

A Syllabus for Introduction to Literary Analysis

A Guide for Using
Teaching the Classics Second Edition
and
Windows to the World: An Introduction to Literary Analysis

by
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Teacher's Notes

First Edition, March 2009
Institute for Excellence in Writing, L.L.C.

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Overview

This syllabus includes weekly lesson suggestions, homework assignments, and grading options for a high school level class meeting once a week for two hours. Students will need approximately three hours per week for homework, so this course can count as a one-year credit for high school “Literature and Composition.” Adjustments may need to be made according to the abilities of your students. If your students are weak in their grammar skills, I would recommend adding in one of Pamela White’s *Fix-It!* stories, available from Institute for Excellence in Writing at IEW.com/fix.

I originally wrote this syllabus to teach a yearlong literary analysis to a small group of high school students. Since this was new to most of the students, I decided to begin with *Teaching the Classics*. This was very helpful to give them a good overview of how literature works before we delved into the details. This syllabus has been updated to work with the second edition of *Teaching the Classics*. **If you have the first edition of *Teaching the Classics*, be sure to use the original version. It is available at IEW.com/WTW-e.**

You may choose to omit the lessons for the *Teaching the Classics* (TTC) and only use the suggestions for the *Windows to the World* (WW) course if you desire. If so, you can either spend longer discussing the books, or include some of the extra reinforcement stories recommended by Lesha Myers in the Teacher’s Manual.

If your students have not had a good background in writing, I would suggest that they run through *Student Writing Intensive Level C* or *The Elegant Essay* by Lesha Myers. Both courses are available from the Institute for Excellence in Writing.

These notes reference teaching a group of students; however, you can easily use them to teach a single student. Although it is easier to lead a book discussion when there are several students, you can have a discussion just between the two of you.

In either case, you will have to study the materials right along with your student. The *Windows to the World* Teacher’s Manual gives you plenty of help to make this relatively easy. The teacher’s notes in this syllabus give you clear directions for what you need to do to prepare, so there will be no surprises.

If you want to do the *Windows* course over a semester, you can simply skip the lessons on the novels. (They are marked with an asterisk on the Scope and Sequence pages that follow.) This reduces the course to twenty weeks.

You can also easily switch out the three novels that I included. (See Supplies.) I chose them for our group in particular, but you may wish to read other things in your class. You have complete freedom to do as you please! Adam Andrews does have literature guides on his website if you want guidance on other books. Check out centerforlit.com. On the last page of the Appendix of this book, I have also reprinted a list of suggested novels and plays that Lesha Myers provided teachers at the 2008 Writing Symposium in Murrieta, California.

For each student participating, you will need to print out one set of the “SLA-E Student” file (located in your Excellence in Writing account where you found these teacher’s notes). If you are going to use *Teaching the Classics*, be sure to choose the version that matches your edition. The document includes a cover sheet for the student’s notebook and all the homework assignments and grade sheets for every lesson.

Teacher Training

This course is laid out in such a way that the teacher can learn right along with the student, especially if you include the *Teaching the Classics* seminar. Previous experience with Excellence in Writing's *Teaching Writing: Structure and Style* will certainly make teaching and grading the writing part much easier, but it is not a requirement.

The *Teaching the Classics Second Edition* seminar will require little or no preparation, unless you decide to lead the discussion part yourself. If that is the case, simply watch the DVD carefully, and take notes so that you can re-create the discussion with your students. The first and last discs of *Teaching the Classics Second Edition* are for the teacher, so the lessons begin with Disc 2. Note: If you have the first edition to *Teaching the Classics*, just use the version of these lesson plans that follow that edition. Find it here: IEW.com/WTW-e.

Windows to the World will require more work, but these lessons will make it clear exactly what you will need to read and do prior to the class. It would be good to read a lesson or two ahead of your students; complete the homework before assigning it to them, so you have a good handle on the course. Knowing you are doing the course right alongside them should encourage your students that you think this is important too!

To help you discuss worldview in this course and in future book discussions, I highly recommend *Teaching the Classics: Worldview Detective*. It is not included as part of this course, but I did find it very helpful in my overall teaching. Find it here: IEW.com/WVD-D.

Supplies

Each teacher will need

- These teacher's notes and a binder to keep them in.
- *Teaching the Classics Second Edition* Seminar (DVD and workbook)—this is optional.
- *Windows to the World: An Introduction to Literary Analysis* Teacher's Manual and Student Book—necessary. The teacher will need his or her own Student Book to annotate and prepare for the class.
- *To Kill a Mockingbird* by Harper Lee (You may substitute another novel.)
- *Jane Eyre* by Charlotte Bronte (You may substitute another novel.)
- *Hamlet* by Shakespeare (You may choose a different play.) Note: If you desire more guidance in the discussion of this play, Adam Andrews' Center for Literature offers a Classics Club live literature course on DVD covering *Hamlet*. Go to centerforlit.com/cc/hamlet.htm.

