exam for each book, which can be used when the student is finished reading the book or a combination of tests may be used during exam week typical with other subjects.
5. After each book, the student should write a book report following the Kolbe Academy format (see pages 8-10 of the syllabus). In Junior High, the focus of the book report should be the analysis of the plot/theme, not a simple summary of the book.
6. Note that the last week of each book's course plan is reserved for writing the book report and taking the final exam on the book. Part of this week could also be used for any catch-up work on reading. It would be good for the student to write a rough draft of the book report and a final draft.

SKILLS TO BE DEVELOPED:

There are five principles that are essential for the student to understand and apply in reading literature:

- ❖ Read with objective charity
- ❖ Understand that the parts do not condemn the whole
- ❖ Recognize sin as such when he encounters it in his reading
- ❖ Avoid works that contain tempting descriptions of sin
- ❖ Understand that the function of fiction is not primarily to teach

There are four principles on the function of literature:

- ❖ Art is a moral activity
- ❖ Literature is fundamentally religious
- ❖ Art inspires
- ❖ Art is a means of charity

Notes: For an explanation of these principles, consult *Tenets for Readers and Reviewers*, available from Kolbe Academy Press.

CHOOSING BOOKS FOR A YEAR'S COURSE OF STUDY:

Kolbe Academy has provided an extensive amount of literature to study over the course of 7th and 8th grade. As such, **students are NOT expected to cover all of the material** included in the Junior High Literature course. Please take note of the following guidelines to aid you in choosing the best course of study for your student each year.

1. In choosing the course of study for an individual student, parents should consider the maturity level and gender of the student, reoccurring themes and events being studied in the student's history and religion coursework, and overall interests of the student.

2. Parents should take note of the number of weeks assigned to each work and choose a sufficient number of works to cover a yearlong course in Literature. For example, since a typical Kolbe Academy school year is 36 weeks long, a student might study the quarter long course on Poetry (9 weeks), *Uncle Tom's Cabin* (6 weeks), *St. Paul the Apostle* (3 weeks), *Merchant of Venice* (4 weeks), *Oliver Twist* (5 weeks), *St. Benedict* (2 weeks), *Tale of Two Cities* (5 weeks), and *Blessed Miguel Pro* (2 weeks) for a total of 36 weeks. A balance of novels, saint books, and either the Short Story or Poetry course is a good aim to have for each year. See the course text chart below for a list of books with number of weeks.
3. Kolbe has provided **suggested grade levels** for each work to aid the parent in choosing appropriate books for their student's grade level. These are based on maturity level needed for themes present in the work, difficulty of vocabulary, and overall difficulty of the material presented in the work. See the course text chart below for a list of books with grade level.
4. A parent may wish to choose certain works to study during a given year due to themes studied concurrently in the student's other coursework. For example, *Uncle Tom's Cabin* is a work that is appropriate to read when a student is studying the Civil War in a history course.
5. For those that prefer to study works using a **thematic approach**, a list of books and major themes have been provided in this syllabus on page 6 for your convenience.

LITERATURE THEMES:

Historical Fiction: *Little Women, Uncle Tom's Cabin, Red Badge of Courage, Tale of Two Cities, The Black Arrow, Oliver Twist*

Civil War Era: *Tom Sawyer* (slavery as normal way of life), *Uncle Tom's Cabin* (reality of slavery), *Red Badge of Courage* (the war), *Little Women* (the home front)

Political/War/Revolution: *Animal Farm, Tale of Two Cities, Uncle Tom's Cabin, Red Badge of Courage, The Black Arrow*

Adventure/Intrigue: *The Adventures of Tom Sawyer* (the beginner's adventure), *Fellowship of the Ring, Robinson Crusoe, Treasure Island, 20,000 Leagues Under the Sea, The Black Arrow*

Fantasy/Science Fiction: *20,000 Leagues Under the Sea, Out of the Silent Planet, Fellowship of the Rings*

Love/Romance: *Little Women, Pride and Prejudice, Anne of Green Gables*

Inspirational/Strong Moral/Virtue: *Anne of Green Gables, Little Women, Uncle Tom's Cabin, The Yearling, Fellowship of the Ring, The Screwtape Letters, Animal Farm, Oliver Twist, Robinson Crusoe, Where the Lilies Bloom*

Coming of Age: *Anne of Green Gables, The Yearling, Little Women, Dandelion Wine, Pride and Prejudice, Red Badge of Courage, Where the Lilies Bloom*

Strong Female Roles: *Uncle Tom's Cabin, Anne of Green Gables, Little Women, Pride and Prejudice, Merchant of Venice, Where the Lilies Bloom, Saint Kateri Tekakwitha, St. Maria Goretti, St. Teresa of Avila*

Strong Male Roles: *Red Badge of Courage, Fellowship of the Ring, Uncle Tom's Cabin, Treasure Island, The Adventures of Tom Sawyer, The Black Arrow, St. Athanasius, St. Benedict, St. Ignatius, St. Edmund Campion, Blessed Miguel Pro, St. Maximilian Kolbe, St. Paul the Apostle*

Merry Olde England: *Oliver Twist, A Tale of Two Cities, Pride and Prejudice*

Compare/Contrast Ideas: **Failed Utopias** - *Animal Farm vs. Tale of Two Cities*, **Isolation** - *Robinson Crusoe*, **Orphans** - *Anne of Green Gables, Oliver Twist, Where the Lilies Bloom*; **Good vs. bad children** - *Little Women, The Adventures of Tom Sawyer, Anne of Green Gables, Pride and Prejudice*; **Good vs. Evil** - *The Screwtape Letters, Uncle Tom's Cabin, A Tale of Two Cities, Oliver Twist*; **Justice and Mercy** - *Merchant of Venice vs. A Tale of Two Cities*.

FORENOTE: Although Kolbe Academy has **no book report requirement** for quarterly reporting, reflective reading is imperative for the development of reading comprehension. This means that after reading a novel the student should be able to write a synopsis, distinguish a story's "overall effect" and assess the story's "personal affect."*

A book report is a report on a book. It is not necessary to do any extra research outside of the reading. A book report should not be burdensome, but simply a means of putting into words the student's understanding of, and reaction to, what was read. Because a book report need not contain a thesis statement (a general point which the paper strives to prove/defend), there is no need for a five-paragraph format. Kolbe Academy recommends three paragraphs. The first deals with the story in itself, and the second deals with an evaluation of the story both objectively and subjectively. **The following is guidance for a 7th or 8th grade student on writing an appropriate book report.**

Book Report: Name of Book

Author: Name of Author

Length: Page numbers in Book

Student's Name: Max Ignatio

Date: Month/Date/Year book report written

THE FIRST PARAGRAPH

The first paragraph should contain an opening sentence that is direct, engaging, names the author and text, and describes the main character or hero (1). This opening sentence would then be followed by a story synopsis (2) and conclude with the story's overall effect (3).

1. **The first sentence. Description of the main character (1 sentence):** Do not retell what the author says in the story (for instance that the character had curly blonde hair and an unattractive laugh), but rather give the main facts to sum up a character that is essential to the story's plot. Also, include the author and the name of the story in *italics* or underlined.

Example of the first sentence: For instance, a good first sentence for a book report on *A Christmas Carol* would read: "Charles Dickens' *A Christmas Carol* is about Mr. Ebenezer Scrooge, a rich and selfish miser, who hates people and Christmas."

2. **Writing a synopsis without "retelling" the story (1-2 sentences):** When someone writes a story, he generally starts with an outline of the essential movement of ideas/characters/events that lead to an overall effect on the reader. Try to write an outline of the story that might appear the way the author wrote their original outline. For instance, do not retell unimportant details. For example, if you were writing a report on *A Christmas Carol* the fact that "the wind was cold", "Scrooge was extremely scared", "Jacob left and Scrooge went to bed" are not necessary to produce the overall effect at the end of the story. If you only had one minute to tell a story that is 200 pages long, you would not have time to mention that the wind was cold. Therefore, keep in mind the effect that the author wants to elicit in the reader and decide which events in the story most nearly resemble that effect.

Example of a good synopsis: A book report on *A Christmas Carol* should include the ghostly visitations: "Scrooge's long dead friend, Jacob Marley, appeared to him and said that he would send three spirits: the ghost of Christmas Past, Christmas Present, and the ghost of Christmas future." (Note: Nothing in

the previous sentence is gratuitous. It is not necessary to say that Scrooge saw Jacob Marley at night in his chambers, because Dickens could have created the story's effect even if Scrooge had seen the ghost during the day in his office).

3. The overall effect (3-4 sentences): Next should follow a brief description of the main events leading to the story's overall effect. Again, using *A Christmas Carol*, you would describe the three ghosts, and their overall effect on Scrooge (i.e. his redemption on Christmas).

Example of the overall effect: This should take only four or so sentences: "The ghost of Christmas Past showed Scrooge's past acts of unkindness toward his sister and others, who were in dire need of charity. The ghost of Christmas Present showed Scrooge a poor family who ironically glowed with happiness, which enabled Scrooge to apprehend the priceless gift of genuine love. The ghost of Christmas Future showed Scrooge his grave, and Scrooge was horrified to see no mourners. The story concludes with Scrooge's repentance and acts of kindness toward his family and friends."

THE SECOND PARAGRAPH: an in-depth evaluation of the plot.

1. In-depth plot evaluation (3-4 sentences): Evaluating the plot is like summarizing it, except that you work backward. Begin with the story's overall effect: "In Dickens' *A Christmas Carol*, Ebenezer Scrooge's character changes drastically by the story's conclusion and he converts from greed and misery to charity and joy—redemption." Next, explain briefly how this effect is produced: "This happens because the ghosts force powerful impressions upon him that reveal his moral rottenness and the beauty of love. The first two ghosts show Scrooge his own miserable outlook on his friends and family, and the joy of charity. The third ghost shows Scrooge how other's think about him—old, lonely and miserable."

THIRD PARAGRAPH: Should contain (1) the moral/lesson of the story, and (2) the story's personal affect on you.

1. Explain the purpose of the effect (i.e. the moral of the story) (1-2 sentences): Remember that this is not an opinion, although it is often mistaken for one. This is not an opinion because the author is the omniscient master of his fiction. It is not a historical work, where an author may have an opinion that can be negated by someone else's evidence. No one will ever unearth facts to show that Scrooge in *A Christmas Carol* was actually an "alright guy" before his conversion. That would be a different Scrooge. Dickens' Scrooge is in desperate straits and the moral of his story is objectively true, although the truth is the truth of literature. **Example:** "At the conclusion of the story, Dickens preaches that charity brings happiness and selfish greed for money leads to chains and unhappiness."

2. Write about the story's personal affect (1-3 sentences): Explain how the story has affected you. This is a subjective experience of the story and can vary greatly, although great works generally achieve in the reader what they want to. **Example:** "This story is poignantly moving because the third ghost's visit is not real, and Scrooge does not have to die a lonely miser. He is given a second chance and he chooses to lead a better life. The greatest gift one can receive is new life." (Notice that there are no personal pronouns used, even though this is an opinion).

*Note: It is important to distinguish between a personal affect and what is referred to as the "overall effect." The overall effect, though experienced subjectively, is the writer's primary goal within the story, and is thus objective (ex: The redemption of Scrooge is the overall effect of *A Christmas Carol*). The personal effect is the story's goal within the reader (ex: An experience of redemption through Scrooge).

The following is a sample book report typical of a 7th or 8th grade student's writing.

Book Report: *A Christmas Carol*

Author: Charles Dickens

Length: 188 pages

Student's Name: Max Ignatio

Date: 1/17/08

Charles Dickens' *A Christmas Carol* is about Mr. Ebenezer Scrooge, a rich and selfish miser, who hates Christmas. Scrooge's long dead friend, Jacob Marley, appeared to him and said that three spirits would visit him: the ghost of Christmas Past, the ghost of Christmas Present, and the ghost of Christmas Future. The ghost of Christmas Past showed Scrooge's past acts of unkindness toward others, some of whom were in dire need of his charity. The ghost of Christmas Present showed Scrooge a poor family that glowed with happiness, though the impending death of its youngest member shadowed its Christmas celebration. The ghost of Christmas Future showed Scrooge his grave, and Scrooge was horrified to see no mourners. The story concludes with Scrooge's repentance and acts of kindness toward his family and friends.

In Dickens' *A Christmas Carol*, Ebenezer Scrooge's character changes drastically by the story's conclusion and he converts from greed and misery to charity and joy. This happens because the ghosts force powerful impressions upon him that reveal his moral rottenness and the beauty of love. The first two ghosts show Scrooge that his narrow view of life has caused him to miss the joy of family, friends and charity. The third ghost shows Scrooge other's thoughts regarding him—they find him cold, miserly, and mean.

At the conclusion of *A Christmas Carol*, Dickens preaches that charity brings happiness and selfish greed leads to chains and unhappiness. This story is moves the reader powerfully because the third ghost's visit is not real, and Scrooge has time to repent and save himself from a lonely death. He is given a second chance and he chooses to lead a better life. The greatest gift one can receive is new life.

Though not all of the books in the Junior High Literature program are pure fiction, the following information can help to understand many novels and their technical elements.

Fiction

Fiction is a created story, made up of created people and events that did not or will not occur. Fiction uses imagination, entertaining with terror, humor, or excitement, and/or stimulates serious thinking.

Five reasons authors write fiction

- 1) to entertain
- 2) to satirize
- 3) to show realistically a problem of life
- 4) to analyze emotions and responses
- 5) to communicate a moralistic message

Historical fiction – fiction that is based on events in history or on people who lived in the past.

