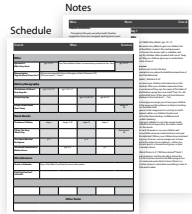


Instructor's Guide Quick Start

The Sonlight Instructor's Guide (IG) is designed to make your educational experience as easy as possible. We have carefully organized the materials to help you and your children get the most out of the subjects covered. If you need help reading your schedule, see "How to Use the Schedule Page" just before Week 1 begins.

This IG includes an entire 36-week schedule, notes, assignments, readings, and other educational activities. For specific organizational tips, topics and skills addressed, the timeline schedule, and other suggestions for the parent/teacher see **Section Three**. What helpful features can you expect from the IG?

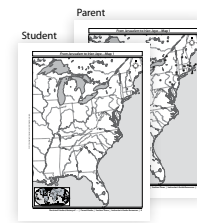


Easy to use

Everything you need is located right after the schedule each week. If a note appears about a concept in a book, it's easy to find it right after the schedule based on the day the relevant reading is scheduled.

Same View Maps

Students will plot map locations on their blank maps, while you check their answers with your answer keys of the same view.



To Discuss After You Read

These sections help you hone in on the basics of a book so you can easily know if your children comprehend the material. The questions are numbered to help you reference between the Parent Guide and the Student Guide.



Vocabulary

orphan: a child whose parents are dead.
children's home; an orphanage

Vocabulary

These sections include terms related to cultural literacy and general vocabulary words in one easy-to-find place.

Notes

When relevant, you'll find notes about specific books to help you know why we've selected a particular resource and what we hope children will learn from reading it. Keep an eye on these notes to also provide you with insights on more difficult concepts or content (look for "Note to Mom or Dad").



Section Three
Instructor's Guide Resources

Section Four
New User Information

Instructor's Guide Resources and New User Information

Don't forget to familiarize yourself with some of the great helps in **Section Three** and **Section Four** so you'll know what's there and can turn to it when needed.



230 LITERATURE/LANGUAGE ARTS

WEEK 1

SCHEDULE

Date:	Day 1 ¹	Day 2 ²	Day 3 ³	Day 4 ⁴	Day 5 ⁵
Literature					
<i>Till We Have Faces</i>	Part I, chaps. 1–5	Part I, chaps. 6–9	Part I, chaps. 10–13	Part I, chaps. 14–17	Part I, chaps. 18–21
<i>A Child's Anthology of Poetry</i>	"Hiding" p. 3	"The Creation" p. 5	"Life Doesn't Frighten Me" p. 6	"Song for a Young ..." p. 8; "Song for the Sun ..." p. 9	"A Visit From Mr. Fox" p. 10
Language Arts					
Creative Expression	A Short Story of Mythical Proportions				
Optional: Vocabulary from Classical Roots A	pp. v–viii	Lesson 1; study Key Words	Exercise 1A	Exercise 1B	Exercise 1C
Optional: Wordly Wise 3000 Book 9	Lesson 1A		Lesson 1B		Lesson 1C
Other Notes					

Day 1

Literature

Till We Have Faces* | Part I, Chapters 1–5*Introductory Comments**

Lewis writes with such ease and grace that it's easy for me to be carried along with the lovely words, the interesting plot, and forget the depths in this story.

This is a lovely book, but not an easy one. On its first reading, you won't get as much as you will the second time, should you choose to read it again.

Watch for references to faces: the book is sprinkled with them.

As I understand it, Lewis wrote this book to illustrate his theory of love in his book *The Four Loves*. Lewis believes, "that just as Lucifer—a former archangel—perverted himself by pride and fell into depravity, so too can love—commonly held to be the arch-emotion—become corrupt by presuming itself to be what it is not" (from Wikipedia).

And, indeed, the main love in this book twists on itself, as you will read.

For what it's worth, Wikipedia explains the four loves thus: "1) affection: or fondness through familiarity; 2) friendship: between family and friends, a weak bond between those who share common interest or activity; 3) romance: the emotional connection, "being in love" (Lewis: Venus demands sexuality, while Eros wants connection); 4) unconditional love: "love that brings forth caring regardless of circumstance. Lewis recognizes this as the greatest of loves, and sees it as a specifically Christian virtue. The chapter on the subject focuses on the need of subordinating the natural loves to the love of God, who is full of charitable love."

Note: At the very back of this book, the author retells the story of Cupid and Psyche. If you don't have an idea of their story already, it would be good to begin your reading with that.

Setting

Note: To increase geographical awareness, we urge you to look up the setting where the book takes place before you begin to read.

Till We Have Faces takes place during the Greek mythological era in the imaginary city of Glome, found at the foot of the Grey Mountain on the banks of the Shennit River. As a retold myth, the story naturally features many details borrowed from the Hellenistic world and Greek culture.

Characters

Many mythical characters, especially gods, are “larger than life,” perhaps because they are not—and do not have to resemble—real people! In fact, mythical characters are often “types,” representing certain qualities in their purest form. For example, Hercules, the Greek god of strength, is strength. That’s all he’s about. In that sense, many mythical characters are flat (one-dimensional) and static (unchanging). In *Till We Have Faces*, Orual is the main character (protagonist). As you read, consider whether she is round or flat, dynamic or static. Does she fit the bill as a “typical” mythical character?

Point of View

The story is told from the first person autobiographical point of view. As you read, think about why C. S. Lewis chose to retell this myth from such a personal viewpoint.

Conflict

C. S. Lewis uses a surface conflict between Orual and the gods to bring from darkness to light the real conflict: Orual’s inner struggle with recognizing who she really is.

Theme

In *Till We Have Faces*, C. S. Lewis retells an old, polytheistic Greek myth to teach a lesson to modern-day monotheistic Christians: we can hide our sin even from ourselves, only seeing it when we “have faces.”

Vocabulary

... My body, this lean **carriion** that still has to be washed ...
... and one was putting up a **fetter**, so we knew they ...
You’re all peddlars and **hucksters** down in the ...
... into our elements. Shall I accept birth and **cavil** at ...
... **Lecherous** rascals! Anyone’d think this was Ungit’s ...
... The child was very big, not a **wearish** little thing as ...
... the strangest and, I thought, **unchanciest** love for all ...
... always been feather-headed and now grew **wanton** ...
... old **dotards** as eager to save their lives as if their lives ...
... and a **chaplet** on her head and opened the door ...
... of the hall into the hot, **pestilential** glare of that day ...
... That time the King gave them a **dole** ...

... It took me endless **contrivance** to get anything good ...
... without cause, and it never ceases without **expiation** ...
... “You’re **doting**,” he said. “The Brute’s a tale of my ...

* * *

Aphrodite: the Greek goddess of love and beauty; the Roman goddess Venus.

byre-door: the door to a cow barn.