Each student will need

- *Syllabus for Introduction to Literary Analysis: Student Homework Pages*, which includes homework assignments, grade sheets, and extra short stories to study. This is located in your downloads file on the Excellence in Writing website.
- A three-ring binder with five tabs labeled
 - StoriesAny story provided in the homework pages—all the *Windows* stories should remain in the spiral binding.
 - Current WorkHomework in progress.
 - Biblical Allusions ProjectStudents will work on this project all year long, so it deserves its own tab.
 - Completed WorkHomework sheets with scores, graded essays, etc.
 - Homework SheetsAll the Student Homework pages for the year for them to pull out one-by-one.
- *Windows to the World* Student Book (one per student).
- *To Kill a Mockingbird* by Harper Lee (You may substitute another novel.)
- *Jane Eyre* by Charlotte Bronte (You may substitute another novel.)
- *Hamlet* by Shakespeare (You may choose a different play.)

Teachers may want to keep the physical books until it is time to read them, but be sure to hand them out soon enough for slow readers to complete the book. These teacher's notes will remind you when to hand them out. Be sure to purchase books from a single source for all the students, so that you can all reference the same page numbers.

For *To Kill a Mockingbird* and *Jane Eyre*, just about any publication will work. There are many different versions of *Hamlet*, so you might want to check them out at the library and see which you prefer. Marie on the IEWFamilies forum recommended the Folger Shakespeare Library editions that put the text on one page and definitions and notes on the facing page. She said, “These were the editions I was assigned in high school, and they’re available at Amazon in two versions: the Folger Library Shakespeare and the New Folger Library Shakespeare. I’m not clear what the difference is or why the new one is cheaper.” The version that I used for my class was *The Annotated Shakespeare* by Yale University Press. Although not all the annotation is perfect, it does explain the allusions and gives good definitions of terms.

As to movie versions of *Hamlet*, I recently watched the brand new *Hamlet* done by the Royal Shakespeare Society with Patrick Stewart as Claudius and Old Hamlet and David Tennant as Hamlet. It was wonderfully done. However, I could have done without Ophelia ripping her dress off in her mad scene in Hamlet’s mother’s room. She is wearing modest underwear, but ... That version also did not include Fortinbras coming in at the end.

I also own one produced by the BBC and Time Life films. It also has Patrick Stewart as Claudius and Derek Jacobi as Hamlet. It was made in the 1980s, so it doesn’t have the same quality, but the play is still well done. They speak it clearly enough to understand it well, and I thought the Ophelia better than the one in the newest version.

I also have watched a version done by Kenneth Branagh that was magnificent. However, it also added a visual in Act I, scene iii. After Laertes exits and Ophelia and Polonius are talking about Ophelia’s relationship with Hamlet, they show a visual of Ophelia and Hamlet in bed together. If you turn the visual off during that conversation, the rest is fairly clean. If you want a squeaky-clean version, stick with the BBC/Time Life one.

Final Comments

In some lessons I included suggestions for how long to spend on each section. However, discussion time is quite variable.

You can decide how you want students to handle the exercises in the *Windows* Student Book. There is room for them to write on their pages, but the backside of many of the exercises contains student text, so I would hate to have the pages torn out. It would be better for them to keep their pages in their book, but that makes handing in for grading difficult. You can opt to have students write their answers on another sheet of paper, or let students grade peers’ work.

My goal for the grade was that they should get points for completing the assignment on time, so parents at home or peers can do the grading and checking off for completion.

