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**REQUIRED BOOKS FOR THIS COURSE**

You need unabridged copies of the following books:

- Stories & Poems for Extremely Intelligent Children* by Harold Bloom
- Treasure Island* by Robert L. Stevenson
- A Day of Pleasure* by Isaac B. Singer
- A Christmas Carol* by Charles Dickens
- The Hobbit* by J. R. R. Tolkien
- My Family and Other Animals* by Gerald Durrell
- To Kill a Mockingbird* by Harper Lee

# How to Use Lightning Literature & Composition for Grade 8

This Teacher Guide is meant to help you help your student through the Lightning Literature Student Guide and Workbook for Grade 8.

After this introduction, which includes a weekly planning schedule, the teaching helps in this guide follow the course in the order the stories are read. In other words, you'll find all the Teacher Guide help for "A Crazy Tale" first, then everything for *Treasure Island*, etc., rather than all the answers to the comprehension questions in one place.

The following is an overview of the different sections of the Student Guide, the Workbook, Discussion Questions (found only in this teacher's guide), and what this Teacher Guide addresses for each section.

## Student Guide

### WELCOME TO LIGHTNING LITERATURE

This tells the student how to use the Student Guide and Workbook and what I hope they'll get out of the course. There is no additional information in this Teacher Guide for this section.

### INTRODUCTIONS/WHILE YOU READ

Each introduction gives a brief biography of the author or authors used in the lesson. The student is told what the literary lesson will be about and given some questions to consider while reading the selection(s). There is no additional information in this Teacher Guide for these sections.

### VOCABULARY LISTS

These lists are not meant to substitute for separate vocabulary work. I strongly recommend you use some sort of vocabulary program along with this series; I particularly like *Vocabulary From Classical Roots*, but whatever vocabulary program you like will be fine. These lists are simply an easy reference for students if they encounter words in the reading that they do not know. (Obviously, students have different vocabulary sets, so your students may encounter words they don't know that aren't listed here. As with any reading, they should either divine the word from the context or look it up in a dictionary.) These lists do not include every meaning of the words, only the meaning used in the book; nor do they include pronunciation.



If you wish, look over each vocabulary list, choose words you would most like your student to learn, and create your own vocabulary lessons from these.

### COMPREHENSION QUESTIONS

The comprehension questions help you discern the student's attention to and understanding of the reading material. How you approach these questions depends on your student's current level of reading comprehension. For students who are strong in reading comprehension, I suggest waiting until Friday, or whenever a reading selection has been completed, to have them complete all the comprehension questions covering that week's reading. If a few weeks of this result in consistent scores of 95 percent or higher, you might try stretching this to longer periods of time—first a week and a half, then two weeks. Feel free to stop when the student's scores are hovering around the low 90s, especially if your student is very grade-conscious. The point is not to frustrate the student, but to challenge.

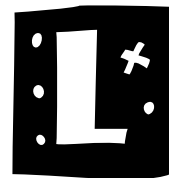
On the other hand, if your student has historically had difficulty with comprehension, then test at every chapter (if the questions are set up that way) or at the end of each day. Leave time so that if the student misses a question you can review the reading together to see the correct answer in context. Once your student scores 100 percent on five tests in a row using this method, only give the comprehension questions every other day (either Tuesday, Thursday, and Friday or Monday, Wednesday, and Friday—don't try to test after a weekend). Again, review material that is missed, and when five tests in a row are perfect, test once on Wednesday and once on Friday. Continue this successive increase in time until testing is only once a week, then follow the directions in the paragraph above.

You may find that your student tests better on these questions for some books than others. For example, test scores may go down if your student really enjoys *Treasure Island*, but does not find *The Hobbit* as engaging. This is neither surprising nor reason for concern. I do recommend that any tests below 75 percent be reviewed. (You may choose to set the bar even higher.)

This Teacher Guide contains the answers to the Comprehension Questions.

### LITERARY LESSONS

These are really the heart and soul of the Lightning Literature series (along with the writing exercises). Here, students learn about such things as setting, figurative language, and character. The lessons are written to the students. They cite passages from the literature the student has just read and sometimes give additional examples. This Teacher Guide gives suggestions for more practice with the concepts in the lessons; if your student easily masters the lesson, you may not need to use these.



## MINI-LESSONS

In addition to the main lesson there is one boxed mini-lessons per chapter. These sometimes relate to the reading and sometimes introduce other composition skills. This Teacher Guide gives suggestions for more practice with the concepts in the lessons; if your student easily masters the lesson, you may not need to use these.