Babylonian: relating to the ancient Mesopotamian state of Babylonia; located in modern-day Iraq.

Psyche: the beautiful mortal wife of the Greek god of love, Eros; she was eventually made immortal.

Helen (of Troy): the beautiful wife of Menelaus, the king of Sparta; fell in love with Paris, a Trojan prince, and escaped with him to Troy; known as “the face that launched a thousand ships.”

Andromeda: the beautiful daughter of the king and queen of Ethiopia; her father was told to sacrifice her to the sea monster sent by Poseidon; Perseus, the son of Zeus and Danae, rescued Andromeda and married her.

trull: a female prostitute.

quean: disreputable woman.

bodkin: a dagger.

To Discuss After You Read

1. Orual begins her book stating that she is old and has no fear. There is much fear in these first few chapters, though. What fear do you find? And do you think she is truly free from fear? ➡
2. Orual wants to present her case against the gods, to have her day in court. This sounds much like Job, who also wanted his story told, his righteousness vindicated. How does the book of Job end? ➡

Note: Orual claims that terrors and plagues are no answer. These are negatives that a god might use to get a person’s attention. I suppose laughter and flowers and joy might also be used to get a person’s attention, but I think we humans tend to believe the happy things are ours by right, not by gift.

3. Note Orual’s words, wondering whether “the god could have defended himself if he had made an answer” (4). What God did not defend himself when he could have made an answer? ➡
4. What does Orual claim about the god of the Grey Mountain? ➡
5. The Fox cheers himself with maxims, like “Everything is as good or bad as our opinion makes it.” How helpful are his philosophical arguments? ➡
6. If Aphrodite demands human sacrifice, is she meant to be a picture of good or evil? ➡

7. The Fox tells the story that if a human sees a mortal, he would beg to be killed quickly: “Not in accordance with nature” (8). Is he right? ➡

There are three actual poems referenced on pp. 8-9. The lines about virtue are by Simonides: interesting that Psyche is Virtue personified, without any of the Stoic plodding after it. The poem of the apple-laden land comes from line 742 of *Hippolytus* by Euripides. Aphrodite, offended by Hippolytus’ virginity, afflicts his stepmother with violent lust for him, until she commits suicide. The father blames the son, curses him, and brings about his death. The chorus sings this line, longing for a world beyond human sex and love. “The moon’s gone down” is by the Ancient Greek lyric poet Sappho, apparently written to Aphrodite. (The Fox would have looked at Orual in pity because, with her face, he expects she will always go to bed alone.)

8. Orual describes her fear of the Priest, particularly his smell—“a temple-smell of blood ... and burnt fat and singed hair and wine and stale incense.” Although the Priest’s dress certainly was pagan (“It looked as if there were a bird growing out of his body” (11)), how do the sacrifices alluded to compare to those set forth in the Old Testament? ➡
9. How was the wedding in this section: a joyful affair, or not? ➡
10. In the Christian tradition, we know of God as Father. How is Orual’s father? A good picture of the god she fears, or a benevolent figure she loves? ➡
11. What references to faces can you find in this section? ➡
12. In the story, Psyche represents the Christian saint. What Christian characteristics does she have? ➡
- Note:** The priest’s description of finding the Accursed in order to reverse the plague is almost identical with the description of Achan, who steals from Jericho and thus makes the Israelites suffer defeat.
13. As Orual writes her complaint against the gods, assume that her motives are perhaps not as clear as she wants to believe, that she doesn’t know herself as well as she wishes. Find one or two examples in which she reveals (accidentally) how she feels about her sister. Keep a record of these as you read Part I. ➡
14. The Fox states several times that the divine nature knows no envy, thus Orual should not worry that people worship Psyche. In your understanding, both of the God of the Bible and the gods of Greek myths, what do you think about this claim? ➡
15. The Fox also tries to have clear and logical thoughts about the gods. What does the Priest say about this? ➡
16. Do you agree more with the Fox or the Priest?

A Child’s Anthology of Poetry | “Hiding” p. 3

Language Arts

Please read the Literary Analysis Overview, located in Section Three: Instructor’s Guide Resources, before you read this week’s Creative Expression assignment or start *Pictures of Hollis Woods*.

For clarity and ease of use, Sonlight calls all writing assignments “Creative Expression.” The actual assignments, however, encompass a wide variety of writing tasks, styles, and skills. For example, you will encounter traditional composition practice (formal essays, informal thank-you notes), research, poetry, book reports, analysis, and fun creative writing assignments. We believe that the breadth and variety of Creative Expression assignments will improve your writing—and that you’ll have a lot of fun in the process.

Creative Expression | A Short Story of Mythical Proportions

Your assignment this week is to use *Till We Have Faces* as inspiration to write your own short story based upon a Greek myth or, if you prefer, a favorite fairy tale. You can retell the story (as C. S. Lewis did in *Till We Have Faces*) or expand upon it in a new and interesting way. You should also include a moral theme or Christian angle as C. S. Lewis did.

If you want or need to, do a little research on Greek myths. You’ll be surprised by the number of myths that you’re already familiar with. In fact, as you think about what myth or fairy tale to use, evaluate the possibilities critically.

Is there something about a particular myth or fairy tale that you disagree with? Is there something that jumps out at you as being particularly inconsistent with modern-day Christianity? Or maybe something will strike you as being remarkably similar to beliefs today. It is our goal that this thought process would not only help you to choose a myth or fairy tale as inspiration, but also to develop an interesting angle or theme to guide your story.

If you’re wondering how long exactly a short story is, that will depend upon several things: the myth or fairy tale you choose, what you want to say in your version, how inspired you are, etc. By this point in your studies, we expect that technical issues, like formatting, length, etc., will naturally resolve themselves as you get caught up in the creativity and excitement inherent in the writing process.

Enjoy the freedom we’ve given you with this assignment. You never know when your unique vision of an old classic will inspire you to become the next C. S. Lewis!

Optional: Vocabulary from Classical Roots A | pp. v–viii

Optional: Wordly Wise 3000 Book 9 | Lesson 1A

Till We Have Faces | Part I, Chapters 6–9

Vocabulary

... are eaten piecemeal by the crows and **catamountains** ...
 ... said I, "that the King was such a **mountebank**?" ...
 ... Chastity, temperance, prudence, meekness, **clemency** ...
 ... I'll not feed **drones** in my hive forever." ...
 ... flung at me like frolic or **insolence**, there came as if it ...
 ... bony limbs, one is soft, fresh, **lissom** and desirable ...
 ... who can be yet again deceived by his **doxy's** fawning ...
 ... dark peat-bogs, **shingle**, great boulders, and **screes** of ...
 ... to dip my hands and face in the swift, **amber** water of ...

* * *

Zeus: leader of the Greek gods; the god of the sky and thunder.