Jill Pike's Introduction to Literary Analysis

Scope and Sequence

Lesson	In Class	Homework
TTC 1*	<i>Teaching the Classics Second Edition</i> Disc 2: Style and Context	Read and note the style in "The Ransom of Red Chief" by O. Henry. Look up unfamiliar vocabulary.
TTC 2*	Vocabulary Quiz 1 Review homework <i>Teaching the Classics Second Edition</i> Disc 3: Setting	Plot diagram on the O. Henry story and answer homework questions related to the plot and conflict.
TTC 3*	Review homework <i>Teaching the Classics Second Edition</i> Disc 4: Characters	Answer the homework questions on setting related to "After Twenty Years" by O. Henry.
TTC 4*	Review homework <i>Teaching the Classics Second Edition</i> Disc 5: Conflict & Plot	Answer the homework questions on character related to "The Cop and the Anthem" by O. Henry.
TTC 5*	Review homework <i>Teaching the Classics Second Edition</i> Disc 6: Theme	Answer the homework questions on theme related to any of the O. Henry stories studied.
WW 1	Review homework. Chapter 1: Welcome Chapter 2: Annotation	Annotate Connell's "The Most Dangerous Game." Write paragraph on "Why Annotate."
WW 2	Vocabulary Quiz 2 Chapter 3: Allusions, Part 1 (pages 27–33) <u>Exercise 2: Biblical Allusions "The Donkey"</u>	Research allusion for oral reports. Begin <u>Exercise 1: Biblical Allusions Project</u> . (This project will be ongoing.)
WW 3	Oral Reports <u>Exercise 3a "Adam's Curse" Windows</u> Chapter 3: Allusions in "The Ransom of Red Chief" or "The Warning" by Longfellow	<u>Exercise 3: Biblical Allusions "The Lamb"</u>
WW 4	Chapter 4: Plot & Suspense, Part 1 Annotate "Androcles and the Lion"	<u>Exercise 4: Plot Analysis and Checklist</u> page 46 Read "Contents of the Dead Man's Pockets."
WW 5	Chapter 4: Plot & Suspense, Part 2 Practice on "Contents of the Dead Man's Pockets"	Read and annotate <i>To Kill a Mockingbird</i> . Create a Character and Place chart. At least half the book must be read.
WW 6*	<i>To Kill a Mockingbird</i> Discussion	Finish reading <i>To Kill a Mockingbird</i> .
WW 7*	<i>To Kill a Mockingbird</i> Discussion	Repeat <u>Exercise 4: Plot Analysis</u> using <i>To Kill a Mockingbird</i> .
WW 8*	<i>To Kill a Mockingbird</i> Discussion (This class can be omitted if you need to drop one of the classes.)	Write three paragraphs using selected questions from the checklist on page 46 of the <i>Windows Student Book</i> .
WW 9	Chapter 5: Literary Analysis Essays, Part 1 Thesis statements and outline	Work on a literary analysis essay, bit by bit (four-week project).
WW 10	Chapter 5: Literary Analysis Essays, Part 2 Present tense, Plot summary vs. analysis	
WW 11	Chapter 5: Literary Analysis Essays, Part 3 Quotations	
WW 12	Chapter 5: Literary Analysis Essays, Part 4 Introductions & Conclusions	

*Optional Lesson

Lesson	In Class	Homework
WW 13	Chapter 6: The Writer's Toolbox	Begin reading <i>Jane Eyre</i> . Read "Cinderella" and "The Necklace."
WW 14	Chapter 7: Characterization, Part 1 <u>Exercise 7a: Vocabulary</u>	<u>Exercise 6: Characterization</u> Finish <i>Jane Eyre</i> .
WW 15	Chapter 7: Characterization, Part 2	Begin <u>Exercise 7: Characterization Essay</u> .
WW 16*	<i>Jane Eyre</i> Discussion	<i>Jane Eyre</i> Character Arc <u>Exercise 7</u> due
WW 17	Chapter 8: Symbolism & Emphasis <u>Exercise 8: Symbol Analysis</u>	Symbolism & Emphasis in <i>Jane Eyre</i>
WW 18*	<i>Jane Eyre</i> Discussion	Read and annotate "A Jury of Her Peers." Begin <i>Jane Eyre</i> Literary Analysis Essay.
WW 19	Chapter 9: Theme and Worldview, Part 1 <u>Exercise 10: Questioning the Story</u>	Complete rough draft of <i>Jane Eyre</i> Literary Analysis Essay.
WW 20	Chapter 9: Theme and Worldview, Part 2 <u>Exercise 11: "A Jury of Her Peers"</u>	<u>Exercise 12: Journal Writing</u> Finish <i>Jane Eyre</i> Literary Analysis Essay.
WW 21	Chapter 10: Setting <u>Exercise 13: Setting and Character</u>	<u>Exercise 13: Setting and Character</u> (repeat) using "The Tell-Tale Heart"
WW 22	Chapter 11: Imagery & Figures of Speech	<u>Exercise 14: Language Analysis</u>
WW 23	Chapter 12: Point of View	<u>Exercise 15: Changing Point of View</u>
WW 24	Chapter 13: Tone <u>Exercise 16: Pinpointing Tone</u> <u>Exercise 17: Creating Tone</u>	<u>Exercise 18: Analyzing POV and Tone</u>
WW 25	Chapter 14: Irony <u>Exercise 19: Detecting Irony</u>	Begin <u>Exercise 20: Irony in Poetry</u> . Finish Biblical Allusions Project.
WW 26*	<i>Hamlet</i> reading and discussion	Finish <u>Exercise 20: Irony in Poetry</u> .
WW 27*	<i>Hamlet</i> reading and discussion	Final Exam
WW 28*	Finish <i>Hamlet</i>	<u>Exercise 21: Reflective Narrative</u>

*Optional Lesson (There are 13 of them.)