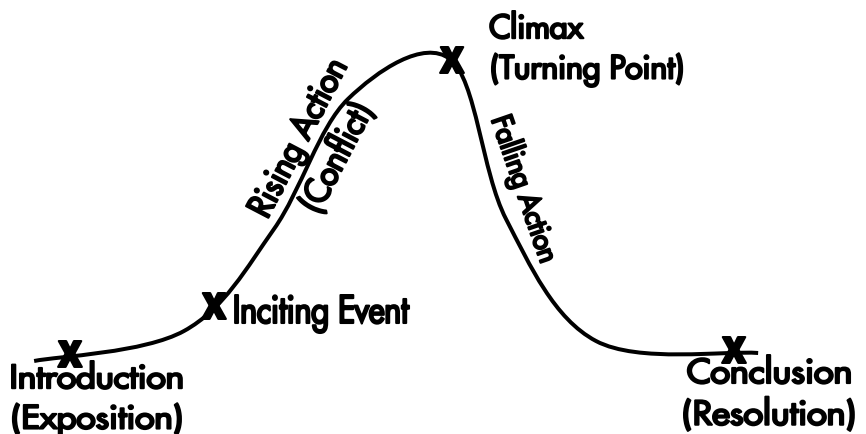
- 1) story about a real person in history with imaginary details and dialogue
- 2) story about a real event in history with fictional characters.

Plot

Plot is a sequence of carefully selected fictional events based on conflict and arranged in a particular pattern that will involve the reader in a dramatic unfolding of the story.

Steps in Plot (see chart at right)

- 1) Introduction (Exposition)
- 2) Inciting Event (Sets Plot in Motion) – All the rest of the action in the plot flows from this starting event.
- 3) Conflict (Rising Action)
- 4) Climax (Turning Point)
- 5) Falling Action and Conclusion (Resolution)



Types of Conflict in Plot

- 1) Man vs. Himself (Internal)
- 2) Man vs. Man (External)
- 3) Man vs. Environment (Nature)
- 4) Man vs. Social Environment (Social)
- 5) Man vs. Supernatural (God)

Selection of Events in Plot

- 1) Chronological sequence
- 2) Flashbacks
- 3) Interweaving

Setting

The setting tells where and when a story takes place. Sometimes the setting is clearly defined or sometimes only clues are given.

Function of Setting

- 1) To make the fiction credible, real, or believable
- 2) To establish mood
- 3) To illuminate or highlight the characters
 - a. setting can be similar to character
 - b. setting can contrast a character
- 4) Provide a source of conflict

Character

Characterization is the author's development and convincing representation of fictitious characters in the story. A character's action can influence the plot.

Six steps to characterization

- 1) speech (dialogue) in a story
- 2) thoughts
- 3) action
- 4) conversation with others
- 5) physical appearance
- 6) author's direct comments

Authors use clue words to show comparisons (how characters are the same) and contrasts (how characters are different).

Comparing words: like, both, as much as, each

Contrasting words: but, while, however

Mood

Mood is the atmosphere of fiction. It is the strongest feelings of the story.

Mood is created through

- 1) plot
- 2) characters
- 3) setting
- 4) diction

Examples of Mood: suspenseful, happy, sad, depressing, "feel good," celebratory

Tone

Tone reflects the attitude of the author.

Tone reveals

- 1) things pointed out
- 2) diction
- 3) author's direct comments

Point of View

Point of view is the vantage point from which the story is told.

- 1) Personal (1st Person)
 - A) story told by major character
 - B) limits information
 - C) controls quality of information
 - D) direct and natural style
- 2) Observer (2nd Person)
 - A) story told by minor character
 - B) direct and natural style
- 3) Omniscient (3rd Person)
 - A) story told by author directly
 - B) may or may not reveal character's thoughts
 - C) Author may offer own opinion

Symbol

Symbol is something that stands for something else.

- 1) It can stand for an idea
- 2) It can stand for something other than itself
- 3) It can short cut to overall meaning

Conventional symbols – symbols agreed upon or common in society (i.e. a dove symbolizes peace)

Created symbols – a symbol created by the author. The author may tell you what the symbol is directly, or it may be very indirect.

Theme

Theme is the overall effect (idea) of the story. When all of the other elements of fiction come together, the theme is apparent.

- 1) Universal theme – means the same to all.
- 2) Individual theme – meaning differs individually

The following is a list of literary devices or techniques used in literature to create a fictional world that will both reflect our world and cause us to reflect upon our world at a deeper level. Literary devices can be thought of as easily identified conventions, but their employment in any given work of fiction may display true artistry and uncover multiple levels of meaning. Literary devices are fun to spot in novels and plays in the same way that a student of Chess enjoys discovering a great move or a dress maker enjoys finding a great design.

Alliteration: The repetition of *consonant* sounds at the *beginning* of words; used to emphasize certain words and to give writing a musical quality.

Allusion: Reference to a famous person, place, event, or literary work that the author assumes will be familiar to most readers. Allusions to the Bible and Shakespeare are frequently found in older literature.

Cause and Effect: When one event makes another event happen (Ex.: touching (event 1) a flame will cause/result in a (event 2) burn. → The burn is the effect.)

Dialect: A form of spoken language that is limited to a particular geographical region or group of people.

Dialogue: A conversation between two or more people; makes a story more interesting.

Diary: Personal, day-to-day (approximately), account of a character's thoughts and experiences

Dynamic and Static Characters: *Dynamic characters'* personalities grow and change over the course of the story; *static characters* stay the same

Figurative Language: helps the reader *picture* familiar things in *new ways*; figurative language uses personification, similes, and/or metaphors to help you make pictures in your head.

Flashback: *Interrupts* the sequence of events in a story to present something that happened earlier
*Authors use flashback to give information that readers need to know in order to understand something that happened earlier.

Foil: A contrasting character.

Foreshadowing: Giving hints to suggest events that will happen later in the story

Frame Story: A story that takes place inside another story

Genre: The type of literature; fiction/non-fiction; poetry/drama; biography/autobiography; folklore, realistic, mystery, adventure, science fiction, fantasy, historical, etc.

Hyperbole: Extreme exaggeration; frequently used to create a humorous (funny) picture

Irony: Contrast between what is expected and what actually happens

Legend: Story that has been passed down from generation to generation and that is believed to have a historical

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basis; **Urban Legend:** Realistic *story* that is *said* to have happened *recently*, often to a distant relative or friend of a friend

Personification: When a writer describes an animal or object as if it has human qualities.

Protagonist vs. Antagonist: *Protagonist*=Main character...most of the action in the story centers on that character. *Antagonist*= character who opposes or competes with the protagonist

Repetition: when narrator or character repeat a series of words, for emphasis; or, when an author has a character re-tell a story—again, provides emphasis—it tells the reader that this story is important

Stereotype: An oversimplified view of an entire group of people

Suspense: Keeps the reader guessing about how the story will end

Sensory Details: Descriptions that make you feel like you can see, smell, hear, touch, or taste something

Simile: A comparison that uses like or as

Tone: Reveals the author's attitude toward a character, situation, idea; tone is created through the omniscient (3rd person) narrator's comments as well as through events and characteristics that are emphasized.

Metaphor: A comparison that does not use like or as; **Extended Metaphor:** a series of comparisons between two things that have several elements in common...could be developed through an entire piece of writing.

Mood: Feeling or atmosphere that a writer creates for the reader. A story's events (complications) and setting plus the way those events and setting are described all contribute to the mood of the story.

Moral: The lesson (i.e. the correct way to behave/think) that the reader is supposed to learn, as a result of reading the story.

Motivation: The *reasons* a character acts a certain way; to understand a character, you must think about his or her psychological and cultural background, as well as the situations in which the character is involved.

Onomatopoeia: the use of words that imitate sounds; example: hiss, buzz

Surprise Ending: An unexpected twist in the plot at a story's conclusion

Symbol: concrete object that stands for an idea

◆◆◆ THE SHORT STORY COURSE ◆◆◆

COURSE PLAN METHODOLOGY: Each weekly assignment is summarized in the first line of the week's daily course plan. The specific daily assignments are outlined in the following lines indicated by the **MON, TUES, WED, THUR** and **FRI** abbreviations.

The Study Questions are located in the Junior High Literature Study Question booklets available for purchase from Kolbe Academy. A supplemental worksheet for the Short Story course is included on pages 8-9 of the short story course plan. Students should study literary devices and elements of the short story **using the worksheets included with the short story course plan.** We suggest reading the weekly written assignment to the student at the beginning of the week. The student should write the assignment down on a note card (to be used as a bookmark) so that he can think about the assignment as he reads. We suggest that students complete assignments by the following Monday with the bulk of the work being done on the Friday prior. As the teacher, be sure to review the final exam **now** to ensure all concepts are covered with your student as he reads the book.

The student should keep a notebook for writing each of the following aspects of the problem in a short story: problem, type of problem, complication, climax, and solution. In other words, the student should make a note of the problem(s), what type of problem it is, what the complication is, what the climax of the story is, and how the problem is resolved.

The stories read in this course, in order of appearance:

The Ransom of Red Chief, O. Henry

The Last Leaf, O. Henry

The Gift of the Magi, O. Henry

The Story of the Other Wise Man, Henry Van Dyke

The Old Man and the Sea, Ernest Hemingway

The Legend of Sleepy Hollow, Washington Irving

The Red Headed League, Sir Arthur Conan Doyle

The Devil and Daniel Webster, Stephen Vincent Benet

A Christmas Carol, Charles Dickens

◆◆◆ HOW TO READ AND APPRECIATE A SHORT STORY ◆◆◆

1. Every person, place and event is there for a purpose and is chosen specifically by the author to add to the story.
2. There is a certain order in the story. *The action moves from a problem to a solution.*
3. There is a traditional order of the short story: The characters are introduced first, followed by the problem. Next a complication is introduced, which takes the story to a climax, forcing a solution.
4. In the untraditional short story some of these elements may be missing, for example, no solution may be offered, but it is left to the reader. Also the plot may be unimportant.

Now let us look at these five elements individually:

Characters – Most stories introduce these first and the reader becomes acquainted with them.

Problem – This is the conflict or source of tension in the story. It may be between

- Hero (protagonist) and another character (antagonist). Each wants something only one can have, or wants to win superiority over the other, or one threatens the life of the other.
- Hero and society – the hero has different ideas than society, society opposes changes, or new ideas.
- Hero and nature
- Hero and fate
- Hero (man) and himself/his personality. He may be struggling with himself over some issue, committing a crime, taking a certain step, or experiencing fear of something.
- If there is no conflict there will be tension of some kind. Tension is created by the possibility of failure, defeat. Our interest is aroused. We want to read on and find out the solution.

Complications – complications are introduced to maintain our interest.

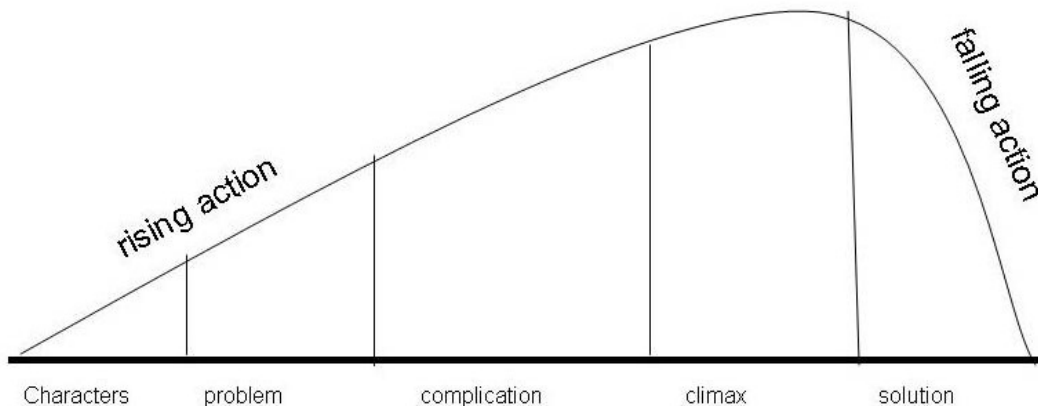
- They increase the tension and our curiosity. This is sometimes called *suspense*.
- **Foreshadowing** is when the author makes hints or suggestions about the future events or actions in the story. Foreshadowing contributes to the credibility of the story.

Climax – the point of highest tension in the story. This is where questions have to be answered, where the hero and the antagonist come face to face with each other and one has to win, where an idea, once fought against, has to be accepted.

Solution – After the climax, the solution is reached quickly and the story ends, with the author tying up all the loose ends.

The part of the story before the climax is called the *rising action* and is much longer than the *falling action*, which comes after the climax and tends to be very short.

All these elements of the short story can be shown diagrammatically as below:



Setting – This is where the story takes place: it is the time, in which the story is set, the season, the place, the people. In a short story there is no room for detailed descriptions, so details are given here and there. The author tries to suggest the setting, leaving much to your imagination, so you can build the whole picture for yourself.

Point of View –The author can tell the story from different points of view. The author chooses from which point of view to write depending on what he wants to achieve in the story.

- The main character – First person.
- A minor character- First person
- Third person – An observer/narrator, who doesn't appear in the story. He may describe events, but not what the characters are thinking. He may tell the story *as if* he knows exactly what each character is thinking.
- *Stream-of consciousness* – this is a special way of telling a story, which takes place in the mind of a character, enabling the author to give deeper insights into the character. This type of story will have little action, but rather describe the effect of action on the central character.

Tone, Mood, Atmosphere – these make up the emotional quality of a story.

Tone is the author's attitude to characters and events, which may be serious, humorous etc.

Mood is the attitude of characters to what is happening; i.e. sadness, fear, joy.

Atmosphere is the general emotional effect of a story – depressing, bewildering, uplifting.