Iphigenia: the daughter of Agamemnon, the king of Mycenae; her father sacrificed her to Artemis when the moon goddess stilled the waters keeping Agamemnon from reaching Troy.

Clytemnestra: the wife of Agamemnon and mother of Iphigeneia, Orestes, Chrysothemis and Electra. She is also believed to have been born of a union between Zeus and Leda.

Orestes: the son of Agamemnon and Clytemnestra. Orestes was absent from Mycenae when father Agamemnon returned from the Trojan War and was murdered by Clytemnestra's lover Aegisthus. Eight years later Orestes returned from Athens and avenged his father's death by slaying his mother and her paramour.

Antigone: the daughter of Oedipus; she was to be buried alive for attempting to disobey King Creon's order to leave her brother unburied; she killed herself before learning that Creon had recanted her punishment.

eft: an immature newt.

spectre: a phantom.

To Discuss After You Read

Note: Wikipedia sums up the story the Fox tells the King (58) thus: "Orestes was absent from Mycenae when his father, Agamemnon, returned from the Trojan War with the Trojan princess Cassandra as his concubine, and thus not present for Agamemnon's murder by his wife, Clytemnestra, in retribution for his sacrifice of their daughter Iphigenia to obtain favorable winds during the Greek voyage to Troy. Seven years later, Orestes returned from

Athens and with his sister Electra avenged his father's death by slaying his mother and her lover Aegisthus. ... Orestes goes mad after the deed and is pursued by the Erinyes, whose duty it is to punish any violation of the ties of family piety. He takes refuge in the temple at Delphi; but, even though Apollo had ordered him to do the deed, he is powerless to protect Orestes from the consequences."

17. The King decides the story of Agamemnon is consistent with his understanding of the gods, that they "Drive you to do a thing and then punish you for doing it" (58). What do you think of this statement, especially in light of the Greek myth? Did Agamemmon have to sacrifice Iphigenia? Did the gods drive him to do so? ➡
18. "You're not asking me to believe that any woman, let alone such a fright as you, has much love for a pretty half-sister? It's not in nature" (60–61). What do you think this means? ➡

Note: "I wonder do the gods know what it feels like to be a man" (66). Bardia makes an unconscious but clear reference to Jesus, the God who became a man, was tempted in every way as we are, and sympathizes with our weaknesses.

Note: Maia was a beautiful goddess of spring.

19. Psyche says, "Today I shall meet cruel men, cowards and liars, the envious and the drunken. They will be like that because they do not know what is good from what is bad. This is an evil which has fallen upon them not upon me. They are to be pitied, not—" (68). This seems like good advice, but it is a bit ambiguous: taught by the Fox, who doesn't quite believe his own philosophy, but spoken by Psyche, the saint. Is this a good way to think of the world? ➡
20. The Fox thinks there are no gods. Orual thinks there are gods, but much worse than humans. What does Psyche think? ➡
21. Before Psyche departs, Orual shows some more examples of her selfish love (?) for Psyche. How so? ➡
22. What is the best defense against the gods? ➡
23. "And because it was so beautiful, it set me longing, always longing. Somewhere else there must be more of it" (74). Psyche feels that, and that, "All my life the god of the Mountain has been wooing me" (76). Who else is wooed, a bit? ➡
24. How do Orual's dreams show that she has great bitterness to Psyche? ➡
25. Even when every trauma and horror is corrected as soon as Psyche goes to the mountains, how does the Fox persist in disbelieving about the gods? ➡
26. The Fox wishes he could stoically greet both love and loss. Is that the highest ideal? ➡

Note: Iphigenia, daughter of Agamemnon, allows herself to be sacrificed in order to let the Greeks sail to Troy, thus winning glory for self-sacrifice (as opposed to Helen, remembered for her love affair). Antigone, daughter of the accidentally incestuous relationship between Oedipus and Jocasta, buries her dead brother against the express wishes of the king. When the king arrests her, she defends herself, and either ends her life in tragedy or in marriage, depending on the storyteller.

The description of Orual's grief sounds quite accurate: "I was like water put in a bottle and left in a cellar: utterly motionless, never to be drunk, poured out, spilled or shaken. The days were endless" (89).

27. As Orual approaches the mountain, she thinks, "Why should your heart not dance?" (96). How does she fight this inclination? ➡

A Child's Anthology of Poetry | "The Creation" p. 5

Language Arts

Optional: Vocabulary from Classical Roots A | Lesson 1; study Key Words

Day 3

Literature

Till We Have Faces | Part I, Chapters 10–13

Vocabulary

... Careful, Lady. It may be her **wraith** ...
 ... was a thing I could not like, unnatural and **estranging** ...
 ... the world has so little reason as I to be **chary** in such ...
 ... arch and **architrove**, acres of it, a **labyrinthine** beauty ...
 ... the gods themselves to send the whole **ferly** for a ...
 ... and sickening thing, ghostly or demonlike or **bestial** ...
 ... honest people if they had no **tincture** of his Greek ...
 ... "Pah! He's as **amorous** as Alcibiades. Why, the fellow ...
 ... shall not be left to the **felon** who has abused her ...
 ... it is not to be named beside such detested **impieties** ...
 ... "Wife! You mean his trull, his **drab**, his ...
 ... it will wake you the moment the body's **sated**. ...
 ... my love must be grave and **provident**, not slip-shod ...

* * *

hellebore: flowers used for healing purposes.

Odysseus: character in both the *Odyssey* and the *Iliad*; the king of Ithaca who was the mastermind of the Trojan Horse during the Trojan War.

Hermes: the messenger of the gods, and Greek god of merchants, thieves and oratory.

Oedipus: the mythical king of Thebes who received the throne of Thebes after answering the riddle of the Sphinx.

Alcibiades: a man of great physical beauty; he was an Athenian politician and general who changed his alliances between the Athenians, Spartans, and Persians to suit his purposes.

Artemis: the beautiful, virgin goddess of fertility and childbirth; she assisted in the birth of her twin brother, Apollo.

hoplites: ancient Greek foot soldiers.