Total Number of Lessons: 33

The purpose of this seminar is to give students a quick overview of the main elements of literary analysis, so that what they learn in Lasha Myers' *Windows to the World* isn't completely new. If you have done this seminar with your students in the past, you may want to skip this five-week overview and dive right into *Windows to the World*.

To complete this seminar you will need a *Teaching the Classics Second Edition* workbook and the DVDs. (If you have the first edition, you will need the first edition lessons, available here: IEW.com/WTW-e.)

You do not need to prepare for the class if you are going to let the DVDs do the teaching. It will be as gentle an entry into the world of literary analysis for you as for your students! Be sure to provide the students with copies of the story or poem to be discussed on the DVD.

TTC Lesson 1

Disc 2: Style and Context

Handouts Needed

- A copy of "Paul Revere's Ride" by H.W. Longfellow for each student copied from the *Teaching the Classics Second Edition* workbook.
- A copy of the Student Materials at the end of this document. (Place them in a ½" notebook and provide the notebook to the student. The first page can go in the cover of the notebook with the rest inside.)

The Class

WATCH DISC 2: STYLE AND CONTEXT. Watch the second disc of *Teaching the Classics Second Edition* (73 minutes). Encourage students to engage with the DVD.

Note: Much of what Adam Andrews teaches is written in the workbook. If you are live-teaching the course, you may use the material in Section 2 of the workbook to guide you in your teaching.

Lesson 1 HOMEWORK. Once you are done with the viewing, have students find the first homework sheet and read through it with them. Be sure they understand what is expected: Read the O. Henry story, "The Ransom of Red Chief," look up any unfamiliar words, find examples of style from the story, and look up information on O. Henry.

Handouts Needed

- A copy of “Rikki Tikki Tavi” by Rudyard Kipling, adapted by Adam Andrews, for each student copied from the *Teaching the Classics Second Edition* workbook.
- “The Ransom of Red Chief” Vocabulary Quiz (in the Appendix of this document).

The Class

QUIZ. Give the students the quiz on vocabulary in “The Ransom of Red Chief.” Students may use their notes for the quiz. Go over the answers (have students check their own work or trade papers with a partner). Have students write their score on their homework sheet. (5 min.)

Vocabulary Quiz Answers

flannel-cake	pancake
philoprogenitive	producing many offspring, loving children
somnolent	sleepy
lackadaisical	lacking life, spirit, zest
depredation	to plunder

VOCABULARY. If you will have time, discuss other unusual words found in the story (5 minutes).

Other Unusual Words in “The Ransom of Red Chief”

undeleterious	healthy, full of well-being
fraudulent	acting with deceit, full of lies
maypole	pole with ribbons for dancing around in a celebration
joint capital	the amount of money that they have between them
diatribe	a prolonged discourse, or bitter or abusive writing
bas-relief	sculptural relief in which the projection from the surrounding surface is slight and no part of the modeled form is undercut
welterweight	a weight class for a boxer weighing between 140–147 lbs.
court plaster	cloth coated with an adhesive substance and used to cover cuts or scratches on the skin
incontinently	uncontrollably
reconnoiter	to make an exploratory military survey of enemy territory
contiguous	touching or in a row
niggerhead	an antiquated logging and trucking term for a large round rock or outcropping of rocks usually on an unpaved roadbed that could damage a vehicle
proclivity	an inclination or predisposition toward something; <i>especially</i> : a strong inherent inclination toward something objectionable
peremptory	putting an end to a delay; specifically: not providing an opportunity to show cause why one should not comply--also: expressive of urgency or command
porous plaster	What is funny about this is that a porous plaster is one that is medicinal in nature. The boy was anything but medicinal, unless he cleansed the men from any further desire to ever kidnap anyone!

GO OVER TTC HOMEWORK LESSON 1. Go over the questions exploring literary style found in “The Ransom of Red Chief.” Possible answers listed below (15 min.).

TTC Homework Lesson 1: Style and Context**Onomatopoeia**

- screeching: ‘Hist! pard,’ in mine and Bill’s ears, the fancied crackle of a twig or the rustle of a leaf revealed to his young imagination the stealthy approach of the outlaw band.