Symbolism – (symbolic=standing for) The author may use symbolism to convey a deeper meaning. Ask yourself, "Does the story have a deeper meaning? "

◆ ◆ ◆ THE POETRY COURSE ◆ ◆ ◆

COURSE PLAN METHODOLOGY: Each weekly assignment is summarized in the first line of the week's daily course plan. The specific daily assignments are outlined in the following lines indicated by the **MON, TUES, WED, THUR** and **FRI** abbreviations.

The Study Questions are located in the Junior High Literature Study Question booklets available for purchase from Kolbe Academy. A supplemental worksheet for the Poetry course is included on pages 7-9 of this Poetry course plan. Students should study the forms of poetry **using the worksheets included with this course plans.** We suggest reading the weekly written assignment to the student at the beginning of the week. The student should write the assignment down on a note card (to be used as a bookmark) so that he can think about the assignment as he reads. The written assignments are suggested to be completed by the following Monday with the bulk of the work being done on the Friday prior. As the teacher, be sure to review the final exam **now** to ensure all concepts are covered with your student as he reads the book.

Before the student reads each poem, have him read a short biography of the poet. There is a biography for each of the poets included in Kolbe Academy's *A Collection of Poems* as a convenience. The student should also be prepared to recall/memorize the name of the poet and his poems in this course for the exam.

The poems read for this course in order of appearance are:

The Highwayman, Alfred Noyes

Lochinvar, Sir Walter Scott

The Wreck of the Hesperus, Henry Wadsworth Longfellow

The Rime of the Ancient Mariner, Samuel T. Coleridge

O Captain! My Captain, Walt Whitman

Sea Fever, John Masefield

Crossing the Bar, Alfred Lord Tennyson

The Lonely Street, William Carlos Williams

School's Out, William Henry Davies

Daffodils, William Wordsworth

The Song of Hiawatha, Henry Wadsworth Longfellow

The Waterfall, Barbara Frances Lloyd

The Raven, Edgar Allen Poe

The Naming of Cats, T.S. Eliot

The Panther, Ogden Nash

If, Rudyard Kipling

Jabberwocky, Lewis Carroll

God's Grandeur, Gerard Hopkins

An Irish Airman Foresees His Death, W.B. Yeats

Anthem to Doomed Youth, Wilfred Owen

Charge of the Light Brigade, Alfred Lord Tennyson

◆◆◆ THE DIFFERENT FORMS OF POETRY ◆◆◆

Most poetry fits into one of three main genres: the narrative, the lyric, and the dramatic.

The Narrative

The Ballad – the traditional ballad belongs to the narrative genre.

- It is written in stanzas, usually four lines, called a *quatrain*, with a stress pattern of 4 iambs-3 iambs-4 iambs-3 iambs (iambic tetrameter/iambic trimeter) or 4 iambs-4 iambs-4 iambs-4 iambs.
- The quatrains are rhymed and often have refrains to comment on the action or to emphasize the mood.
- Dialogue is introduced without indicating who is speaking.
- The conversation and the action often build up to a dramatic conclusion.
- Some ballads focus on one scene or *vignette* and then suddenly jump to another scene.
- Much of the language and action is stylized; there are frequent clichés e.g. rosy-red, lily-white
- The conduct of the characters is also conventionalized.
- The ballad is song-like and easily put to music.
- It tells a story, but not in such great detail as the epic.
- It usually focuses on the final scene of the narrative, which is domestic rather than national or fabulous.

The Epic - the oldest form of narrative poetry.

- Is a long poem, usually narrating someone's life all the way from birth to death.
- The content is based on the traditions of myth or the history of a nation.
- Homer's *Illiad* and *Odyssey* and Virgil's *Aeneid* are three of the most famous epic poems. *The Prelude* by William Wordsworth and *Don Juan* are famous 19th century epic poems.
- American poets who wrote epic poems include Henry Wadsworth Longfellow (*The Song of Hiawatha*), T.S.Eliot (*Four Quartets*), Ezra Pound (*The Cantos*), and James Merrill (*The Changing Light at Sandover*).

The Mock Epic - this was used to satirize contemporary ideas or conditions, using a form and style which pokes fun at the serious epic. An example of the Mock Epic is Alexander Pope's *The Rape of the Lock*

The Lyric

- Is a short poem of song-like quality.
- It expresses emotion, attitude or feeling towards something.
- *Lyric* refers to the lyre, the instrument the poet or musician would play to accompany the recitation, chanting or singing of the poem.
- Lyric poetry today tends to be quiet, inward, and meditative.

The Sonnet

- Is a lyric poem of fourteen lines with a formal rhyme scheme.
- It expresses aspects of a single thought, mood or feeling.
- This is sometimes summed up or resolved in the last lines of the poem.

- The sonnet was originally a short poem accompanied by mandolin or lute music, generally composed in the standard meter of the language in which it was written, e.g., iambic pentameter* in English and the Alexandrine in French.
- The English sonnet is usually divided into three quatrains with a final couplet.
- Each quatrain is rhymed differently and the couplet is rhymed independently of the quatrains.
- The couplet makes an effective climax to the sonnet, drawing the whole together.
- In England the Romantic poets Wordsworth, Shelley, Coleridge, and Keats revived the sonnet. In America, Longfellow was important as a sonnet writer.
- The Italian sonnet consists of an eight-line stanza, the *octave* and a six-line stanza, the *sestet*. This type is called the Petrarchan sonnet.

The Dramatic

- Is poetry written for performance as a play

Other types of poetry

Nonsense Verse

- Playful verse whose words are not easily understood in any ordinary way.

The Limerick

- A light or humorous verse form made popular by Edward Lear.
- Usually a five-lined stanza with the rhyming pattern *AABBA*.
- The pattern of feet is usually 3-3-2-2-3.
- The meter is usually anapestic or amphibrachic (stressed-unstressed-stressed).

Free Verse

- Has no meter.
- Also called *vers libre*.
- Free verse is as old as the Bible, but modern free verse begins in English with Walt Whitman.
- May be short-lined, long-lined, of variable length.
- May be arranged spatially or typographically.

The Poet's techniques and style

The poet employs various techniques in his writing, all of which contribute to the overall beauty, effect and success of the poem.

- ❖ Stanza – a group of lines which rhyme, following a pattern of *ABAB*, or *ABBA*, or *AABB*.
- ❖ Rhyme – identity of sound. Most poems use the end rhyme, that is, the last words of lines have the same sound., e.g., *table-fable*, *oar-more*. Rhyme may occur within a line. An example of internal rhyme is:
Once upon a midnight *dreary*, while I pondered, weak and *weary*.
- ❖ Meter – the number of syllables in a line
- ❖ Accent – the stress laid upon the syllable.

Kolbe Academy Home School

GRADE NINE ANCIENT GREEK LITERATURE

*"Man must suffer to be wise."
"Cry, sorrow, sorrow, yet let good prevail!"
Aeschylus*

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COURSE TITLE: Ancient Greek Literature

COURSE DESCRIPTION:

This course is a companion to the Greek history course. It introduces the student to the foundational works of Greek literature and Western culture, as well as to the study of genres and literary forms.

COURSE OBJECTIVES:

This course will enable the student to:

- ❖ Identify and examine the inter-relationship between the four primary genres of all imitative forms of literature: the epic, the lyric, the tragedy, and the comedy.
- ❖ Identify and use literary devices and figures of speech such as: similes, metaphors, allegories, fables, parables, and the like.
- ❖ Imitate these genres and literary devices in his writing, in order to understand more deeply the nature and power of these forms.
- ❖ Become familiar with the greatest examples of Greek literature, and their impact upon Western literature and modes of thought throughout subsequent history.
- ❖ Compare and contrast Greek ideals of heroism and virtue with the Christian understanding of these ideals, and identify what ways Greek thought served as preparation for the Gospel.

WEEKLY COURSE WORK:

1. Readings: approximately 50 pages per week
2. Accompanying study guide questions and quizzes
3. Weekly papers; topics are listed in the Course Plan. These papers should be 1- 2 pages type-written, point 12 font, double-spaced or neatly handwriting in cursive. Each paper should be comprised of strong introduction, body, and conclusion. See the *Weekly Paper Topics Answer Guide* for grading guidelines.
4. Audio lectures, from Kolbe Academy Classics conference
5. ↔ **Key Points** sections highlight the most important concepts that the student should know and consider
6. Three-Part Quarterly Exams: given at the end of each quarter in order to assess the student's understanding and retention of material and concepts. These tests along with the test answer keys are provided in the Course Plan packet.
7. Students seeking Honors for this course must complete the course of readings, weekly papers, assignments, and quarterly tests as laid out in the course plan.

SKILLS TO BE DEVELOPED:

- Knowledge of Ancient Greek Literature and its influence in the history of culture, thought, and belief
- Ability to formulate and effectively communicate a clear, logical argument both in writing and speaking
- Ability to think for self

DIPLOMA REQUIREMENTS:

Summa Cum Laude students must complete the entire Kolbe Academy proposed curriculum as written. Summa students must fulfill the requirements for the Kolbe Core (K) or Kolbe Honors (H) course as outlined in this Literature course plan. In 9th grade, **Summa** students must pursue the (H) designation in at least one of the following courses: Theology, Literature, or History. In 10th grade, **Summa** students must pursue the (H) designation in at least two of the following courses: Theology, English, Literature, or History. In 11th grade, **Summa** students must pursue the (H) designation in at least three of the following courses: Theology, English, Literature, or History. In 12th grade, **Summa** students must pursue the (H) designation in all of the following courses: Theology, English, Literature, and History. **Magna Cum Laude** and **Standard** diploma candidates may choose to pursue the (H) or (K) designation, but are not required to do so. If not pursuing either of those designations the parent has the option of altering the course plan as desired. **Magna Cum Laude** students must include a combination of 5 years of English and Literature courses in high school, two of which must be Literature. **Standard** diploma students must include a combination of 3 years of English and Literature in high school.

KOLBE CORE (K) AND HONORS (H) COURSES:

- ❖ Students pursuing the **Kolbe Core (K)** designation should do the readings. **Kolbe Core students need to complete at least 1 or 2 of the 7 weekly papers each quarter;** they should have discussions or write informal essays in response to the rest of the weekly paper topics as these are major themes and will appear in some way on the final exam.
- ❖ Students pursuing the **Kolbe Honors (H)** designations must do all of the readings. **Honors students need to complete 5 of the 7 weekly papers each quarter;** they should have discussions or write informal essays in response to the rest of the weekly paper topics as these are major themes and will appear in some way on the final exam.
- ❖ For students who are not seeking either the Kolbe Core (K) or Honors (H) designation for this course, parents may alter the course as they so desire.

REQUIRED SAMPLE WORK:

Designation*		K	H
Course Title	Ancient Greek Literature	Ancient Greek Literature	Ancient Greek Literature
Quarter 1	1. Any written sample work	1. <i>Complete</i> Quarter 1 Exam	1. <i>Complete</i> Quarter 1 Exam 2. One Paper Topic Essay
Quarter 2	1. Any written sample work	1. <i>Complete</i> Quarter 2 Exam	1. <i>Complete</i> Quarter 2 Exam 2. One Paper Topic Essay
Quarter 3	1. Any written sample work	1. <i>Complete</i> Quarter 3 Exam	1. <i>Complete</i> Quarter 3 Exam 2. One Paper Topic Essay
Quarter 4	1. Any written sample work	1. <i>Complete</i> Quarter 4 Exam	1. <i>Complete</i> Quarter 4 Exam 2. One Paper Topic Essay

*Designation refers to designation type on transcript. K designates a Kolbe Academy Core course. H designates a Kolbe Academy Honors course.

The Kolbe academic advisor will verify that the required work was completed successfully and award the Kolbe Core (K) or Honors (H) designation. The Kolbe academic advisor has the final decision in awarding the

designation for the course. **If no designation on the transcript is desired, parents may alter the lesson plan in any way they choose and any written sample work is acceptable to receive credit for the course each quarter.** If you have any questions regarding what is required for the (K) or (H) designations or diploma type status, please contact the academic advisory department at 707-255-6499 ext. 5 or by email at advisors@kolbe.org.

SCOPE AND SEQUENCE:

FIRST QUARTER

I. Homer, *The Iliad*.

1. Epic Tragedy
2. This is the defining story of Greece, involving most of the characters that appear in subsequent Greek literature.
3. The primary moral textbook for ancient Greeks, it contains numerous valuable insights into the Greek concept of virtue, providing the student rich content to compare and contrast with our Christian understanding of virtue.

SECOND QUARTER

II. Homer, *The Odyssey*.

1. Epic Comedy
2. The differences with *The Iliad* can be used to begin to define the differences between Greek comedy and tragedy.
3. The divergences between the two epics can also give rise to the questions concerning the traditional commonality of authorship that can be used to stimulate critical thinking.

THIRD QUARTER

III. Aeschylus, *The Oresteian Trilogy*.

1. Dramatic Tragedy
2. The Oresteia are drawn from the same oral sources as the *Odyssey*
3. These plays deal with the themes of justice and revenge

IV. Aristotle. "*On the Art of Poetry: Poetics*" found in *Classical Literary Criticism*. Penguin.

1. Literary Theory
2. This extraordinary little work can be fruitfully used to criticize modern artistic productions, even television programs.

V. Sophocles, *The Theban Tragedies*.

1. **The subject matter of these plays is repugnant; the treatment, however, is not prurient.**
2. Dramatic Tragedy
3. Sophocles, considered the greatest Greek playwright, wrestles with fate and freewill, responsibility and determinism, and a host of others issues in these plays.

FOURTH QUARTER

VI. Plato. *"Ion"* from *Great Dialogues of Plato*. Mentor.

1. This Socratic dialogue gives a brief introduction to Socrates' manner of thinking.
2. It also serves as a good introduction to Greek literary theory.