To Discuss After You Read

28. Psyche asks the same question Orual wondered as she came up the mountain: "Why should our hearts not dance?" (105). Why not? ➡
29. Psyche asks Orual, "Don't you think the things people are most ashamed of are the things they can't help?" (111). Orual thinks about her ugliness and says nothing. Is this true for you? ➡
30. For me, the most powerful moment in this section comes when Psyche admits that, "all the time I was afraid there might be some bitter mockery in it and that at any moment terrible laughter might break out ... but I was wrong, Sister. Utterly wrong. That's part of the mortal shame" (114). Yet Orual relates to the fear. Do you have Psyche or Orual's understanding of God?
31. What indications does Orual have that Psyche's story is the truth? ➡
32. Why does Orual choose not to believe Psyche's story? ➡
33. What hints of Orual's dislike of her sister come through in this section? ➡
34. Do you see any communication from the gods to Orual in this section? ➡
35. Speaking of the gods, Orual asks, "If they had an honest intention to guide us, why is their guidance not plain?" (134). Most Christians have probably asked the same question of God at one time or another! What answer would you give to someone asking this question today? ➡
36. Orual justifies her intent to meddle by saying "there is a love deeper than theirs who seek only the happiness of their beloved. Would a father see his daughter happy as a whore? Would a woman see her lover happy as a coward?" (138). Do her examples make sense? ➡
37. As Orual decides that either Bardia's account or the Fox's account must be true, what presupposition does she maintain? ➡

A Child's Anthology of Poetry | "Life Doesn't Frighten Me" p. 6

Language Arts

Optional: *Vocabulary from Classical Roots A* |
Exercise 1A

Optional: *Wordly Wise 3000 Book 9* | Lesson 1B

Day 4

Literature

Till We Have Faces | Part I, Chapters 14–17

Vocabulary

... even in its **implacable** sternness it was golden ...
... with the storm there had come a **tyrannous** pelting ...
... physical parts of philosophy, about the **seminal** fire ...
... and that Batta was playing **bawd** as well as jailer ...

To Discuss After You Read

38. As Orual heads up the mountain for the second time, what external signs are there that this trip is not a good idea? ➡
39. What prophetic proof does Psyche offer that she is wife to a god? ➡
40. Orual persuades Psyche that her husband must not be a god, or at least not wonderful and good in several ways: if he was beautiful, he would not hide himself; if he was slandered, he would want to clear his name; if he inspires awe and fear, he is no better than a domineering father. How would you respond? ➡
41. Psyche looks at Orual as “a lover—I mean, a man who loved—might look so on a woman who had been false to him” (165). What does that look like? ➡
42. How does the god look at her later on? ➡
43. Orual says, “I’d proved for certain the the gods are and that they hated me” (175). Is she accurate? ➡
44. What change does Orual make that ties in with the title of the book? ➡

A Child’s Anthology of Poetry | “Song for a Young ...”
p. 8; “Song for the Sun ...” p. 9

Language Arts

Optional: *Vocabulary from Classical Roots A* |
Exercise 1B

Day 5

Literature

Till We Have Faces | Part I, Chapters 18–21

Vocabulary

... the killing, baking and dressing, and the **swilling** and ...
... had no doubt been Argan’s chief **partisans** ...
... answering to Trunia’s **daffing**, as if her veil hid the face ...
... and without a thought, doubtless, of the **pother** he ...
... It was a **prodigious** charge to get such an image as ...

* * *

Siren: sea nymphs who lived on an island surrounded by rocks and cliffs; their beautiful voices drew sailors toward them and the cliffs where the ships drowned.

Orpheus: an expert at song and the lyre; Jason and the Argonauts brought Orpheus on their expedition for the purpose of passing the island of the Sirens unharmed; Orpheus played his lyre, drowning out the beautiful voices of the Sirens.

Homer: the Greek poet who wrote the *Iliad* and the *Odyssey*.

Euripides: one of three great Athenian tragedians; he wrote *The Bacchae* about Dionysus.

Dionysus: the son of Zeus and the mortal woman, Semele; he punished his mother’s family because they did not believe that his father was Zeus and would not worship Dionysus.

Socrates: one of the great Greek philosophers; he was a teacher to Plato.

Hesias Stesichorus: the first literary celebrity in Greece; he wrote long poems of myth.

Heraclitus: a Greek philosopher before the time of Socrates; he is known for saying “No man can cross the same river twice, because neither the man nor the river are the same.”

tunnies: tuna fish.

hauberk: a long tunic of chain mail.

To Discuss After You Read

45. “I have often noticed since how much less stir nearly everyone’s death makes than you might expect” (214). Have you seen death? Do you think Orual is correct? ➡
46. What does Orual believe is the pleasure of wine? ➡

47. "The best story was that I had no face at all; if you stripped off my veil you'd find emptiness" (228). Does Orual have a face? ➡
48. How does Orual spend her life? ➡
49. Why do you think the sacred story claims that Psyche's sisters could see the palace and, out of jealousy, wanted her to ruin her life? (Notice what the priest says about the jealous sisters: "You may be sure that they would have plenty to say for themselves The jealous always have.") What might this have to do with the book? ➡

A Child's Anthology of Poetry | "A Visit From Mr. Fox"
p. 10

Language Arts

Optional: *Vocabulary from Classical Roots A* |
Exercise 1C

Optional: *Wordly Wise 3000 Book 9* | Lesson 1C ■



230 LITERATURE/LANGUAGE ARTS

WEEK 2

SCHEDULE

Date:	Day 1 ⁶	Day 2 ⁷	Day 3 ⁸	Day 4 ⁹	Day 5 ¹⁰
Literature					
<i>Till We Have Faces</i>	Part II, chap. 1–end				
<i>Pontius Pilate</i>		chaps. 1–2 N	chaps. 3–4	chaps. 5–6	chaps. 7–8
<i>A Child's Anthology of Poetry</i>	"Do you carrot all for me?" p. 12; "Monday's Child is Fair of Face" p. 13	"Mr. Nobody" p. 14; "I Shall Not Pass This Way Again" p. 15	"Somebody's Mother" p. 16	"The Cat's of Kilkenny" p. 18; "The Cowboy's Lament" p. 19	"Good Sportsmanship" p. 20; "Pachycephalosaurus" p. 21
Language Arts					
Creative Expression	Response Paper				
Optional: Analogies 2		pp. 1–3	pp. 4–5	pp. 6–7	p. 8
Optional: Wordly Wise 3000 Book 9	Lesson 1D		Lesson 1E		Lesson 2A
Other Notes					

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Day 1

Literature

Till We Have Faces | Part II, Chapter 1–End

Vocabulary

... To leave it as it was would be to die **perjured** ...

... We are **bunglers**, we of Glome. It seems to me that ...

... but I had endless **sleights** and contrivances ...

... when there had been **censing** and slaughtering ...

... embraces, the smothering, engulfing **tenacity** of her ...

... would not, save in **spate**, have drowned even a crone ...

... what blending of misery and **buffoonery** it would ...

... the heavy bars or mighty **obelisks** of sound ...

... throat rough with sand—**unmitigated** noon above ...

... Never in peace or war have I seen so vast a **concourse** ...

... It was all a **vile** scribble—each stroke mean and yet ...

... But to hear a **chit** of a girl who had ...

... The woman is a **plaintiff**, not a prisoner. It is the gods ...

... I've **battened** on the lives of men. It's true. ...

... Grandfather, she was all but **unscathed**. She was ...

... from a deep, doubtful, quaking and **surmise** in my ...