(continued next page)

Alliteration

- sylvan attitude of somnolent sleepiness
- piece of paper into it and pedals
- sum and substance

Imagery

- There was a town down there, *as flat as a flannel-cake, and called Summit*, of course. (visual: flat but called “Summit”—opposites)
- The kid was in the street, throwing rocks at a kitten on the opposite fence. (visual: cruelty)
- but there is a look of ineffable peace and growing content on his rose-pink features (visual: like a baby)
- clustered around a Maypole (gives the feeling of simplicity and innocence)
- They weren’t yells, or howls, or shouts, or whoops, or yawps, such as you’d expect from a manly set of vocal organs—they were simply indecent, terrifying, humiliating screams, such as women emit when they see ghosts or caterpillars. It’s an awful thing to hear a strong, desperate, fat man scream incontinently in a cave at daybreak. (sound: inhuman suffering on account of a nine-year-old boy!)
- Bill wobbled out into the little glade. (visual: rather pathetic)

Simile (these are only a few—there are many more!)

- It contained inhabitants of as undeleterious and self-satisfied a class of peasantry as ever clustered around a Maypole.
- hair the colour of the cover of the magazine you buy at the news-stand when you want to catch a train (red!)
- put up a fight like a welter-weight cinnamon bear
- such as women emit when they see ghosts or caterpillars

Simile (continued)

- like a horse gives out when you take his saddle off
- he started up a howl like a calliope and fastened himself as tight as a leech to Bill’s leg
- like a porous plaster
- like magic-lantern views of Palestine in the town hall

Metaphor

- forty-pound chunk of freckled wildcat

Allusion

- Weekly Farmers’ Budget
- such as David might have emitted when he knocked out the champion Goliath
- King Herod
- play the Russian in a Japanese war (The embarrassing string of defeats increased Russian popular dissatisfaction with the inefficient and corrupt Tsarist government and proved a major cause of the Russian Revolution of 1905.)
- Great pirates of Penzance (orphan pirates that are really noblemen gone wrong)
- Bedlam

Symbolism

- The maypole is a tradition going back to the 16th century. Young people of the village work together to select and cut down the tree, to transport and to decorate it. During the preparation it is necessary to guard the maypole because young people from other villages may try to steal it. The setting up of the maypole is a big feast for the whole community. People say it is inscribed on the gates of hell. Is all this to hint to the reader of the disaster to come?

CONTEXT. Discuss what students discovered about O. Henry and how it sheds light on this story. Below are selected highlights of O. Henry’s life (15 min.).

O. Henry is the pen name of William Sidney Porter. He was born in 1862 in Greensboro, North Carolina and died in 1910, before WWI. His mother died when he was three years old of tuberculosis. As a youth, he loved to read.

Porter moved to Texas as a young man and worked a variety of jobs, including a shepherd on a sheep ranch, a

(continued next page)

pharmacist, draftsman, bank teller, and journalist. He wrote short stories on the side. He was also involved in drama groups and could sing and play stringed instruments. He enjoyed reading classic literature.

While working at a bank in Texas, he was careless in his book keeping, and in 1894 he was accused of embezzling funds and was fired. He started writing for a couple of magazines. A year or two later, the authorities discovered the money he had apparently embezzled, and he was arrested. His father posted bail to keep him out of jail. The day before his trial, he fled on impulse to New Orleans and later Honduras. In Honduras he became friends with a notorious train robber, Al Jennings. While writing in Honduras, he coined the term “banana republic.”

Porter returned to the United States because his wife was deathly ill with tuberculosis. She soon died. Porter turned himself in and was eventually found guilty and sentenced to prison in Ohio. Since he was a licensed pharmacist, he worked in the prison hospital and had his own room in the hospital wing.

He continued to write short stories under various pseudonyms. A friend sent his stories to magazines so the publishers never knew that the writer was in prison. The pseudonym that stuck was O. Henry.

“The Ransom of Red Chief” was published in 1910.

COLLECT HOMEWORK. Have the students hand in their homework sheets and vocabulary quiz after the discussion.

*Students should keep their “Red Chief” story since they will need it again for the homework in Lesson 4.

WATCH DISC 3: SETTING. Watch the third disc from the *Teaching the Classics Second Edition* (about 50 minutes). For teacher reference, the material is located in Section 3 of the workbook.

HOMEWORK.

Have students find their “TTC Homework Lesson 2” page and be sure they know what to complete at home: Read “After Twenty Years” and answer the questions on setting.

Windows to the World Teacher's Notes

If you did the *Teaching the Classics* seminar, you will finish up with your seminar discussion for the first part of this class, and then you will jump right into *Windows to the World*.