VI. Plato. *"Meno"* from *Great Dialogues of Plato*. Mentor.

1. This dialogue gives an introduction to Socrates' philosophy on virtue. It serves as an introduction to both discussions on virtue and education.
2. In it we find a demonstration of how learning is remembering, an important concept in Platonic philosophy.

VII. VIII. Plato. *"Apology"*, *"Crito"* and *"Phaedo"* from *Great Dialogues of Plato*. Mentor.

1. These three dialogues concern the last days and death of Socrates.
2. Consider the philosopher's intellectual and spiritual nobility.

SUPPLEMENTAL MATERIALS:

- *Christ the King, Lord of History*, By Anne W. Carroll. A general overview of European history, including Ancient Greece and Rome.
- Aristotle, (**Selection of Plato could be dropped and Aristotle read in their place**)
 - *Nicomachean Ethics*: Compare with Plato's *Republic*, *Criton*, etc.
 - *Politics*: Compare with Plato's *Republic*
 - *Virtues*: Compare with Plato's *Menon*
 - *Metaphysics*: Compare to Plato's Ideas
 - *Physics*: Compare to Plato's Ideas
- St. Thomas Aquinas
 - *Summa Contra Gentiles*: First three books: dealing with causes, etc.
 - *Summa Theologica*: various subjects
- H.D.F. Kitto, *The Greeks*. Penguin.
 - A readable, comprehensive treatment.
- Edith Hamilton, *The Greek Way*.
- Chester Starr, *History of the Ancient World*. Oxford University Press.
 - Excellent for historical background.
- Fustel De Coulanges, *The Ancient City*. Doubleday.
 - This book is useful to understand the pagan mind.
- Hesiod
 - *Theogony* For more Greek mythology, The birth of the gods
 - *Works and Days* Fatalism and Greek life.
- Sappho. *Lyrics*
 - **Some of Sappho's lyrics, while ambiguous, convey a possible impression of homosexual attraction. These can easily be avoided**, as there is an abundance of others from which to choose, and any few will suffice to illustrate the form.
 - The lyric poem can be usefully compared as a genre with the characteristics of Homer's epics.

- **Aristophanes, *Dramatic Comedies*.**
 - **Avoid "Lysistrata."**
 - "The Clouds," lampoons Socrates and the emerging Greek philosophical schools.
 - "The Frogs," sets Aeschylus against Euripides in the only comedy about literary criticism ever written, showing the high level of Athenian civilization.

COURSE TEXTS:

- ILIAD** ❖ Homer, *The Iliad of Homer*. Trans. Richmond Lattimore. The University of Chicago Press: Chicago, 1961.
- ODYSSEY** ❖ Homer, *The Odyssey of Homer*. Trans. Richmond Lattimore. Harper Perennial: New York, 1967.
- ORESTEIAN** ❖ Aeschylus, *The Oresteian Trilogy*. Trans. Philip Vellacott. Penguin Books: London, 1959.
- THEBAN** ❖ Sophocles, *The Theban Tragedies*. Trans. E. F. Watling. Penguin Books: London, 1974.
- POETICS** ❖ Dorsch, T.S. Trans. *Classical Literary Criticism*. "Poetics" of Aristotle. Penguin Books: London, 2000.
- PLATO** ❖ Plato, *Great Dialogues of Plato*. Trans. W.H.D. Rouse. Signet Classic: New York, 2008.
- CLASSICS** ❖ King, Abigail. *Classics Conference The Greeks*. Kolbe Academy Press: Napa, 2002.
- Greek** ❖ *Greek Literature Weekly Quiz Book and Study Guide*. Kolbe Academy Press: Napa, 2008.
- Iliad** ❖ *Kolbe Academy Study Guide to The Iliad*. Kolbe Academy Press: Napa, 2008.
- Odyssey** ❖ *Kolbe Academy Study Guide to The Odyssey*. Kolbe Academy Press: Napa, 2005.
- Theban** ❖ *Kolbe Academy Study Guide to The Three Theban Plays*. Kolbe Academy Press: Napa, 2005.
- Oresteian** ❖ *Kolbe Academy Study Guide to The Oresteian Trilogy*. Kolbe Academy Press: Napa, 2005.
- Plato** ❖ *Kolbe Academy Study Guide to Great Dialogues of Plato*. Kolbe Academy Press: Napa, 2008.
- Poetics** ❖ *Kolbe Academy Study Guide to the Art of Poetry*. Kolbe Academy Press: Napa, 2005.

Kolbe Academy Home School

GRADE TEN ANCIENT ROMAN LITERATURE

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COURSE TITLE: Ancient Roman Literature

COURSE DESCRIPTION:

This course is a companion to the Roman history course, introducing the student to the important works of Roman literature, as well as to the use of figures of Roman history and literature by great writers of later times.

COURSE OBJECTIVES:

This course will enable the student to:

- ❖ become familiar with the main examples of Roman literature and their use by later writers, notably Shakespeare;
- ❖ identify and examine the inter-relationship between the Greek epic (the *Iliad* and the *Odyssey*), and the Roman epic (the *Aeneid*). In Cycle III, the Catholic epic (the *Divine Comedy*) will be added to these.
- ❖ identify the Roman virtue of *pietas* and its subsequent transformation in Christianity;
- ❖ further the study and imitation of these genres: epic, tragedy, comedy, and rhetoric. Biography (Plutarch) and autobiography (St. Augustine) will also be considered;
- ❖ learn to interpret and distinguish the fourfold senses of theological writings: the literal, the allegorical, the moral, and the eschatological;
- ❖ trace the effect of the Greek world on the development of Latin literature, as well as the Greek influence in the works of St. Augustine.

WEEKLY COURSE WORK:

1. Readings: approximately 50 pages per week
2. Accompanying study guide questions
3. Weekly papers; topics are listed in the Course Plan. These papers should be 1- 2 pages typewritten, size 12 font, double-spaced or neatly handwriting in cursive. Each paper should be comprised of strong introduction, body, and conclusion. See the *Weekly Paper Topics Answer Guide* for grading guidelines.
4. Audio lectures, from Kolbe Academy Classics conference.
5. Key Points sections highlight the most important concepts that the student should know and consider.
6. Three-Part Exams: given at the end of each semester in order to assess the student's understanding and retention of material and concepts. These tests along with the test answer keys are provided in the Course Plan packet.
7. Students seeking Honors for this course must complete the readings, weekly papers, assignments, and exams in their totality and as laid out in the course plan.

SKILLS TO BE DEVELOPED:

- Knowledge of Ancient Roman Literature and its influence in the history of culture, thought, and belief
- Ability to formulate and effectively communicate a clear, logically-sound argument both in writing and speaking
- Ability to think for oneself

DIPLOMA REQUIREMENTS:

Summa Cum Laude students must complete the entire Kolbe Academy proposed curriculum as written. Summa students must fulfill the requirements for the Kolbe Core (K) or Kolbe Honors (H) course as outlined in this Literature course plan. In 9th grade, **Summa** students must pursue the (H) designation in at least one of the following courses: Theology, Literature, or History. In 10th grade, **Summa** students must pursue the (H) designation in at least two of the following courses: Theology, English, Literature, or History. In 11th grade, **Summa** students must pursue the (H) designation in at least three of the following courses: Theology, English, Literature, or History. In 12th grade, **Summa** students must pursue the (H) designation in all of the following courses: Theology, English, Literature, and History. **Magna Cum Laude** and **Standard** diploma candidates may choose to pursue the (H) or (K) designation, but are not required to do so. If not pursuing either of those designations the parent has the option of altering the course plan as desired. **Magna Cum Laude** students must include a combination of 5 years of English and Literature courses in high school, two of which must be Literature. **Standard** diploma students must include a combination of 3 years of English and Literature in high school.

KOLBE CORE (K) AND HONORS (H) COURSES:

- ❖ Students pursuing the **Kolbe Core (K)** designation should do the readings. **Kolbe Core students need to complete at least 4 of the 14 weekly papers each semester**; they should have discussions or write informal essays in response to the rest of the weekly paper topics as these are major themes and will appear in some way on the semester exam.
- ❖ Students pursuing the **Kolbe Honors (H)** designations must do all of the readings. **Honors students need to complete 8 of the 14 weekly papers each semester**; they should have discussions or write informal essays in response to the rest of the weekly paper topics as these are major themes and will appear in some way on the semester exam.
- ❖ For students who are not seeking either the Kolbe Core (K) or Honors (H) designation for this course, parents may alter the course as they so desire.

REQUIRED SAMPLE WORK:

Designation *		K	H
Course Title	Ancient Roman Literature	Ancient Roman Literature	Ancient Roman Literature
Semester 1	1. Any TWO written and graded samples of work	1. Complete Midterm 1 Exam 2. Complete Semester 1 Exam	1. Complete Midterm 1 Exam 2. Complete Semester 1 Exam 2. EIGHT Paper Topic Essays
Semester 2	1. Any TWO written and graded samples of work	1. Complete Midterm 2 Exam 2. Complete Semester 2 Exam	1. Complete Midterm 2 Exam 2. Complete Semester 2 Exam 2. EIGHT Paper Topic Essays

*Designation refers to designation type on transcript. K designates a Kolbe Academy Core course. H designates a Kolbe Academy Honors course.

The Kolbe academic advisor will verify that the required work was completed successfully and award the Kolbe Core (K) or Honors (H) designation. The Kolbe academic advisor has the final decision in awarding the designation for the course. **If no designation on the transcript is desired, parents may alter the lesson plan in any way they choose and any written sample work is acceptable to receive credit for**

the course each semester. If you have any questions regarding what is required for the (K) or (H) designations or diploma type status, please contact the academic advisory department at 707-255-6499 ext. 5 or by email at advisors@kolbe.org.

SCOPE AND SEQUENCE:

FIRST SEMESTER

I. Virgil, *The Aeneid*.

Epic, in imitation of Homer. A call to Roman patriotism and pride, yet with Greek inspiration. This epic, and Virgil's themes, images, language and style are enormously influential upon later western literature. Virgil's reputation as a noble pagan and master poet, knowledgeable about suffering and virtue, contributes to Dante Alighieri's decision to make Virgil his guide in the *Divine Comedy*.

II. Plutarch and Shakespeare

Plutarch's *Life of Coriolanus* and *Life of Julius Caesar* are paired with Shakespeare's "Coriolanus," and "Julius Caesar," respectively. Plutarch was Shakespeare's source for many of his plays. These works are studied in pairs to show Shakespeare's transformation of the Roman material into his Elizabethan context. The *Life of Cicero* is also read for comparison with the *Roman Reader* material.

III. *The Kolbe Academy Roman Reader*.

Students will read excerpts from Julius Caesar, Catullus, Cicero, Horace, Martial, Ovid, Pliny the Younger, Seneca and Virgil in *The Kolbe Academy Roman Reader*. Both prose and poetry will be studied, and students will learn some major rhetorical terms while they read the orations of Cicero. These writings will also be used to make further connections between the people and events that they have studied throughout the school year.

SECOND SEMESTER

I. Plutarch and Shakespeare

Plutarch's *Life of Marc Antony* is paired with Shakespeare's "Antony and Cleopatra,". Plutarch was Shakespeare's source for many of his plays. These works are studied in pairs to show Shakespeare's transformation of the Roman material into his Elizabethan context. The *Life of Cicero* is also read for comparison with the *Roman Reader* material.

II. *The Kolbe Academy Roman Reader*.

Students will read excerpts from Cicero, Horace, Martial, Ovid, Pliny the Younger, Seneca and Virgil in *The Kolbe Academy Roman Reader*. Both prose and poetry will be studied, and students will learn some major rhetorical terms while they read the orations of Cicero. These writings will also be used to make further connections between the people and events that they have studied throughout the school year

III. Marcus Aurelius, *Meditations* (Books 9-11 omitted).

The Emperor Marcus Aurelius (121-180 AD) wrote spare Stoic epigrammatic observations that contrast sharply with Tacitus' devastating portraits of the emperor's debauched predecessors. They can usefully be compared with the precepts of the Christianity that Marcus Aurelius persecuted so ferociously.

IV. St. Augustine, *Confessions*.

Autobiography, and great spiritual reading.

SUPPLEMENTAL MATERIALS:

- Chester Starr, *History of the Ancient World*. Oxford University Press.
- Chester Starr, *The Ancient Romans*. Oxford University Press.
 - Excellent for historical background.

- **Edith Hamilton, *The Roman Way*.** W.W. Norton and Company.
- **Fustel De Coulanges, *The Ancient City*.** Doubleday.
 - This book is useful to understanding the pagan mind.
- **Pearce, Joseph, *Study Guide for Julius Caesar by William Shakespeare*,** Ignatius Press.
- **St. Thomas Aquinas**
 - *Summa Contra Gentiles*: First three books: dealing with causes, etc.
 - *Summa Theologica*: various subjects
- **Books on CD/tape.** Many students especially those new to Kolbe Academy and/or to the classics may find it difficult to follow some of the epic stories at first. A great way to help students get started is to listen to the beginning of the book on tape or CD from the library. This can help students pick up on the storyline and style a bit more easily. (Use the books on tape to help get started, not in lieu of reading. Make sure your student follows along with the book while making use of books on CD/tape, ***the translation used is likely to be different than the school text*** and therefore may differ significantly making test and quizzes very confusing if students have not cross-referenced with course texts.
- ***Christ the King, Lord of History*,** By Anne W. Carroll. A general overview of European history, including Ancient Greece and Rome.