* * *

Eleusis: also named Eleusina and Elefsina; a small town near Athens; the location of the Eleusinian Mysteries, which celebrate the rebirth of the goddess Persephone.

Minos: a semi-legendary Cretian king; the son of Zeus and Europa, a mortal; he had the deciding vote in judging the souls of the Asians and the Europeans.

N Special Note to Mom or Dad

Rhadamanthus: his brother was Minos, who exiled him from Crete after gaining the throne; he judged the souls of the Asians.

Persephone: became queen of the underworld when Poseidon kidnapped her.

Tartarus: the world below Hades; the wicked were sent there as punishment for their evil deeds.

cockchafer: a large European beetle.

To Discuss After You Read

1. What revelation did Orual have about Redival? ➡
2. What does Ansit claim of the respective strengths of men and women? ➡
3. Why did Ansit not demand Bardia retire? ➡
4. Having met Ansit, former beauty, do you think Bardia loved Ansit only for her looks? ➡
5. In the house of Ungit, Orual thinks of how the temple devours and gives nothing back. What other house does this in the book? ➡
6. Does Orual have any difficulty recognizing the voice of the god? ➡
7. Orual tries, briefly, to make her character beautiful. Does she succeed? ➡
8. How might Orual's attempt translate to the life of a Christian? ➡
9. What is the point of the dream where golden rams knock Orual down? ➡
10. Orual makes her complaint against the gods, reading a vile scribble that looked nothing like her writing, speaking in a voice not her own, reading words she had not written. What is the point of this complaint? ➡
11. What does it mean, in this story, to have a face? ➡
12. What part of Ungit's house was true? ➡
13. Are the gods just? ➡
14. Why is Orual happy to find that she bore Psyche's anguish? ➡
15. Earlier, Orual wondered, "if they can indeed change the past, why do they never do so in mercy?" (173). Does the Fox have an answer? ➡
16. Orual claimed the gods would take and leave nothing. Is that proven true or false? ➡
17. On the first page, Orual writes that "there is no judge between gods and men, and the god of the mountain will not answer me" (3). Is she correct? ➡

Review

18. In the first chapter, the Fox tells the story of the sexual union of Aphrodite and the man Anchises (8). When the man realizes what he's done, he begs for a quick death. Is the story of Psyche and Eros similar or different? ➡

Setting

19. What details about the setting of *Till We Have Faces* give the story a mythical quality? ➡

Characters

20. How would you characterize Orual? ➡
21. Who is Orual's antagonist? ➡

Point of View

22. Could C. S. Lewis have used another point of view and been as effective or as powerful a storyteller? ➡

Conflict

23. Arnom describes the late Queen: "the most wise, just, valiant, fortunate and merciful of all the princes known in our parts of the world" (308–9). How is this description defied by the previous book? ➡
24. Have you ever noticed that an internal struggle manifests in external conflict only slightly related to the "real" issue? ➡

Theme

25. In the end, Orual sees both her lack of love, and the magnificence of the god. He is the answer to all her questions, and she needs no other answer. Is this the theme of the book? ➡
26. As for love: When Orual goes to Psyche to persuade her to betray her husband, she claims, "We might have been two images of love, the happy and the stern—she so young, so brightface, joy in her eye and limbs—I, burdened and resolute, bringing pain in my hand" (157). How might this also be a theme of the book? ➡

A Child's Anthology of Poetry | "Do you carrot all for me?" p. 12; "Monday's Child is Fair of Face" p. 13

Language Arts

Creative Expression | Response Paper

Please write a response to Lewis's book. Whether you are confused, agreed, challenged, inspired; whether you like his point or don't understand it, write a page in response.

Optional: Wordly Wise 3000 Book 9 | Lesson 1D

Day 2

Literature

Pontius Pilate | Chapters 1–2

Parental Advisory

Note to Mom or Dad: The lewd dance of Salome, leading to the beheading of John the Baptist, is described on pp. 140–141. If you feel it necessary, please simply tape the pages together. Also, on p. 162, there is a historically factual, but unpleasant story. Feel free to cover with paper or cross out with ink.

The Creed says, “I believe in Jesus Christ ... who ... suffered under Pontius Pilate.” Who was this man?

Pontius Pilate tells the larger story behind the man who ordered Jesus put to death. It gave me a new view of the Gospel story. After all, I have the New Testament, and can read the full story of Jesus, from four different perspectives, whenever I want. Pilate, though he lived at the same time as Jesus, had to rely on rumors and scattered tidbits, reports bizarre and unbelievable. Healings, mass feedings: the crazy ideas of some overwrought fanatics.

I hope it improves your understanding of how Rome affected Jerusalem at the time of Christ. And I hope it increases your gratitude, for the ease with which we can hear the whole Gospel.

Setting

The events of *Pontius Pilate* take place from AD 26–42, primarily in Rome, Italy and Judea, now Israel.

Note that the back of the book has two detailed maps with most of the places mentioned in the book. Refer to those for a better understanding of Pilate’s travels and rule.

Characters

27. The author calls *Pontius Pilate* a “documented historical novel,” because there is too little source material to write an accurate biography, but too much to be simply historical fiction. He takes no liberties with the facts: the proper names are all real names, and nothing contradicts historical fact (to the best of his ability). As you read, think about his characters: are they primarily round (complex) or flat (one-dimensional)? Do they change over the course of the story (dynamic) or remain the same (static)?

Point of View

28. As a “documented historical novel,” how is this story told? Does one primary character tell the story? Or is the narrator not even part of the story? Evaluate the pros and cons of telling a historical story from this perspective.

Conflict

29. As you read, watch for the central conflicts in the story. Are they between individuals? Within individuals? Or do they mainly involve individuals against their circumstances?

Theme

Some themes I see in this book: the search for truth; the difficulty of obeying a capricious ruler; purposeful condemnation of an innocent man.

Vocabulary

... not to mention the **perquisites**.

... Palestine had been **restive** ...

... the first commandment in Sejanus’ **decalog**.

They strolled through the **peristyle** ...

... he lifted the **lissome** little figure ...

* * *

Palatine Hill: the most important of the seven hills of ancient Rome; location of Tiberius’ imperial palace.

The Forum: the Roman meeting place located between Capitoline Hill and Palatine Hill.

Etruscan: civilization that flourished around 500 BC; before being conquered by the Romans; they also influenced Roman culture.

Tarquin: Etruscan king famous for his cruelty, he was expelled and the republic was founded.

Skepticism: an ancient Greek school of philosophy that taught real knowledge of things is impossible.

Stoicism: an ancient Greek school of philosophy founded at Athens by Zeno of Citium. The school taught that virtue, the highest good, is based on knowledge, and that the wise live in harmony with the divine Reason (also identified with Fate and Providence) that governs nature, and are indifferent to the vicissitudes of fortune and to pleasure and pain. an ancient or modern philosopher who denies the possibility of knowledge, or even rational belief, in some sphere.