If you decided to skip the *Teaching the Classics* seminar, do your teacher preparation, skip the section entitled “The Class,” and begin at the “Start Windows” section.

WW Lesson 1

Welcome and Annotation

Teacher Preparation

Review Chapters 1 and 2 in your *Windows to the World Teacher's Manual* (pp. 5–24). Students will each need a copy of the *Windows to the World Student Book*.

You will also need to find and print out “How to Mark a Book” by Morton J. Adler. If you put “How to Mark a Book by Morton J. Adler” into a web browser (such as Google), you should find several to choose from.

Note: It is very important for you as the teacher not only to read through these notes, but also to pre-read the student pages and do the analysis assigned. You cannot teach what you have not done, so plan to stay a week or two ahead of your students in *your* study of the material.

The Class

Begin this class with the discussion of theme in “The Ransom of Red Chief” from the last *Teaching the Classics* lesson. When you are done, collect the Lesson 5 homework and continue on to the Windows section of this lesson.

If you did not do the *Teaching the Classics* starter, simply skip this part and begin at “Start Windows” (next page).

TTC Homework Lesson 5: Theme (related to the “Red Chief” story)

1. *Does the main character explain to the reader his perspective on the events that have transpired? Give examples. Clearly! Right at the beginning he says, “But wait till I tell you.”*
2. *When something happens that is the opposite of what you expected, it is called irony. Find at least three evidences of irony in this story, and list them.*
 - They expect the kid to be nice, but he hits Bill in the eye with a brick.
 - Sam expects the town to be up in arms, but nothing is going on (plowing with a dun mule).
 - Sam hears screams from Bill that should be that of a man, but they are like a woman's!
 - Sam expects the kid to be miserable at the camp, but he is having the time of his life.
 - Sam expects the dad to pay for his son's return; they have to pay the dad.
 - Bill expects the kid to be back on his way home, and he is really right behind him.
3. *Does this story seem to deal with a universal theme? Circle any that apply:*
 - prejudice—the men against the town
 - ambition—the men ambitious to “get ahead” in the world of bad guys
 - fear—Bill with the boy
 - survival—Bill with the boy!
 - loyalty—Bill for Sam
 - struggles with the conscience
 - disillusionment—the irony of it all, disillusioned with what they thought would happen
 - compromise—they made the best out of the situation
 - human frailty—Bill's
 - youth versus age—definitely!

(continued next page)

3. *Does the story merely call the reader's attention to a theme without trying to solve anything? Explain.*

Yes, nothing is really solved. The men will likely continue in their lives of crime. The irony of it all just makes us laugh—that the kid thwarts the bad guys' scheme better than a cop would have.

I get the impression that O. Henry just observed life and noticed the irony of many things. "The Gift of the Magi" certainly shows this too. People's foolishness in the face of life stands out. He finds a way to laugh at the human condition.

Start Windows

If your students did not read Chapter 1 of the *Windows* Student Book (pages 5–8), do so now.

Continue on, and read pages 9–14 of the Student Book with your students. Spend time looking at the annotation examples in "The Gift of the Magi." Skip "The Most Dangerous Game," and look at the Annotation Checklist on page 24.

Create a key-word outline answering the question "why annotate?" Brainstorm details. Students will take this outline home to write a paragraph on annotation for homework.

Suggested KWO "What is annotation and why is it important?"

- I. Annotate, what, why
 1. highlight vocab, look up
 2. title mean
 3. where, when
 4. questions + answers
 5. helps me remember
 6. understand story better
 7. find place, discussion
- Clincher

If there is time, read and annotate "Marginalia" in class with the students. (See page 25 of the *Windows* Student Book.) Alternatively, or in addition, read through Adler's article "How to Mark a Book." The Adler article is excellent for added instruction on annotation. If you don't have time to go through it in class, have your students read it at home.

Homework

Give students the "WW Homework Lesson 1 Annotation" sheet. Send them home to read and annotate "The Most Dangerous Game" by Richard Connell, and to write their "Why Annotate" paragraph. Be sure they understand that there will be a vocabulary quiz at the beginning of the next class on odd words from "The Most Dangerous Game."

Teacher Preparation

Review Chapter 3 in your *Windows* Teacher’s Manual (pp. 25–29).

Handouts Needed That Are Not Provided in the Student Book

“The Most Dangerous Game” Vocabulary Quiz (in the Appendix of this document)

“Passages for Biblical Allusions Project” list from the *Windows* Teacher’s Manual, p. 27

The Class

(10 min.) Give “The Most Dangerous Game” vocabulary quiz to the students. The quiz is located in the Appendix. Students should only need about 5 minutes to complete it. When done, they should hand it in or trade papers for correcting. You can then ask the students for the answers.