COURSE TEXTS:

- | | |
|--------------------|--|
| AENEID | ❖ Virgil, <i>The Aeneid</i> . Trans. Patric Dickinson. Penguin Books: New York, 2009. |
| AUGUSTINE | ❖ St. Augustine, <i>Confessions</i> . Trans. Maria Boulding, OSB. Ignatius Press Critical Edition: San Francisco, 2012. |
| AURELIUS | ❖ Marcus Aurelius, <i>Meditations</i> . Trans. M. Hammond. Penguin Books: New York, 2006. |
| PLUTARCH | ❖ Plutarch, <i>Fall of the Roman Republic</i> . Trans. Rex Wagner. Penguin Books: New York, 2005.
❖ Plutarch, <i>Makers of Rome</i> . Trans. Ian Scott-Kilvert. Penguin Books: New York, 1965. |
| READER | ❖ <i>The Kolbe Academy Roman Reader</i> . Kolbe Academy Press: Napa, 2006. |
| SHAKESPEARE | ❖ Shakespeare, "Coriolanus." Ed. Jonathan Crewe. Penguin Books: New York, 1999.
❖ Shakespeare, "Julius Caesar." Ed. Joseph Pearce. Ignatius Press Critical Edition: San Francisco, 2012.
❖ Shakespeare, "Antony and Cleopatra." Ed. A.R. Braunmuller. Penguin Books: New York, 1999. |
| CLASSICS | ❖ King, Abigail. <i>Classics Conference Roman Era</i> . Kolbe Academy Press: Napa, 2002. (This flash drive contains the Roman audio files assigned in the course plan. Optional, unless earning the Honors designation for the course or the Summa diploma. For students planning on taking both Greek and Roman history, a flash drive with a combined set of the Greek and Roman audio files may be purchased in the bookstore.) |
| MLA | ❖ <i>MLA Handbook Eighth Edition</i> . Modern Language Association of America, 2016. |
| Aeneid | ❖ <i>Kolbe Academy Study Guide to The Aeneid</i> . Kolbe Academy Press: Napa, 2014. |
| Aug | ❖ <i>Kolbe Academy Study Guide to St. Augustine</i> . Kolbe Academy Press: Napa, 2014. |
| MA | ❖ <i>Kolbe Academy Study Guide to the Meditations</i> . Kolbe Academy Press: Napa, 2006. |

Kolbe Academy Home School

ANCIENT WESTERN LITERATURE HIGH SCHOOL LITERATURE ELECTIVE

“Man must suffer to be wise.”
“Cry, sorrow, sorrow, yet let good prevail!”
Aeschylus

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COURSE TITLE: Ancient Western Literature

COURSE DESCRIPTION:

This course introduces the student to the foundational works of Greek and Roman literature and culture, as well as the study of genres and literary forms. The texts of antiquity are studied for their universal appeal to the human experience and for their influence upon the great thinkers and development of the West. Greek and Roman poetry, drama, and philosophy are referenced throughout the literary and intellectual works of Western thinkers to this day.

COURSE TEXTS:

- | | |
|--------------------|---|
| AENEID | ❖ Virgil, <i>The Aeneid</i> . Trans. Patric Dickinson. Penguin Books: New York, 1961. |
| CLASSICS | ❖ King, Abigail. <i>Classics Conference: The Complete Set</i> . Kolbe Academy Press: Napa, 2002. (This set contains both the Greek and Roman audio files assigned in the course plan. Optional, unless earning the Honors designation for the course. The Greek and Roman sets may also be purchased separately.) |
| ILIAD | ❖ Homer, <i>The Iliad</i> . Trans. Richmond Lattimore. The University of Chicago Press: Chicago, 2011. |
| ORESTEIA | ❖ Aeschylus, <i>The Oresteian Trilogy</i> . Trans. Philip Vellacott. Penguin Books: London, 1959. |
| PLATO | ❖ Plato, <i>Great Dialogues of Plato</i> . Trans. W.H.D. Rouse. Signet Classic: New York, 2008. |
| POETICS | ❖ Dorsch, T.S. Trans. <i>Classical Literary Criticism</i> . "Poetics" of Aristotle. Penguin Books: London, 2000. |
| THEBAN | ❖ Sophocles, <i>The Theban Tragedies</i> . Trans. E. F. Watling. Penguin Books: London, 1974. |
| AENEID SG | ❖ <i>Kolbe Academy Study Guide to The Aeneid</i> . Kolbe Academy Press: Napa, 2006. |
| GREEK SG | ❖ <i>Greek Literature Weekly Quiz Book and Study Guide</i> . Kolbe Academy Press: Napa, 2008. |
| ILIAD SG | ❖ <i>Kolbe Academy Study Guide to The Iliad</i> . Kolbe Academy Press: Napa, 2014. |
| ORESTEIA SG | ❖ <i>Kolbe Academy Study Guide to The Oresteian Trilogy</i> . Kolbe Academy Press: Napa, 2005. |
| PLATO SG | ❖ <i>Kolbe Academy Study Guide to Great Dialogues of Plato</i> . Kolbe Academy Press: Napa, 2014. |
| POETICS SG | ❖ <i>Kolbe Academy Study Guide to Poetics</i> . Kolbe Academy Press: Napa, 2005. |
| THEBAN SG | ❖ <i>Kolbe Academy Study Guide to The Three Theban Plays</i> . Kolbe Academy Press: Napa, 2005. |
| MLA | ❖ <i>MLA Handbook Eighth Edition</i> . Modern Language Association of America, 2016 |

COURSE OBJECTIVES:

This course will enable the student to:

- ❖ Identify and examine the interrelationship between the four primary genres of all imitative forms of literature: the epic, the lyric, the tragedy, and the comedy.

- ❖ Identify and employ literary devices and figures of speech such as: similes, metaphors, allegories, fables, and parables.
- ❖ Imitate these genres and literary devices in writing, in order to understand more deeply the nature and power of these forms.
- ❖ Become familiar with the greatest examples of Greek literature and their impact upon Western thought.
- ❖ Compare and contrast Greek and Christian ideals of virtue and identify the ways in which Greek thought served to prepare mankind for the Gospel.

WEEKLY COURSE WORK:

1. Readings: approximately 50 pages per week
2. Accompanying study guide questions and quizzes
3. Weekly papers, topics for which are listed in the Course Plan. These papers should be 1- 2 pages typed, double-spaced, in 12-point font, (or handwritten neatly in cursive). Each paper should contain a strong introduction, body, and conclusion. See the *Weekly Paper Topics Answer Guide* for grading guidelines.
4. Audio lectures from the Kolbe Academy Classics conference
5. ➔ **Key Points** sections highlight the most important concepts for the student to know and consider
6. Three-Part Exams: given in order to assess the student's understanding and retention of material and concepts. These tests along with the test answer keys are provided in the Course Plan packet.
7. Students seeking Honors for this course must complete the course of readings, weekly papers, assignments, and exams as laid out in the course plan.

SKILLS TO BE DEVELOPED:

- Knowledge of Greek and Roman Literature and its influence in the history of culture, thought, and belief
- Ability to formulate and effectively communicate a clear, logical argument both in writing and speaking
- Ability to think critically and independently

SCOPE AND SEQUENCE:**SEMESTER 1: WEEKS 1-9****I. Homer, *The Iliad*.**

1. Epic
2. This is the defining story of Greece, involving most of the characters that appear in subsequent Greek literature.
3. The primary moral textbook for ancient Greeks, it contains numerous valuable insights into the Greek concept of virtue, providing the student rich content to compare and contrast with our Christian understanding of virtue.

SEMESTER 1: WEEKS 10-18

II. Aeschylus, *The Oresteian Trilogy*.

1. Dramatic Tragedy
2. The plot of the Oresteia is drawn from the same oral sources as the Odyssey
3. These plays deal with the themes of justice and revenge

III. Aristotle. *On the Art of Poetry: Poetics* found in *Classical Literary Criticism*. Penguin.

1. Literary Theory
2. This extraordinary work can be fruitfully used to criticize modern artistic productions, even television sit-coms!

IV. Sophocles, *The Theban Tragedies*.

1. **The subject matter of these plays is repugnant; the treatment, however, is not prurient.**
2. Dramatic Tragedy
3. Sophocles, considered the greatest Greek playwright, wrestles with fate and freewill, responsibility and determinism, and a host of others issues in these plays.

SEMESTER 2: WEEKS 1-9

V. Plato. *Ion* from *Great Dialogues of Plato*. Mentor.

1. This Socratic dialogue gives a brief introduction to Socrates' manner of thinking.
2. It also serves as a good introduction to Greek literary theory.

VI. Plato. *Meno* from *Great Dialogues of Plato*. Mentor.

1. This dialogue gives an introduction to Socrates' philosophy on virtue. It serves as an introduction to both discussions on virtue and education.
2. In it we find a demonstration of the idea that learning is really remembering, an important concept in Platonic philosophy.

VII. Plato. *Apology*, *Crito* and *Phaedo* from *Great Dialogues of Plato*. Mentor.

1. These three dialogues concern the last days and death of Socrates.
2. In these dialogues the philosopher's intellectual and spiritual nobility are clearly displayed.

SEMESTER 2: WEEKS 10-18

I. Virgil, *The Aeneid*.

1. Inspired by the *Iliad* and *Odyssey*, this is Rome's own national epic—a call to Roman patriotism and pride.
2. Virgil's themes, images, language and style in the *Aeneid* are enormously influential upon later western literature. Virgil's reputation as a noble pagan and master poet, wise in matters of suffering and virtue, contributes to Dante Alighieri's decision to make Virgil his guide in the *Divine Comedy*.

SUPPLEMENTAL MATERIALS:

PRIMARY SOURCES

➤ Aristophanes. Comedies.

- Avoid "*Lysistrata*," which contains mature gender/marriage themes.
- "*The Clouds*," lampoons Socrates and the emerging Greek philosophical schools.
- "*The Frogs*," sets Aeschylus against Euripides in the only comedy about literary criticism ever written, showing the high level of Athenian civilization.

- **Aristotle.** (Selections from Plato could be replaced with some of the following from Aristotle.)
 - *Nicomachean Ethics*: Compare with Plato's *Republic*, *Crito*, etc.
 - *Politics*: Compare with Plato's *Republic*
 - *Virtues*: Compare with Plato's *Meno*
- **Hesiod, *Theogony*** (on the creation of the Greek gods) and ***Works and Days*** (a didactic poem on justice, toil, and how to live).
- **Homer, *The Odyssey***. The only other surviving piece of the "epic cycle"—this crucial companion to the *Iliad* deals with the events following the Trojan War and the themes of homecoming, loyalty, and family.
- **Sappho.** Lyric Poetry.
 - Some of Sappho's lyrics, while ambiguous, convey a *possible* impression of homosexual attraction. These can easily be avoided, as there is an abundance of others from which to choose, and any few will suffice to illustrate the form.
 - The lyric poem can be usefully compared as a genre with the characteristics of Homer's epics.

SECONDARY SOURCES

- H.D.F. Kitto, *The Greeks*. Penguin.
- Edith Hamilton, *The Greek Way* and *The Roman Way*. W.W. Norton and Company.
- Chester Starr, *History of the Ancient World* and *The Ancient Romans*. Oxford University Press.

COURSE PLAN METHODOLOGY:

- In working through the assignments each week, we recommend first reading through the course plan with your high school student in order to introduce the material. Secondly, ask your high school student to read the assigned study guide questions and then begin his reading assignments. He should keep a notebook where he answer the study guide questions and takes notes as he reads. After the student has completed the reading, discuss the paper topic in depth and allow him to work on the topic. At that time it would be helpful to give the weekly quiz. Giving the quizzes will help the student prepare for the mid-term and semester exams and act as a measure of his comprehension.
- **PLEASE NOTE** that 9th grade Literature and History begin a week earlier than the semester allowing a general introduction to the Classics as well as a more gradual introduction to the high school workload.
- Family discussions on the materials and lessons are highly effective means to foster deeper considerations of the materials. Use the Key Points from the course plan, the paper topics and study guide questions as a basis to start these discussions at home with your students.
- Be sure to reference the introductory portions and glossaries of your textbooks. They are full of valuable information and helps for understanding the texts.
- Classics Conference CD 9 Lecture 1 is on the principles of Ignatian Education; Week One has listening assignments for both student and teacher.

DIPLOMA REQUIREMENTS:

Summa Cum Laude students must complete the entire Kolbe Academy proposed Core curriculum as written. Summa students may not use this elective course to satisfy their graduation requirements. In 9th grade, **Summa** students must pursue the (H) designation in at least one of the following Core courses: Theology, Literature, or History. In 10th grade, **Summa** students must pursue the (H) designation in at least two of the following Core courses: Theology, English, Literature, or History. In 11th grade, **Summa** students must pursue the (H) designation in at least three of the following courses: Theology, English, Literature, or History. In 12th grade, **Summa** students must pursue the (H) designation in all of the following Core courses: Theology, English, Literature, and History. **Magna Cum Laude** and **Standard** diploma candidates may choose to pursue the (H) or (K) designation, but are not required to do so. If not pursuing either of those designations the parent has the option of altering the course plan as desired. **Magna Cum Laude** students must include a combination of 5 years of English and Literature courses in high school, two of which must be Literature. **Standard** diploma students must include a combination of 3 years of English and Literature in high school.

KOLBE CORE (K) AND HONORS (H) COURSES:

- ❖ Students pursuing the **Kolbe Core (K)** designation must do all of the readings. **Kolbe Core students need to complete 4 of the 14 weekly papers each semester**; they should have discussions or write informal essays in response to the rest of the weekly paper topics as these are major themes and will appear in some way on the final exam.
- ❖ Students pursuing the **Kolbe Honors (H)** designations must do all of the readings. **Honors students need to complete 8 of the 14 weekly papers each semester**; they should have discussions or write informal essays in response to the rest of the weekly paper topics as these are major themes and will appear in some way on the final exam.
- ❖ For students who are not seeking either the Kolbe Core (K) or Honors (H) designation for this course, parents may alter the course as they so desire.