Platonists: the theory that numbers or other abstract objects are objective, timeless entities, independent of the physical world and of the symbols used to represent them.

Epicureans: disciple or student of the Greek philosopher Epicurus, devoted to sensual enjoyment, especially that derived from fine food and drink.

Aristotle: Greek philosopher and scientist; a student of Plato and tutor to Alexander the Great, he founded a school (the Lyceum) outside Athens. He is one of the most influential thinkers in the history of Western thought, with surviving works on a vast range of subjects, including logic, ethics, metaphysics, politics, natural science, and physics.

Cynics: a member of a school of ancient Greek philosophers founded by Antisthenes, marked by an ostentatious contempt for ease and pleasure.

Pompey: 106–48 BC, Roman General and statesman who founded the First Triumvirate, later quarreled with Julius Caesar, and fled to Egypt, where he was murdered.

Hecate: a goddess of dark places, often associated with ghosts and sorcery.

Rape of the Sabine Women: the first generation of Romans acquired wives by kidnapping the daughters of neighboring Sabine families (“rape” from the Latin for “abduction,” not sexual violation).

distaff: a stick or spindle onto which wool or flax is wound for spinning.

To Discuss After You Read

Note: I would recommend reading the Preface, and checking the notes at the back of the book when you finish reading each chapter. Fascinating information.

Note: Though the scholarship and storyline in this book is most excellent, the writing itself makes me roll my eyes at times. The author sometimes forgets the adage to just make his characters say things, preferring to have them “chirp” or “object,” “snap” or “snarl.” Don’t let this loss of good form throw you too much: just roll your eyes, too, and make sure you don’t make the same mistake in your writing.

30. Pilate justifies his allegiance to Sejanus. What does he say? ➡

31. Procula hates politics because “it’s too difficult to know good from evil in your affairs of state” (18). Has that changed since the time of ancient Rome?

A Child’s Anthology of Poetry | “Mr. Nobody” p. 14;
“I Shall Not Pass This Way Again” p. 15

Language Arts

Optional: Analogies 2 | pp. 1–3

Day 3

Literature

Pontius Pilate | Chapters 3–4

Vocabulary

Popilius took his **swagger stick** ...

* * *

Campania: a region in southern Italy around the Gulf of Naples and Gulf of Salerno, including Capri.

Capri: an Island across the Bay from Naples, where Tiberius built a palace.

Sicily: a self-ruling region of Italy; the largest island in the Mediterranean Sea.

Homer: author of the *Iliad* and the *Odyssey*.

To Discuss After You Read

32. Why was Judea important to Rome? ➡

33. What was the interesting information Thrasyllos learned from the stars? ➡

Note: The beautiful lighthouse at Pharos, so well described here, and in such excellent working condition, apparently shone on for almost another millennium, for centuries the tallest manmade structure in the world. According to Wikipedia: The lighthouse was badly damaged in the earthquake of 956, then again in 1303 and 1323. The two earthquakes in 1303 and 1323 damaged the lighthouse to the extent that the Arab traveler Ibn Battuta reported no longer being able to enter the ruin. Even the stubby remnant disappeared in 1480, when the then-Sultan of Egypt, Qaitbay, built a mediæval fort on the former location of the building using some of the fallen stone.” In 1994, archaeologists went diving in the harbor and discovered some of the ruins.

34. Was the relationship between Roman and Jew perpetually combative? ➡

35. Why didn’t Pilate have all the Roman troops needed to keep down rebellions in Judea? ➡

A Child’s Anthology of Poetry | “Somebody’s Mother” p. 16

Language Arts

Optional: Analogies 2 | pp. 4–5

Optional: Wordly Wise 3000 Book 9 | Lesson 1E

Day 4

Literature

Pontius Pilate | Chapters 5–6

Vocabulary

... he fashioned a great **mole** ...

... the brilliant **Levantine** sun ...

... securely **ensconced** in the semicircular city wall ...

To Discuss After You Read

36. What language does Pilate use to communicate with his subjects? ➡

37. What made Caesarea a civic work of art? ➡

38. Why was the Magi’s question not well received by Herod? ➡

39. How does Gratus summarize the reign of Herod the Great? ➡
40. Should the Jews revolt, what would be the outcome? ➡
41. How was the High Priest, head of the Jewish church, chosen? ➡
42. How loyal were Pilate's troops to Rome? ➡
43. How were the Jews different from all the people Caesar encountered in his wars? ➡

A Child's Anthology of Poetry | "The Cat's of Kilkenny" p. 18; "The Cowboy's Lament" p. 19

Language Arts

Optional: Analogies 2 | pp. 6–7

Day 5

Literature

Pontius Pilate | Chapters 7–8

Vocabulary

- ... Herod-Philip seemed a trifle **uxorious** ...
- ... virtually thundered at the **ingenuous** query.
- ... the palace was **sybaritic** in its luxury.

To Discuss After You Read

44. What made Herod's building on par with Egypt's? ➡
45. Describe the public utilities available in Caesarea. ➡
46. What was the problem with the marriage between Antipas and Herodias? ➡
47. What was happening in the Old Testament around the time Rome was founded? ➡
48. What city improvement project did Pilate implement in Jerusalem? ➡

A Child's Anthology of Poetry | "Good Sportsmanship" p. 20; "Pachycephalosaurus" p. 21

Language Arts

Optional: Analogies 2 | p. 8

Optional: Wordly Wise 3000 Book 9 | Lesson 2A ■



230 LITERATURE/LANGUAGE ARTS

WEEK 3

SCHEDULE

Date:	Day 1 ¹¹	Day 2 ¹²	Day 3 ¹³	Day 4 ¹⁴	Day 5 ¹⁵
Literature					
<i>Pontius Pilate</i>	chaps. 9–10	chaps. 11–12	chaps. 13–14	chaps. 15–16	chaps. 17–18
<i>A Child's Anthology of Poetry</i>	"Song Form" p. 22; "It would melt" p. 23; "The old pond" p. 23; "The Frog" p. 24	"The Witch of Willowby Wood" p. 25	"The Gingerbread Man" p. 27	"The Ball Poem" p. 28	"The Fish" p. 29
Language Arts					
Creative Expression	The Writer's Craft				
Optional: Vocabulary from Classical Roots A	Lesson 2; study Key Words	Exercise 2A	Exercise 2B	Exercise 2C	Review for Lessons 1 & 2
Optional: Wordly Wise 3000 Book 9	Lesson 2B		Lesson 2C		Lesson 2D
Other Notes					

Day 1

Literature

Pontius Pilate | Chapters 9–10

Vocabulary

... **quaffing** the news from Rome ...