(10 min.) Have students self-grade their annotation homework using the grade sheet on their homework sheet. Explain how they can assign a number using the Annotation Rubric on page 24 of your *Windows* Teacher’s Manual. Students should then hand in their homework sheet in along with their “Why Annotate” paragraph.

(30 min.) Discuss Connell’s “The Most Dangerous Game” by having students say what they annotated about and why. Students should be leading this discussion. If they get stuck, ask them some questions to get them going.

(20–30 min.) Read the Student Book pp. 27–33. Be sure to stop and do the little exercises on pp. 30 and 31. They should write their answers in their books!

(20 min.) Together with your students, complete Exercise 2: Biblical Allusions “The Donkey” on page 35 in the Student Book. Follow the instructions on page 29 in the Teacher’s Manual.

Homework

(10 min.) Explain Exercise 1: Biblical Allusions Project on page 34 in the Student Book. Look at the example, and then do another one together on a separate piece of paper. Students should plan to do two per week to complete the entire list by the end of the year. See note to the right.

(10 min.) Read the list of Classical Allusions on the bottom of page 26 of the *Windows* Teacher’s Manual. They are also listed on the “WW Homework Lesson 2” page. Students will each do a different allusion to present to the class. Have students each pick one to research and present to the class next week using the same format as the Biblical Allusions Project. If you are unfamiliar with these classical allusions, you can easily learn about them online. *D’Aulaires’ Book of Greek Myths* is also an excellent resource.

Students may alternatively choose to look up one of the two allusions from “The Most Dangerous Game” that Mrs. Myers identified under “A Challenge for You” on page 33 of the *Windows* Student Book. Be sure students write down their choices, so there are no repeats between students.

Vocabulary Quiz Answers:

1. “Jagged crags appeared to jut up into the **opaqueness**.”
No light can pass into it.
2. “The massive door with a **leering** gargoyle for a knocker was real enough.”
looking or glancing sideways
3. “He was finding the general a most thoughtful and **affable** host, a true cosmopolite.”
characterized by ease and friendliness
4. “He was finding the general a most thoughtful and affable host, a true **cosmopolite**.”
a sophisticated person who has traveled in many countries
5. “He was **solicitous** about the state of Rainsford’s health.”
showing care or concern, attentive protectiveness

Having done this project with a group of students, I discovered that many of them missed the point of some of the allusions. For example, one girl thought the “Writing on the Wall” from Daniel had more to do with being rewarded for writing rather than a prediction of some upcoming doom. The next time I teach this, I am going to require them to look up the Bible passages each week, and I will begin class by discussing the passage (its meaning) and offering some examples from literature (see the Appendix of these notes for examples) to discuss.

The grade can be based on: their collection of the Bible references, their short summary, and a line explaining what the allusion can be used for.

A great book for finding examples of allusions in literature is The Oxford Dictionary of Allusions edited by Andrew Delahunty, et al.

Teacher Preparation

Review the rest of Chapter 3 in your *Windows* Teacher's Manual (pp. 29–34).

Handouts Needed That Are Not Provided in the Student Book

Exercise 3a: “Adam’s Curse” on page 34 of the Teacher’s Manual. You may choose any of the other poems located on pages 31–33 in the Teacher’s Manual if you prefer.

The Class

(20–30 min. or longer) Have students give their oral reports on their classical allusion or challenge. They should take less than five minutes each. Students should stand at their place to give their report or go to the front of the class. If your students had a hard time coming up with a literary example, have the class brainstorm one for them, and then work out its meaning.

If you have many students, you may need to have some of them give their reports at another time. As students give their oral reports, they should hand in their homework sheets, so you can grade their reports.

(30 min.) Using Exercise 3a “Adam’s Curse” on page 34 in your Teacher’s Manual, have your students break up into groups to annotate, look for allusions, and explain the allusions contained in this poem. (You may use a different poem from pages 31–33 of your Teacher’s Manual if desired.) When done, have the groups report their findings to the main group.

If there is still time, and if your students read “The Ransom of Red Chief,” now would be a good time to discuss the allusions in that story if you haven’t already. Two are noted below. Alternatively, you can read and discuss “The Warning” by Longfellow on page 31 of the Teacher’s Manual.

Homework

Review the “WW Homework Lesson 3” sheet for the next lesson (Exercise 3: Biblical Allusions “The Lamb” on p. 36 in the Student Book), and remind students to continue the Biblical Allusions Project.