SEMESTER REPORTING REQUIREMENTS:

Designation*	No Designation	K	H
Course Title	Ancient Western Literature	Ancient Western Literature	Ancient Western Literature
Semester 1	Any TWO samples of written and graded work from Semester 1.	1. Complete Midterm 1 Exam 2. Complete Semester 2 Exam	1. Complete Midterm 1 Exam 2. Complete Semester 1 Exam 3. EIGHT Paper Topic Essays
Semester 2	Any TWO samples of written and graded work from Semester 2.	1. Complete Midterm 2 Exam 2. Complete Semester 2 Exam	1. Complete Midterm 2 Exam 2. Complete Semester 2 Exam 3. EIGHT Paper Topic Essays

*Designation refers to designation type on transcript. K designates a Kolbe Academy Core course. H designates a Kolbe Academy Honors course.

The Kolbe academic advisor will verify that the required work was completed successfully and award the Kolbe Core (K) or Honors (H) designation. The Kolbe academic advisor has the final decision in awarding the designation for the course. **If no designation on the transcript is desired, parents may alter the lesson plan in any way they choose and any written sample work is acceptable to receive credit for the course each semester.** If you have any questions regarding what is required for the (K) or (H) designations or diploma type status, please contact the academic advisory department at 707-255-6499 ext. 5 or by email at advisors@kolbe.org.

Kolbe Academy Home School

GRADE ELEVEN LITERATURE OF CHRISTENDOM

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COURSE TITLE: Literature of Christendom

COURSE TEXTS:

- DREAM** ❖ Anonymous. Trans. James M. Garnett, M.A., LL.D. Gutenberg Press: 1911. (*The Dream of the Rood* is incorporated into T3702)
- BEOWULF** ❖ Anonymous, *Beowulf*. Trans. David Wright. Penguin Books: London, 1951. (T3700)
- SONG** ❖ Anonymous, *Song of Roland*. Trans. Dorothy Sayers. Penguin Books: New York, 1957. (T3701)
- GAWAIN** ❖ Anonymous, *Sir Gawain and the Green Knight*. Trans. J.R.R. Tolkien. Ballantine books: New York, 1980. (T3703)
- DANTE-HELL** ❖ Alighieri, Dante. *The Divine Comedy: Hell*. Dorothy Sayers, Trans. Penguin books: New York, 1959. (T3751)
- DANTE-PURG** ❖ Alighieri, Dante. *The Divine Comedy: Purgatory*. Dorothy Sayers, Trans. Penguin books: New York, 1959. (T3752)
- DANTE-PARA** ❖ Alighieri, Dante. *The Divine Comedy: Paradise*. Dorothy Sayers, Trans. Penguin Books: New York, 1959. (T3753)
- CANTERBURY** ❖ Chaucer, Geoffrey. *The Canterbury Tales*. Nevill Coghill, Trans. Penguin Books: New York, 1977. (T3771)
- RICHARD III** ❖ Shakespeare, William. *Richard III*. Barbara A. Mowat and Paul Werstine, Eds. Washington Square Press: New York, 1996 for The Folger Shakespeare Library. (T3733)
- MACBETH** ❖ Shakespeare, William. *Macbeth*. Barbara A. Mowat and Paul Werstine, Eds. Washington Square Press: New York, 1992 for The Folger Shakespeare Library. (T3732)
- TEMPEST** ❖ Shakespeare, William. *The Tempest*. Peter Holland, Ed. Penguin Books: New York, 1999. (T3717)
- HAMLET** ❖ Shakespeare, William. *Hamlet*. A.R. Braunmuller, Ed. Penguin Books: New York, 2001. (T3726)
- MIDSUMMER** ❖ Shakespeare, William. *A Midsummer Night's Dream*. Russ McDonald, Ed. Penguin Books: New York, 2000. (T3715)
- PARADISE** ❖ Milton, John. *Paradise Lost & Paradise Regained*. Christopher Ricks, Ed. Penguin Books: New York, 1968. (T3776)
- Dream** ❖ Kolbe Academy *The Dream of the Rood and Study Guide* including the poem. Kolbe Academy Press: Napa, 2008. (T3702)
- Beowulf** ❖ Kolbe Academy *Study Guide to Beowulf*. Kolbe Academy Press: Napa, 2008. (T3701A)
- Song** ❖ Kolbe Academy *Study Guide to Song of Roland*. Kolbe Academy Press: Napa, 2008. (T3701A)
- Gawain** ❖ Kolbe Academy *Study Guide to Sir Gawain and the Green Knight*. Kolbe Academy Press: Napa, 2008. (T3703A)
- Dante** ❖ Kolbe Academy *Study Guide to The Divine Comedy: Hell, Purgatory, and Paradise*. Kolbe Academy Press: Napa, 2008. (T3753)
- Canterbury** ❖ Kolbe Academy *Study Guide to The Canterbury Tales*. Kolbe Academy Press: Napa, 2008. (T3771A)

- Shakespeare** ❖ Kolbe Academy *Shakespeare Medieval Study Guide*. Kolbe Academy Press: Napa, 2008. (T3733A)
- Paradise** ❖ Kolbe Academy Study Guide to *Paradise Lost*. Kolbe Academy Press: Napa, 2008. (T3776A)
- CD** ❖ Kolbe Academy 11th grade Literature presents: Keep the Faith Lectures by Dr. David White and Dr. John C. Rao. Optional, (K2670)

ADDITIONAL AUDIO SUPPLEMENTS:***Audio series by Henry Russell***

- ❖ ***The Catholic Shakespeare***
 - Macbeth-Tape (K2665)
 - The Tempest-CD (K2668)
 - Hamlet-Tape (K2667)
 - Midsummer Night's Dream-CD (K2666)
- ❖ Introduction to the Divine Comedies-CD (K2669)

COURSE DESCRIPTION:

This course is a companion to History of Christendom, introducing the student to the important works of the period, as well as to the literary styles and conventions developed in this period both those that it borrowed from previous times and those it expanded on or created.

COURSE OBJECTIVES:

- ❖ become familiar with the main examples of Medieval literature;
- ❖ identify and examine the inter-relationship between the Greek epic (the *Iliad* and the *Odyssey*), the Roman epic (the *Aeneid*) and the Catholic epic (The *Divine Comedy*);
- ❖ identify the Christian virtue of chivalry and its role in Medieval society;
- ❖ identify the Christian virtue of courtesy and its role in Medieval society;
- ❖ identify the Christian metaphor of the spiritual quest to attain salvation;
- ❖ further the study and imitation of these genres: epic, tragedy, comedy, and rhetoric.
- ❖ learn to interpret and distinguish the fourfold senses of theological writings: the literal, the allegorical, the moral, and the eschatological;
- ❖ trace the effect of the Christian world on the development of Medieval literature.

WEEKLY COURSE WORK:

1. Readings: approximately 50 - 100 pages per week
2. Accompanying study guide questions
3. Weekly paper; topics are listed in the Course Plan. These papers should be 1- 2 pages typewritten, size 12 font, double-spaced or neatly handwritten in cursive. Each paper should be comprised of a strong introduction, body, and conclusion. See the *Weekly Paper Topics Answer Guide* for grading guidelines.
4. Audio lectures, as noted in the Course Plans
5. Key Points sections highlighting the most important concepts that the student should know and consider.

6. Three-Part Quarterly Exams: given at the end of each quarter in order to assess the student's understanding and retention of material and concepts. These tests along with the test answer keys are provided in the Course Plan packet.
7. Students seeking Honors for this course must complete the readings, weekly papers, assignments, and quarterly tests in their totality and as laid out in the course plan.

SKILLS TO BE DEVELOPED:

- Knowledge of the Literature of Christendom and its influence in the history of culture, thought, and belief
- Ability to formulate and effectively communicate a clear, logically-sound argument both in writing and speaking
- Ability to think for oneself

DIPLOMA REQUIREMENTS:

Summa Cum Laude students must complete the entire Kolbe Academy proposed curriculum as written. Summa students must fulfill the requirements for the Kolbe Core (K) or Kolbe Honors (H) course as outlined in this Literature course plan. In 9th grade, **Summa** students must pursue the (H) designation in at least one of the following courses: Theology, Literature, or History. In 10th grade, **Summa** students must pursue the (H) designation in at least two of the following courses: Theology, English, Literature, or History. In 11th grade, **Summa** students must pursue the (H) designation in at least three of the following courses: Theology, English, Literature, or History. In 12th grade, **Summa** students must pursue the (H) designation in all of the following courses: Theology, English, Literature, and History. **Magna Cum Laude** and **Standard** diploma candidates may choose to pursue the (H) or (K) designation, but are not required to do so. If not pursuing either of those designations the parent has the option of altering the course plan as desired. **Magna Cum Laude** students must include a combination of 5 years of English and Literature courses in high school, two of which must be Literature. **Standard** diploma students must include a combination of 3 years of English and Literature in high school.

KOLBE CORE (K) AND HONORS (H) COURSES:

- ❖ Students pursuing the **Kolbe Core (K)** designation should do the readings. **Kolbe Core students need to complete at least 1 or 2 of the 7 weekly papers each quarter;** they should have discussions or write informal essays in response to the rest of the weekly paper topics as these are major themes and will appear in some way on the final exam.
- ❖ Students pursuing the **Kolbe Honors (H)** designations must do all of the readings. **Honors students need to complete 5 of the 7 weekly papers each quarter;** they should have discussions or write informal essays in response to the rest of the weekly paper topics as these are major themes and will appear in some way on the final exam.
- ❖ For students who are not seeking the Kolbe Core (K) or Honors (H) designation for this course, parents may alter the course as they so desire.

REQUIRED SAMPLE WORK:

Designation*		K	H
Course Title	Literature of Christendom	Literature of Christendom	Literature of Christendom
Quarter 1	1. Any written sample work	1. <i>Complete</i> Quarter 1 Exam	1. <i>Complete</i> Quarter 1 Exam 2. One Paper Topic Essays
Quarter 2	1. Any written sample work	1. <i>Complete</i> Quarter 2 Exam	1. <i>Complete</i> Quarter 2 Exam 2. One Paper Topic Essays
Quarter 3	1. Any written sample work	1. <i>Complete</i> Quarter 3 Exam	1. <i>Complete</i> Quarter 3 Exam 2. One Paper Topic Essays
Quarter 4	1. Any written sample work	1. <i>Complete</i> Quarter 4 Exam	1. <i>Complete</i> Quarter 4 Exam 2. One Paper Topic Essays

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The Kolbe academic advisor will verify that the required work was completed successfully and award the Kolbe Core (K) or Honors (H) designation. The Kolbe academic advisor has the final decision in awarding the designation for the course. **If no designation on the transcript is desired, parents may alter the lesson plan in any way they choose and any written sample work is acceptable to receive credit for the course each quarter.** If you have any questions regarding what is required for the (K) or (H) designations or diploma type status, please contact the academic advisory department at 707-255-6499 ext. 5 or by email at advisors@kolbe.org.

SCOPE AND SEQUENCE:**FIRST QUARTER**I. Anonymous. *The Dream of the Rood*

1. Religious Poem.
2. The finest religious poem in Old English, it depicts Christ as a warrior hero, an ideal of great importance to its audience. The Dreamer in the poem is relating a "vision" that while not necessarily based on an actual dream has the meditative quality and insights of true religious experience.

II. Anonymous. *Beowulf*

1. Epic Tragedy
2. The differences with *The Iliad* can be used to begin to define the differences between the Greek Tragic hero and the Christian Tragic Hero. Beowulf's status as a Christian hero is much debated, but can be viewed in light of the growing Christian influence of the time and the growing Christian ideals traceable in the poem's hero.

III. Anonymous, *The Song of Roland*

1. Epic Tragedy
2. The differences with *Beowulf* can be used to define the differences between the early Christian tragic hero and the later Christian tragic hero and his growth as a moral figure responsible to God. The Christian Hero rises to the test of putting Love of God before all other loves.

IV. Anonymous (The Pearl Poet), *Sir Gawain and the Green Knight*

1. Epic Comedy

- The poem is a story of King Arthur's Court and can be compared to more serious tales of the quest for the Holy Grail. It is best understood as a comedic treatment of a knight's often-contradictory two-fold vow to his Lord and to his Lord's Lady. It is a masterpiece, interweaving in singular episodes an air of moral gravity and comedy. In it the Christian knight faces a test of arms and of temptation.

SECOND QUARTER

V. Alighieri, Dante; *The Divine Comedy: Hell*

VI. *The Divine Comedy: Purgatory* (selections)

VII. *The Divine Comedy: Paradise* (selections)

- Christian Epic
- The Divine Comedy* stands alone as the most complete poetic record of the journey of a soul on its way to God. It draws on the virtue of the pagan world and the truth of the Catholic Church, uniting in one vision the medieval idea of devotion to the Lady (Beatrice), of the solitary knight holding to an ideal in troubled times, and of a quest for redemption.

THIRD QUARTER

VIII. Chaucer, Geoffrey. *The Canterbury Tales*

- Chaucer's pilgrims reflect the growing awareness of personality and individual character in a world where we must remind ourselves that we are all on pilgrimage to the heavenly kingdom.

IX. Shakespeare, William. *Richard III*

- This History play casts the usurping King Richard in the role of an arch villain.

X. Shakespeare, William. *Macbeth*.

- Macbeth's blind pursuit of power ends in his ruin and that of his family.

XI. Shakespeare, William. *The Tempest*

- Shakespeare's last play sets forth his belief in ultimate reconciliation and redemption

FOURTH QUARTER

XII. Shakespeare, William. *Hamlet*.

- Hamlet is a study of the hero not only torn by competing inner demands but also pressed on every side by treacherous foes.

XIII. Shakespeare, William. *A Midsummer Night's Dream*

- The changing fortunes of earthly lovers are told against the background of the warring rulers of the faerie realm.