... Pilate's report of the aqueduct **imbroglio** ...

* * *

Demosthenes: Athenian orator and statesman, known for his political speeches on the need to resist the aggressive Philip II of Macedon.

To Discuss After You Read

1. Why did Pilate feel he had to use force against the Jews? ➡
2. What do you think of Procula's alternative suggestion? Do you think that could have worked instead? ➡

3. What strikes you about the report of John the Baptist? ➡
4. What is the *jus gladii*? ➡
5. What other people, besides the Jews, were granted a festival amnesty of a condemned criminal? ➡

A Child's Anthology of Poetry | "Song Form" p. 22; "It would melt" p. 23; "The old pond" p. 23; "The Frog" p. 24

Language Arts

Creative Expression | The Writer's Craft

While I appreciate the much clearer understanding I have of Israel under Roman jurisdiction at the time of Christ (especially the difference between Judea and Galilee), and while I certainly understand Pilate's background more for having read this book, I think Paul Maier overwrites.

Find three short passages and reword them to be more congenial.

For example:

Moments later he was caught by a shove from behind which nearly toppled him into the pool.
"I've been watching you the whole time from behind that column," Procula chirped.

(Birds chirp. Women speak.)

Moments later he heard footsteps approach, and the cheerful voice of his betrothed greeted him.
"Welcome, Pilate, I'm glad to see you," Procula said.

Optional: Vocabulary from Classical Roots A |
Lesson 2; study Key Words

Optional: Wordly Wise 3000 Book 9 | Lesson 2B

Day 2

Literature

Pontius Pilate | Chapters 11–12

Vocabulary

... enrolled in the Julian **gens** ...

... to stop his **haranguing** him ...

Her **mien** spoke eloquently ...

... these were mere **foibles** compared with executing a prophet ...

... the old **thaumaturge** phenomenon.

To Discuss After You Read

Note: Damascus of Syria is often claimed to be the oldest continually inhabited city, but Jericho is the earliest walled city, but was destroyed several times and rebuilt. The Essenes came to fame in the 1900s with the discovery of what was probably their library, the Dead Sea Scrolls. The Dead Sea is the lowest point, not only of the Roman empire, but on the earth's surface. During the First Jewish Revolt, Jewish rebels took control of Machaerus. They surrendered to besiegers before the Romans attacked, and the rebels left as the Romans dismantled the fortress.

6. Why did Antipas follow through with his oath, despite how its interpretation was being abused? ➡
7. How long did most marriages last in Rome? ➡
8. As the romance between Procula and Pilate wanes, what keeps them together? Would that be true for modern couples, also? ➡

Note: I am surprised to find that Pilate and Cornelius may have known each other. If only 500 Roman soldiers were in Judea, it is quite likely that the prefect would have known the five centurions. The Gospel stories seem more human-sized, with this little fact.

9. What is ironic of Sejanus' comment, "Rome will hear more of Pontius Pilate"? ➡

10. Does Jesus teach revolution? ➡

11. What surprised Pilate about the miracles of Jesus? ➡

A Child's Anthology of Poetry | "The Witch of Willowby Wood" p. 25

Language Arts

Optional: Vocabulary from Classical Roots A |
Exercise 2A

Day 3

Literature

Pontius Pilate | Chapters 13–14

Vocabulary

... led a file of magistrates to **curule** chairs ...

... clutching a spiral-headed **crosier** ...

... for the **prolix** ramblings to reach their theme ...

... angry **fusillades** of oratory ...

... the gleaming **escutcheons** were a public demonstration ...

... daring to **impugn** my veracity?

* * *

Cataline: a Roman politician of the 1st century BC who is best known for the Catiline (or Catilinarian) conspiracy, an attempt to overthrow the Roman Republic, and in particular the power of the aristocratic Senate.

To Discuss After You Read

Note: The way the crowd turns suddenly against Sejanus, all willing to cry against him at a moment's notice, reminds me of John 2:24–25, in which Jesus did not accept the testimony of any man about himself, because "he knew what was in man": not much steadfastness.

12. With all the intrigue and death threats in Rome, why would anyone want to rise through the ranks of the government? ➡
13. In the latest dispute between Pilate and the Jews, who do you side with? ➡

A Child's Anthology of Poetry | "The Gingerbread Man" p. 27

Language Arts

Optional: Vocabulary from Classical Roots A |
Exercise 2B

Optional: Wordly Wise 3000 Book 9 | Lesson 2C

Day 4

Literature

Pontius Pilate | Chapters 15–16

Vocabulary

... the latest example of the imperial **spleen**.
... in the process of assigning **toparchial** quotas ...
... bear the popular **opprobrium** for arresting ...

* * *

Sword of Damocles: in the court of a fourth century BC tyrant of Syracuse, Italy, a pandering courtier named Damocles exclaimed that, as a great man of power and authority surrounded by magnificence, the tyrant was truly extremely fortunate. The tyrant offered to switch places with Damocles, who eagerly agreed. Damocles sat down in the king's throne surrounded by every luxury, but the king arranged that a huge sword should hang above the throne, held at the pommel only by a single hair of a horse's tail. Damocles finally begged the tyrant that he be allowed to depart, because he no longer wanted to be so fortunate. The king had successfully conveyed a sense of the constant fear in which the great man lives.

To Discuss After You Read

14. Why does Procula approve of Judaism more than the Roman religion? ➡
15. What practical reason did Jesus have to deny kingship from the people? ➡
16. Two schools of thought came out of the Old Testament study of the Messiah. What two ideas were there? ➡
17. What do you think of Caiaphas' statement: "Is it not more expedient that one man die for the people, rather than the entire nation perishing?" ➡
18. What are the charges laid to Jesus, based on the historic tradition? ➡
19. When Tiberius finally executed most of those associated with Sejanus, who else did Tiberius order killed? ➡
20. Why did the people wave palm branches during the Triumphal Entry? ➡

Note: Although I have not been able to substantiate it, one Bible study leader mentioned that the Court of the Gentiles had not been used as a center of predatory trade for very long, but that commerce used to take place at a location outside the Temple. If Annas (high priest from 6–15 AD) or Caiaphas began it, it would be possible that when Jesus first went to the Temple that the trade was not there, or had just recently begun. Note, too, that in the Bible Jesus' accusation is that God's house should be a house of prayer for all nations, but the Jews had taken the

Court of the Gentiles, the one place available to Gentiles ("all nations") and ruined it for worship. They were behaving opposite to the heart of God.