You may wish to have students begin reading Harper Lee’s *To Kill a Mockingbird*. It isn’t listed in the homework until WW Lesson 5, but slow readers may need more than two weeks to complete the book.

Allusions in “The Ransom of Red Chief”

Allusion 1: “Just then we heard a kind of war-whoop, *such as David might have emitted when he knocked out the champion Goliath*. It was a sling that Red Chief had pulled out of his pocket, and he was whirling it around his head. I dodged, and heard a heavy thud and a kind of a sigh from Bill, like a horse gives out when you take his saddle off. A niggerhead rock the size of an egg had caught Bill just behind his left ear. He loosened himself all over and fell in the fire across the frying pan of hot water for washing the dishes. I dragged him out and poured cold water on his head for half an hour.” See I Samuel 17:40-51.

Allusion 2: “One more night of this kid will send me to a bed in *Bedlam*.”

According to *The Catholic Encyclopedia* at newadvent.org, Bedlam was “a London hospital originally intended for the poor suffering from any ailment and for such as might have no other lodging, hence its name, *Bethlehem*, in Hebrew, the *house of bread*. During the fourteenth century it began to be used partly as an asylum for the insane ... The word *Bethlehem* became shortened to *Bedlam* in popular speech, and the confinement of lunatics there gave rise to the use of this word to mean a house of confusion.”

A comment: From the biography of O. Henry, it is doubtful that he followed in the faith of his father. So why were there so many Biblical allusions in his writing? (Likely because America was still steeped in the Bible, so everyone was familiar with those allusions, just as the ancient Roman empire would have been very familiar with the classical myth allusions.)

Teacher Preparation

Review pages 81–94 of the Teacher’s Manual. Read “A Jury of Her Peers” on pages 110–119 of the Student Book. The online information Lesha Myers recommends on pages 88–89 is very helpful to understanding the story.

This lesson will take two weeks to complete. If you would like more material on leading worldview book discussions, check out *Teaching the Classics Worldview Supplement*.

The Class

Briefly discuss the Biblical Allusions examined this week.

Ask your students if they have come up with a thesis statement and started on their outline for their literary analysis paper. Have some student share their thesis statements and topics and give an idea what quotes they have thought to use. That should help those who are still struggling to get the paper going.

Read pages 99–106 in the Student Book. Split students into groups, and have them do Exercise 9 on page 107 of the Student Book together. Report back to the class with answers.

With the class, begin to work on Exercise 10: Questioning the Story on pages 108–109 of the Student Book. You should be able to read the story as a class and come up with the questions and words to look up. Suggestions for questions are on page 86 of the Teacher’s Manual.

After writing down all the questions, have students volunteer to look up information on the questions and vocabulary until all the material is covered. Have them look up that information this week while completing their literary analysis essay on *Jane Eyre*.

Homework

Remind students to finish the topic paragraphs of their essay this week.

Also, remind them to keep working on that Biblical Allusion Project.

Teacher Preparation

Review Chapter 9 pages 87–94 of your Teacher’s Manual.

The Class

Briefly discuss the Biblical Allusions examined this week.

Revisit Exercise 10: Questioning the Story (pp. 108–109 in the Student Book) with your students, and go over the answers now that they have researched.

Finish the project on pages 108–109 of the Student Book.

Break into groups and complete Exercise 11: A Jury of Her Peers on pages 120–121 of the Student Book.

Homework

Students should finish their literary analysis essay this week by completing the intro/conclusion and do a final edit.

Also encourage them to read the journal writing information on page 122 of the Student Book. Assign Exercise 12: Journal Writing to be completed at home this week.

This quiz is to be given at the start of TTC Lesson 2.

Student Name: _____

Points Achieved (2 pts per definition) _____/10 (This point total is added to the student homework page.)

Vocabulary Quiz: “The Ransom of Red Chief”

Define the word that is in bold italics. You may use your notes. One or two synonyms are acceptable. You do not need a full “dictionary” definition answer.

1. There was a town down there, as flat as a ***flannel-cake***, and called Summit, of course.
2. ***Philoprogenitiveness***, says we, is strong in semi-rural communities therefore, and for other reasons, a kidnapping project ought to do better there than in the radius of newspapers that send reporters out in plain clothes to stir up talk about such things.
3. There was a sylvan attitude of ***somnolent*** sleepiness pervading that section of the external outward surface of Alabama that lay exposed to my view.
4. We knew that Summit couldn’t get after us with anything stronger than constables and, maybe, some ***lackadaisical*** bloodhounds and a diatribe or two in the *Weekly Farmers’ Budget*.
5. I tried to be faithful to our articles of ***depredation***; but there came a limit.