XIV. Milton, John. *Paradise Lost*. (Selections)

- John Milton set out in *Paradise Lost* to "justify the ways of God to man."

SUPPLEMENTAL MATERIALS:

- Books on CD/tape. Many students especially those new to Kolbe Academy and/or to the medieval literature may find it difficult to follow some of the epic stories at first. A great way to help students get started is to listen to the beginning of the book on tape or CD from the library. This can help students pick up on the storyline and style a bit more easily. (Use the books on tape to help get started, not in lieu of reading. Make sure your student follows along with the book while making use of books on CD/tape, *the translation used is likely to be different than the school text* and therefore may differ

significantly making test and quizzes very confusing if students have not cross-referenced with course texts.

FOR FURTHER STUDY

- *The Norton Anthology of English Literature*. Ed. M.H. Abrams. Third Edition
- *A Modern Reader's Guide to Dante's The Divine Comedy*. Joseph Gallagher
- *The Allegory of Love*. C.S. Lewis (For an understanding of Courtly Love)
- *The Quest for Shakespeare*. Joseph Pierce
- *Beowulf: The Monsters and the Critics*. J.R.R. Tolkien
- *The Figure of Beatrice*. Charles Williams
- There are many other excellent translations of the works read in the first semester.

COURSE PLAN METHODOLOGY:

- Be sure to reference the introductory portion, glossaries, afterwards, timelines and notes of your textbooks. They are full of valuable information and helps for understanding the texts.
- Use the Study Guide questions to prime the day's reading. Quickly scan the day's questions before reading the passage to take in the range of ideas covered that day and to help the student recognize important facts and concepts as reading proceeds. Read. Answer the questions. Review answers before the start of the next day's reading. This is a good way to train the memory.
- Advise the student to read the first time through for the value of the story itself. Preparation including reviewing the course plan and study guide should help the student make connections between the story and the underlying ideas. However, such connections are made stronger on a second reading, either of portions or of the whole text. These books are classics because they invite multiple readings and further study.
- Use the Paper Topics Answer Key to guide discussion before writing papers. The idea is to ask questions that will lead your student to arrive at specific points on and perceptions of the work. Pre-writing and pre-testing discussions, without giving actual answers, are standard operating procedure.
- Family discussions on the materials and lessons are highly effective means to foster deeper considerations of the materials. Use the Key Points from the course plan, the paper topics and study guide questions as a basis to start these discussions at home with your students.

Kolbe Academy Home School

GRADE TWELVE MODERN ERA LITERATURE

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COURSE TITLE: Modern Era Literature

COURSE TEXTS:

- TWAIN** ❖ Mark Twain, *The Adventures of Huckleberry Finn*. Penguin Books: New York, 1985. (T3881)
- DICKENS** ❖ Charles Dickens, *A Tale of Two Cities*. Signet Classics: New York, 1997. (T3943)
- DOSTOYEVSKY** ❖ Fyodor Dostoyevsky, *Crime and Punishment*. Signet Classics: New York, 1968. (T3871)
- WAUGH** ❖ Evelyn Waugh, *Brideshead Revisited*. Little Brown and co: New York, 1973. (T3889)
- CHESTERTON** ❖ G. K. Chesterton, *The Man Who was Thursday*. Penguin Books: New York, 1986. (T3891)
- STEVENSON** ❖ Robert Louis Stevenson, *Dr. Jekyll and Mr. Hyde*. Bantam Classics: New York, 1981. (T3888)
- SOLZHENITSYN** ❖ Alexander Solzhenitsyn, *One Day in the Life of Ivan Denisovich*. Signet Classics: New York, 1998. (T3873)
- ORWELL** ❖ George Orwell, *1984*. Signet Classics: New York, 1977. (T3884)
- ELIOT** ❖ New York, *The Waste Land, Prufrock and other Poems*. Dover Publications: New York, 1998. (T1444)
- Twain* ❖ *Kolbe Academy Study Guide to The Adventures of Huckleberry Finn*. Kolbe Academy Press: Napa, 2008. (T3881A)
- Dickens* ❖ *Kolbe Academy Study Guide to The Tale of Two Cities*. Kolbe Academy Press: Napa, 2008. (T3943A)
- Dostoyevsky* ❖ *Kolbe Academy Study Guide to Crime and Punishment*. Kolbe Academy Press: Napa, 2008. (T3871A)
- Waugh* ❖ *Kolbe Academy Study Guide to Brideshead Revisited*. Kolbe Academy Press: Napa, 2008. (T3889A)
- Chesterton* ❖ *Kolbe Academy Study Guide to The Man Who Was Thursday*. Kolbe Academy Press: Napa, 2008. (T3891A)
- Stevenson* ❖ *Kolbe Academy Study Guide to Dr. Jekyll and Mr. Hyde*. Kolbe Academy Press: Napa, 2008. (T3888A)
- Solzhenitsyn* ❖ *Kolbe Academy Study Guide to One Day in the Life of Ivan Denisovich*. Kolbe Academy Press: Napa, 2008. (T3873A)
- Orwell* ❖ *Kolbe Academy Study Guide to 1984*. Kolbe Academy Press: Napa, 2008. (T3884A)
- Eliot* ❖ *Kolbe Academy Study Guide to "The Waste Land."* Kolbe Academy Press: Napa, 2008. (T1444A)
- CD** ❖ *Kolbe Academy 12th grade Literature presents Lectures on Dostoyevsky by Dr. White from Keep the Faith*. Kolbe Academy Press: Napa, 2008. (K2671)

COURSE DESCRIPTION:

This is a challenging course intended to be taken in conjunction with the 12th grade Modern and US History course. The course is largely based on reflective reading and writing essays based on text analysis. The novels have been chosen for their timelessness and their accurate, stunning portrayal of important historical events and the ideas that have helped shape the Modern world.

This course in Modern Literature will show how modern times have reaffirmed man's capacity for terror. Dickens presents "Madame Guillotine" as the patroness of a new nation. In Dostoyevsky's *Crime and Punishment*, Raskolnikov, a brilliant young man, caters to a philosophy that is utterly evil and self-destructive. Evelyn Waugh's *Brideshead Revisited* chronicles the struggle of the individual seeking goodness and truth in a world that is increasingly indifferent to man's spiritual needs. Robert Louis Stevenson shows how the degenerative possibilities of scientific discoveries can affect the nature of man and subconsciously devolve him into a Mr. Hyde. In *1984*, the path of atheistic politics strikes the beauty and integrity of man and dwarf him from a creature made to love and serve God to a cog in the machine of a finite and pathetic state deity. Although modernity, in the words of T.S. Eliot, is a Waste Land "where the sun beats and the dead tree gives no shelter," the Church is the refuge for Heaven-directed pilgrims, and it is a large rock in the desert inviting all to "come under the shadow of this red rock."

COURSE OBJECTIVES:

- ❖ Become familiar with some of the major authors and most influential novels from the Modern Era.
- ❖ Identify the historical events that took place during the life of the Modern writers and how these events have impacted their writing.
- ❖ Have a greater understanding of the evolution of literary style and technique in the Modern Era.
- ❖ Learn to interpret and analyze an author's means of conveying ideas.
- ❖ Appreciate the impact of philosophy upon literature, and the subsequent impact of literature upon culture.

WEEKLY COURSE WORK:

1. Readings: approximately 80 pages per week (Weeks 5 through 7 of Quarter 1 is nearer 120, and the Review Week may be used for catch-up reading)
2. The student will have Study Guide questions every week. It is advised that the student take notes while they read the text. Then, they should answer the study guide questions without referring to the text. Next, the teacher should tell the student which answers are incorrect. Then the student should use the text to answer any question which they had incorrect.
3. Weekly papers; topics are listed in the Course Plan. These papers should be 1- 2 pages type-written, size 12 point font, double-spaced or neatly handwritten in cursive. Each paper should be comprised of a strong introduction, body, and conclusion. See the *Weekly Paper Topics Answer Guide* for grading guidelines.
4. Key Points sections highlight the most important concepts that the student should know and consider.
5. Three-Part Quarterly Exams: given at the end of each quarter in order to assess the student's understanding and retention of material and concepts. These tests along with the test answer keys are provided in the Course Plan packet.

DIPLOMA REQUIREMENTS:

Summa Cum Laude students must complete the entire Kolbe Academy proposed curriculum as written. Summa students must fulfill the requirements for the Kolbe Core (K) or Kolbe Honors (H) course as outlined in this Literature course plan. In 9th grade, **Summa** students must pursue the (H) designation in at least one of the following courses: Theology, Literature, or History. In 10th grade, **Summa** students must pursue the (H) designation in at least two of the following courses: Theology, English, Literature, or History. In 11th grade, **Summa** students must pursue the (H) designation in at least three of the following courses: Theology, English, Literature, or History. In 12th grade, **Summa** students must pursue the (H) designation in all of the following courses: Theology, English, Literature, and History. **Magna Cum Laude** and **Standard** diploma candidates may choose to pursue the (H) or (K) designation, but are not required to do so. If not pursuing either of those designations the parent has the option of altering the course plan as desired. **Magna Cum Laude** students must include a combination of 5 years of English and Literature courses in high school, two of which must be Literature. **Standard** diploma students must include a combination of 3 years of English and Literature in high school.

KOLBE CORE (K) AND HONORS (H) COURSES:

- ❖ Students pursuing the **Kolbe Core (K)** designation should do the readings. **Kolbe Core students need to complete at least 1 or 2 of the 7 weekly papers each quarter;** they should have discussions or write informal essays in response to the rest of the weekly paper topics as these are major themes and will appear in some way on the final exam.
- ❖ Students pursuing the **Kolbe Honors (H)** designations must do all of the readings. **Honors students need to complete 5 of the 7 weekly papers each quarter;** they should have discussions or write informal essays in response to the rest of the weekly paper topics as these are major themes and will appear in some way on the final exam.
- ❖ For students who are not seeking the Kolbe Core (K) or Honors (H) designation for this course, parents may alter the course as they so desire.

REQUIRED SAMPLE WORK:

Designation*		K	H
Course Title	Modern Era Literature	Modern Era Literature	Modern Era Literature
Quarter 1	1. Any written sample work	1. <i>Complete</i> Quarter 1 Exam	1. <i>Complete</i> Quarter 1 Exam 2. One Paper Topic Essay
Quarter 2	1. Any written sample work	1. <i>Complete</i> Quarter 2 Exam	1. <i>Complete</i> Quarter 2 Exam 2. One Paper Topic Essay
Quarter 3	1. Any written sample work	1. <i>Complete</i> Quarter 3 Exam	1. <i>Complete</i> Quarter 3 Exam 2. One Paper Topic Essay
Quarter 4	1. Any written sample work	1. <i>Complete</i> Quarter 4 Exam	1. <i>Complete</i> Quarter 4 Exam 2. One Paper Topic Essay

*Designation refers to designation type on transcript. K designates a Kolbe Academy Core course. H designates a Kolbe Academy Honors course.

The Kolbe academic advisor will verify that the required work was completed successfully and award the Kolbe Core (K) or Honors (H) designation. The Kolbe academic advisor has the final decision in awarding the designation for the course. **If no designation on the transcript is desired, parents may alter the lesson plan in**

any way they choose and any written sample work is acceptable to receive credit for the course each quarter. If you have any questions regarding what is required for the (K) or (H) designations or diploma type status, please contact the academic advisory department at 707-255-6499 ext. 5 or by email at advisors@kolbe.org.

SCOPE AND SEQUENCE:

FIRST QUARTER

I. Mark Twain and Charles Dickens

One theme shared in both *The Adventures of Huckleberry Finn* and *A Tale of Two Cities* is the idea of freedom. Around the beginning of the Modern Era (approximately the 17th century) many thinkers, writers and philosophers were concerned with political science. The philosophical scope had been shifted, and the academic world was becoming less concerned with God and more concerned with man. The deistic idea that man has been left on earth to do his best, and achieve a certain possible magnitude, was popularly indulged in and upheld by many of America's founding fathers. Thus political scientists and philosophers continually strove to map out the means to a utopian society. In *Huck Finn*, Twain presents a pre-Civil war America, where there is freedom for some but not for all. Twain shows through the eyes of a young boy the blinding and inhibiting effects of social convention, even among those most considered "enlightened." Similarly, in *A Tale*, Dickens shows how mob mentality can lead groups of people to commit the grossest atrocities without a shred of guilt or doubt of purpose. In this story, revolution occurs for the same reasons as it does in America. In France, however, it ends up yielding terror and chaos, a far cry from the "liberty and fraternity" of the cause.

SECOND QUARTER

II. Fyodor Dostoyevsky

Dostoyevsky's *Crime and Punishment* is a monumental masterpiece and one of the greatest novels of modern times. In the novel, Dostoyevsky firmly grasps the human psyche, the deepest component of man's physical nature. He shows the natural repulsion toward sin and the relationship between faith and sanity. Furthermore, Dostoyevsky shows that even in the face of utter depravity, God always offers redemptive suffering. Dostoyevsky antagonizes the notions of historical necessity (Hegelianism) and shows their impractical and detrimental nature. *Crime and Punishment* is thoroughly Christian, as well as a warning that was unheeded by the enablers of Nazi Germany and Communist Russia, whose errors have reverberated around the world.

THIRD QUARTER

III. Evelyn Waugh & G. K. Chesterton

Waugh's *Brideshead Revisited* takes its readers back in time to Post World War One. Waugh's poetic language captures this era through the eyes of two young college students: Charles Ryder, an atheist and an artist, and the other slightly eccentric, but lovable, Catholic aristocrat named Sebastian Flyte. The story spans nearly twenty years, during which time Charles Ryder becomes involved in the Flyte family at the gorgeous Marchmain House, and grasps for the first time the profound influences of Catholicism upon this family as he becomes inextricably involved in their family drama. The story is about reflection and remembering, and it is written for an age which has largely forgotten the value of these human tools.