21. Why was the question, "what is the greatest commandment in the Torah" so dreadful? ➡
22. What made Judas necessary? After all, Jesus taught openly in the Temple daily? ➡
23. Several New Testament characters are mentioned in these chapters. Who do you notice? ➡

A Child's Anthology of Poetry | "The Ball Poem" p. 28

Language Arts

Optional: Vocabulary from Classical Roots A |

Exercise 2C

Day 5

Literature

Pontius Pilate | Chapters 17–18

Vocabulary

Stung by the **intransigence** ...
... they were a hired **claque** ...
... would so **immolate** himself ...
... political rebellion under his **aegis** ...

To Discuss After You Read

24. What six trials did Jesus undergo? ➡
25. What charge eventually condemns Jesus? ➡
26. How were Jesus' eyes different than the eyes of all other men that Pilate has tried? ➡
27. Why did Jesus do no signs for Antipas? ➡
28. What two bits of defense did Jesus offer for himself? ➡
29. Ananias refers to a specific part of Pilate's dress as he wraps up his arguments. What? ➡
30. Why did Pilate put up a sign reading, "the King of the Jews"? ➡

A Child's Anthology of Poetry | "The Fish" p. 29

Language Arts

Optional: Vocabulary from Classical Roots A |

Review for Lessons 1 and 2

Optional: Wordly Wise 3000 Book 9 | Lesson 2D ■

“Classic Literature”—Scope and Sequence: Schedule for Topics and Skills		
Week	Literature	Creative Expression
1	<i>Till We Have Faces</i> (Myth/Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	A Short Story of Mythical Proportions (Narration, Research, Theme)
2	<i>Till We Have Faces</i> (Myth/Novel); <i>Pontius Pilate</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Response Paper (Personal Response)
3	<i>Pontius Pilate</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	The Writer's Craft (Word Choice)
4	<i>Pontius Pilate</i> (Novel); <i>Romeo & Juliet</i> (Tragic Play); <i>A Child's Anthology of Poetry</i> (Poetry)	SAT Practice (Exposition, Outlining, Theme)
5	<i>Romeo & Juliet</i> (Tragic Play); <i>Jane Eyre</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	When in Rome (Comparison/Contrast)
6	<i>Jane Eyre</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Close Reading (Poetic Structure, Quatrains, Sonnets)
7	<i>Jane Eyre</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Gothic Horror or Motif (Motif, Exposition)
8	<i>Jane Eyre</i> (Novel); <i>The Shining Company</i> (Saxon invading Britain in the 600s); <i>A Child's Anthology of Poetry</i> (Poetry)	Compare/Contrast (Comparison/Contrast)
9	<i>The Shining Company</i> (Saxon invading Britain in the 600s); <i>Gammage Cup</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Here Lies ... (Epitaph)
10	<i>Gammage Cup</i> (Novel); <i>The Outlaws of Sherwood</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	A Good Hook (Hooks, Narration)
11	<i>The Outlaws of Sherwood</i> (Novel); <i>The Ramsey Scallop</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Why I Do What I Do (Exposition, Point of View, Characters)
12	<i>The Ramsey Scallop</i> (Novel); <i>A Parcel of Patterns</i> (The Plague that devastated England in 1665); <i>A Child's Anthology of Poetry</i> (Poetry)	Atonement Essay (Exposition, Theme)
13	<i>A Parcel of Patterns</i> (The Plague that devastated England in 1665); <i>Pilgrim's Progress</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Rewriting History (Narration, Description, Characters, Setting, Plot)
14	<i>Pilgrim's Progress</i> (Novel); <i>Robinson Crusoe</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Allegory (Allegory)
15	<i>Robinson Crusoe</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Literary Analysis Snapshots (Exposition)
16	<i>Robinson Crusoe</i> (Novel); <i>A Christmas Carol</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Literary Analysis Snapshots (Exposition)
17	<i>A Christmas Carol</i> (Novel); <i>Treasure Island</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Go Deeper! (Allegory, Description, or Comparison/Contrast)
18	<i>Treasure Island</i> (Novel); <i>Oliver Twist</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Character Sketch (Exposition, Characters, Description)
19	<i>Oliver Twist</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Research Project or Radio Broadcast
20	<i>Oliver Twist</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Research Project or Radio Broadcast
21	<i>Oliver Twist</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Research Project or Radio Broadcast
22	<i>Oliver Twist</i> (Novel); <i>Pride & Prejudice</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Research Project or Radio Broadcast
23	<i>Pride & Prejudice</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Hear Ye! Hear Ye! Read All About It! (Research, Exposition)

“Classic Literature”—Scope and Sequence: Schedule for Topics and Skills

Week	Literature	Creative Expression
24	<i>Pride & Prejudice</i> (Novel); <i>Dr. Jekyll and Mr. Hyde</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Hear Ye! Hear Ye! Read All About It! (Research, Exposition)
25	<i>Dr. Jekyll and Mr. Hyde</i> (Novel); <i>Wise Woman and Other Stories</i> (Short Stories); <i>A Child's Anthology of Poetry</i> (Poetry)	Split Personality (Point of View)
26	<i>Twelfth Night</i> (Comedic Play); <i>A Child's Anthology of Poetry</i> (Poetry)	Turn Yourself Inside Out (Description)
27	<i>The Screwtape Letters</i> (Satire); <i>A Child's Anthology of Poetry</i> (Poetry)	Word Pictures (Word Choice, Phrases, Metaphors)
28	<i>Going Solo</i> (Autobiographical story of WWII pilot, Roald Dahl); <i>A Child's Anthology of Poetry</i> (Poetry)	Write No Evil (Expository, Conflict, Persuasion)
29	<i>The Hawk and the Dove Trilogy</i> (Novel); <i>A Child's Anthology of</i> <i>Poetry</i> (Poetry)	Response Paper (Personal Response)
30	<i>The Hawk and the Dove Trilogy</i> (Novel); <i>A Child's Anthology of</i> <i>Poetry</i> (Poetry)	Comparison Paper (Comparison/Contrast)
31	<i>Mrs. Frisby & the Rats of NIMH</i> (Novel); <i>A Child's Anthology of</i> <i>Poetry</i> (Poetry)	More Literary Analysis Snapshots (Exposition, Conflict, Theme)
32	<i>What Hearts</i> (Novella); <i>Pictures of Hollis Woods</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	More SAT Practice! (Exposition)
33	<i>What Hearts</i> (Novella); <i>The Best of Father Brown</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	Pictures of You (Description)
34	<i>The Best of Father Brown</i> (Novel); <i>A Child's Anthology of Poetry</i> (Poetry)	What Was He Thinking? (Narration, Point of View)
35	<i>Enchantress from the Stars</i> (Novel); <i>A Child's Anthology of</i> <i>Poetry</i> (Poetry)	What in the World is THAT?!?! (Perspective, Setting, Descrip- tion)
36	<i>Enchantress from the Stars</i> (Novel); <i>A Child's Anthology of</i> <i>Poetry</i> (Poetry)	Victory in Defeat (Comparison/Contrast, Theme)

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