FOURTH QUARTER

IV. Robert Louis Stevenson, Alexander Solzhenitsyn, George Orwell, T.S. Eliot

If nothing else, Modern times have reaffirmed man's capacity for terror. Dickens presents "Madame Guillotine"

as the patroness of a new nation. In Dostoyevsky's *C&P*, Raskolnikov, a brilliant young man, caters to a philosophy that is utterly evil and self-destructive. Robert Louis Stevenson shows how the degenerative possibilities of scientific discoveries can affect the nature of man and subconsciously devolve him into a Mr. Hyde. In *1984*, the path of atheistic politics strike at the beauty and integrity of man and dwarf him from a creature made to love and serve God to a cog in the machine of a finite and pathetic state deity. Although modernity, in the words of T.S. Eliot, is a Waste Land "where the sun beats and the dead tree gives no shelter," the Church is the refuge for Heaven-directed pilgrims, and Christ is a large rock in the desert inviting all to "come under the shadow of this red rock."

SUPPLEMENTAL MATERIALS:

- **Ed. Charles E. Beckwith, *Twentieth Century Interpretations of A Tale of Two Cities*, Prentice-Hall Inc.**
 - Excellent for various interpretations
- **Books on CD/tape.** Many students, especially those new to Kolbe Academy and/or to the novels introduced in the text, may benefit from listening to an audiobook.

BIBLIOGRAPHY

Spark notes for Crime & Punishment

Spark notes for 1984

Spark notes for One Day in the Life of Ivan Denisovich

Childs, Donald J., "Stetson in The Waste Land," *Essays in Criticism*, (April 1988)

Parker, Rickard., <http://world.std.com/~raparker/exploring/theWasteLand.html>

December 19th, 2008.

COURSE PLAN METHODOLOGY:

- Be sure to reference the introductory portions and glossaries of your textbooks. They are full of valuable information and helps for understanding the texts.
- Family discussions on the materials and lessons are highly effective means to foster deeper considerations of the materials. Use the "Discuss" questions from the course plan, the paper topics and study guide questions as a basis to start these discussions at home with your students.
- Reading should be done in accompaniment to note taking.
- Although Week 8 is a "Review Week," it can be used as extra time for students to finish reading, especially for *A Tale of Two Cities* in Quarter 1.
- Forewarn students that the exam questions may be taken either from the books or from information given in the course plans and study guides, and thus prudence demands thorough study of all materials.
- Quizzes may be given using a few study guide questions.

Kolbe Academy Home School

BRITISH LITERATURE

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For each Novel:

- I. Weekly Course Plan with Paper Topic
- II. Paper Topic Answer Key
- III. Final Exam
- IV. Final Exam Answer Key

Resale & Copying Policy: This course plan and all accompanying materials are not intended for resale or copying. Copying represents copyright infringement, which is illegal. Regarding reselling the materials, Kolbe Academy relies upon the continued purchase of our course plans for financial stability. As a Catholic Apostolate, we ask you to refrain from reselling Kolbe's course plans. While we cannot stop you from copying or reselling this course plan, we do strongly implore you not to do so.

COURSE TITLE: British Literature

COURSE TEXTS (in chronological order):

SHAKESPEARE	*William Shakespeare, <i>Romeo and Juliet</i> . Ignatius Press: San Francisco, 2011.
SHAKESPEARE	*William Shakespeare, <i>The Merchant of Venice</i> . Ignatius Press: San Francisco, 2009.
SHAKESPEARE	*William Shakespeare, <i>King Lear</i> . Ignatius Press: San Francisco, 2008.
DEFOE	*Daniel Defoe, <i>Robinson Crusoe</i> , New York: Penguin Group, 2008. Print.
SWIFT	*Jonathan Swift, <i>Gulliver's Travels</i> , San Francisco: Ignatius Press, 2010.
AUSTEN	*Jane Austen, <i>Pride and Prejudice</i> , San Francisco: Ignatius Press, 2012.
SHELLEY	*Mary Shelley, <i>Frankenstein</i> , San Francisco: Ignatius Press, 2008.
DICKENS	*Charles Dickens, <i>Oliver Twist</i> , New York: Signet Classics, 1961.
BRONTE	*Emily Bronte, <i>Wuthering Heights</i> , San Francisco: Ignatius Press, 2008.
DICKENS	*Charles Dickens, <i>Great Expectations</i> , San Francisco: Ignatius Press, 2010.
WILDE	*Oscar Wilde, <i>The Picture of Dorian Gray</i> , San Francisco: Ignatius Press, 2008.
LEWIS	*C.S. Lewis, <i>Out of the Silent Planet</i> , New York: Scribner, 1938.
LEWIS	*C.S. Lewis, <i>The Screwtape Letters</i> , San Francisco: HarperCollins, 2001. Print.
ORWELL	*George Orwell, <i>Animal Farm</i> , New York: Penguin Group, 1996.
MLA	* <i>MLA Handbook Eighth Edition</i> . Modern Language Association of America, 2016.

DIPLOMA REQUIREMENTS:

Summa Cum Laude students may take the take the British Literature course for the (K) designation as an elective in addition to the courses required to complete their graduation requirements. **Magna Cum Laude** and **Standard** diploma candidates may choose to pursue the (K) designation, but are not required to do so. If not pursuing the designation, the parent has the option of altering the course plan as desired.

KOLBE CORE (K) COURSES:

- ❖ Students pursuing the **Kolbe Core (K)** designation should read eight novels, four per semester. **Kolbe Core students need to complete at least 4 of the weekly papers**; they should have discussions or write informal essays in response to the rest of the weekly paper topics as these cover major themes and will appear in some way on the final exam.
- ❖ For students who are not seeking the Kolbe Core (K) designation for this course, parents may alter the course as they wish.

REQUIRED SAMPLE WORK:

Designation*		K
Course Title	British Literature	British Literature
Semester 1	1. Any Two (2) written samples of work	1. The complete exam for 3 novels and/or plays
Semester 2	1. Any Two (2) written samples of work	1. The complete exam for 3 novels and/or plays

*Designation refers to designation type on transcript. K designates a Kolbe Academy Core course.

The Kolbe academic advisor will verify that the required work was completed successfully and award the Kolbe Core (K) designation. The Kolbe academic advisor has the final decision in awarding the designation for the course. **If no designation on the transcript is desired, parents may alter the lesson plan in any way they choose and any written sample work is acceptable to receive credit for the course.** If you have any questions regarding what is required for the (K) designation or diploma type status, please contact the academic advisory department at 707-255-6499 ext. 5 or by email at advisors@kolbe.org.

COURSE DESCRIPTION:

Kolbe Academy's British Literature course introduces students to works that have enlarged our aesthetic and moral understanding of the world. The novels and plays in the course are classics because they both delight and instruct as they comment on the human condition. Students reading these works will learn to examine them based on genre and structure. In addition, students will be able to examine in depth the themes of these works, often with the help of critical essays provided in the books themselves.

COURSE OBJECTIVES:

- ❖ Students will gain an acquaintance with fine works in the English language
- ❖ Students will learn to examine works for their aesthetic and moral meaning
- ❖ Students will learn to examine works based on their genre and structure
- ❖ Students will learn to write persuasive essays and creative pieces in response to the works studied

COURSE PLAN METHODOLOGY:

Kolbe Academy, operating under the principle of subsidiarity, provides course plans as a suggested course of study. It is still up to the parents to select suitable titles for their child to study. Parents considering a title may want to read the week-by-week synopsis provided in the course plans.

1. Asking the student to retell the portion of the work he or she has read that day is a good way to cultivate a solid memory of the work and develop the student's ability to focus on the salient details.
2. Asking the student to predict what will happen next or in what way the main character might grow or change is a good way to foster a deeper moral understanding of the work.
3. In a first read-through, a firm grasp of the literal events is essential. In discussion, however, the ability to see thematic elements should be cultivated so that the student might gain a deeper understanding. Parents may use the Discussion ideas found under the ↔ **Key Points** section included each week in the course plans.
4. Examining the structure based on a standard plot chart that includes the inciting incident, complicating obstacles and setbacks, rising action, climax, and resolution is a very good way to unearth the deeper meaning of a work and discover the artistry of the writer.
5. There is a final exam for each book. It may be given in whole or in part at the discretion of the parent. Some of the final exams have longer short answer portions than others (10 questions). Trimming these longer sections might be in order. A good rule of thumb is to ask the student to answer those questions that came up in

discussion and to which he should know the answer and/or to include one or two questions that might challenge him, but which he should be able to answer if he reasons his way through.

6. The weekly essays are optional. However, pondering the essay topics and writing a response is a very good way to grow in analytical and reasoning ability and in the ability to give shape to one's thoughts.

7. Use the last week of the course plan to catch up on reading, writing the essay, or reviewing for the exam.

CHOOSING BOOKS FOR A YEAR'S COURSE OF STUDY:

Parents, along with students, should choose **six to eight titles to read over the course of the school year** and record them on the Course of Study form that parents must submit to Kolbe Academy at the start of the high school year. Choose titles based on the student's interest, the time allotted for the novel or play, the correspondence to thematic elements in history or theology, or the suitability of the reading level of the book in question. Parents are free to select books as they see fit. If they choose approximately half of the books listed in one year (6-7) and the same the following year, they will find that there is enough material here for two years of course work.

The chronological list below tells its own story. Shakespeare wrote plays that were presented to a wide audience; they were meant to entertain and teach in a public setting. He dealt with universal themes and drew heavily on stories that were already well known. Of course, he brought his own magnificent insights of the world and of human nature to his work, but he did not publish his own work in his lifetime. When publishers took up his work, they were hoping to earn a profit. Although Shakespeare was not one to sneer at turning a profit, he did not think to do so by publishing his plays. By the time Daniel Defoe wrote his novels the middle class in England was burgeoning. The novel was born under conditions that almost guaranteed that it would flourish. Literacy was on the rise, a new class of people had money in its pockets to spend on leisure, and a demand was present for stories of contemporary life, stories that did not exactly follow the patterns established by the writers of epics or medieval romance, stories that would instead emphasize the place of the individual in society. Of course, the change did not happen completely all at once. Defoe's *Robinson Crusoe* could be termed a kind of *Odyssey*; however, his later novels could not be thought of as related to what had come before. Swift who was commenting on Defoe and other writers who wrote about exotic new locales in a way to appeal to the popular imagination (world exploration was in full-swing), did write with reference to the ancient writers, specifically Terence, the great satirist, and Homer, the great epic writer. When we meet Jane Austen, however, we are entering an artistic world that is engaged in thoroughly charting the moral growth made by the individual over time. In Mary Shelley, we see an author who, in drawing on the science of her time, is giving birth to a new genre—science fiction. In doing so she managed to comment on mankind in a way reminiscent of the Faust legends. Dickens perfected the art of the novel by creating a fictional world that mirrored the real world in the variety of its characters and complexity of its society. Oscar Wilde created a moral tale amid the moral drift of his times. C.S. Lewis added a spiritual dimension to the science fiction genre, and did the same for the epistolary novel, a form that had first appeared in the English speaking world with the novels of Samuel Richardson in the 18th Century. George Orwell gave us the model of the failed utopia or dystopia. He created a fable that was rooted in history, capable of unmasking the totalitarian leanings of our modern, secular, materialistic age. He was, of course, writing about the U.S.S.R., but his work suits our time as well.

Title	Author	Year of Original Publication	Course Plan Weeks##	Book Page Code	Kolbe Rec. Reading Level
<i>Romeo & Juliet</i>	William Shakespeare	1597	4 weeks*	A	9-12
<i>Merchant of Venice</i>	William Shakespeare	1600	4 weeks*	B	9-12
<i>King Lear</i>	William Shakespeare	1608	4 weeks*	C	12
<i>Robinson Crusoe</i>	Daniel Defoe	1719	4 weeks	D	9-12
<i>Gulliver's Travels</i>	Jonathan Swift	1726	5 weeks*	E	11-12
<i>Pride and Prejudice</i>	Jane Austen	1813	4 weeks	F	10-12
<i>Frankenstein</i>	Mary Shelley	1818	4 weeks*	G	11-12
<i>Oliver Twist</i>	Charles Dickens	1838	6 weeks	H	9-12
<i>Wuthering Heights</i>	Emily Bronte	1847	5 weeks*	I	9-12
<i>Great Expectations</i>	Charles Dickens	1860	6 weeks*	J	9-12
<i>The Picture of Dorian Gray</i>	Oscar Wilde	1890	5 weeks*	K	12
<i>Out of the Silent Planet</i>	C.S. Lewis	1938	3 weeks	L	9-12
<i>The Screwtape Letters</i>	C.S. Lewis	1942	3 weeks	M	9-12
<i>Animal Farm</i>	George Orwell	1945	3 weeks	N	9-12

##Including a review week

*An **optional** additional week is included for those who want to read a critical essay on the work and complete a writing assignment based on it.

LITERATURE GENRES AND THEMES:

Adventure/Intrigue: *Robinson Crusoe, Gulliver's Travels, Oliver Twist*

Science Fiction: *Frankenstein, Out of the Silent Planet*

Love/Marriage: *Romeo and Juliet, Merchant of Venice, Pride and Prejudice, Wuthering Heights*

Failed Utopia: *Animal Farm*

Coming of Age: *Great Expectations*

Thematic Contrasts: **Justice vs. Mercy**—*The Merchant of Venice*; **True power vs. False power**—*King Lear*;

Appearance vs. Reality—*The Picture of Dorian Gray*; **Good vs. Evil (the spiritual battle)**—*The Screwtape Letters*; **The Fallen World vs. the Unfallen World**—*Out of the Silent Planet*