Many of the mini-lessons in the Grade 8 Guide concern writing a research report. This is an important skill to learn for high school and college. The writing exercises often include research paper opportunities, and I suggest students choose at least one research paper this year. I also urge you to assign research papers in other classes as well, such as history, science, art, and music. Feel free to let students choose the topics for these papers, as long as the topics coincide with what is being studied. (For example, if you're studying American history this year, it would make little sense for the student to write a paper on the beginning of the Roman Empire.) The student should apply the skills being learned in this class regarding composition to those papers as well. Too often I see high-school students write proper research papers for English, but substandard research papers with no citations and no bibliographies for other classes. It is important for students to get into the habit of applying their composition skills to all their work in all classes.

## WRITING EXERCISES

The writing exercises at the end of each chapter should be done after the workbook exercises are complete. Students who have the time can complete a second writing exercise (this is scheduled for in the lesson plans). I strongly recommend that students complete at least one paper per chapter though. Many of the exercises relate to the literary lessons, but not all. For example, some are research papers or opinion essays. I encourage students to choose exercises based on their interests, but it's also important to pick a variety of exercises. Frequently, for example, students who are very good at creative writing choose only creative exercises, and thus could go an entire year without writing a research paper or literary analysis. I would recommend students of this type choose at least two research options and two analyses, allowing the rest of their papers to be creative.

When correcting your student's writing, strive to be as positive as possible, while still pointing out problems. It can be easy to fall into the trap of simply noting the mistakes, but students learn as much from finding out what they did well as what they did poorly. Whether to have a student rewrite a paper is an individual decision. Certainly, any paper that is simply unacceptable for whatever reason (large number of mistakes with grammar and mechanics, inappropriate content, etc.) should be rewritten. Smaller problems can also benefit from rewriting, but if your student does not like writing or is easily discouraged, this may be too much. Use your judgment, but err on the side of keeping your student happy and interested in writing.

This Teacher Guide tells you which assignments are easier and which are more difficult and why. Depending on your student's writing experience and skill, you may want to direct them to certain exercises for appropriate challenge without overwhelming them.

## Workbook

Students should complete the workbook pages after they are done with the reading and lesson but before they try any of the writing exercises. There are seven types of workbook pages: **[L]** exercises relating to the major *literary lessons*, **[M]** exercises relating to the *mini-lessons*, **[T]** *thinking skill* pages, **[G]** exercises that review *grammar and mechanics*, **[A]** exercises that help students practice literary analysis, **[P]** *puzzles*, and **[E]** *extra-challenge* pages. Students should always complete any of the first five types (each chapter does not necessarily have all five of these). The last two are optional.



workbook pages relating to the literary lessons [L], and mini-lessons [M], and Analysis [A] should always be completed, whether the student has easily understood the concepts of the lesson or struggled (though you may wish to do some review first if your student has struggled). The pages are meant to reinforce the lessons and give practice in these skills before attempting the writing exercises.

workbook pages relating to thinking skills [T] should be completed by all students, even if the skill being tested is not something that you have covered before. These are skills students should at least begin acquiring in the junior high-school years. Glance ahead at these pages, and feel free to give some guidance if necessary.

workbook pages relating to grammar [G] are meant to be review. I have chosen grammar skills which have usually been taught before 8th grade or early in the 8th-grade year. Not everyone follows the same scope and sequence though, so look ahead at these pages as well. If you see that your student is about to encounter a grammar page on a concept they have not yet covered, postpone that page until they have covered the concept (or you might be able to use the page to teach the concept).

Puzzles [P] and extra challenge pages [E] are optional. There are one crossword puzzle and one word search puzzle per lesson covering aspects of the reading and the lessons learned. The extra challenge pages cover a variety of language arts topics, but these are not topics that have been taught in this class yet. Look ahead to these; if you have covered the topic then have your student complete the workbook page. If you have not, you may skip it, or you can use the page as a teaching tool.



I did not intend any of these workbook exercises as tests. How heavily you wish to emphasize grading them is up to you. The answer keys do provide the number of possible points for most workbook exercises, but you can also ignore this and simply go over any wrong answers with your student. I did not include possible points for more subjective pages (like rewriting something in the student's own words). You may still issue grades for these pages as well, if you wish, but you will have to develop your own system.

This Teacher Guide contains the answers to the workbook pages.

## Discussion Questions

These are included in this Teacher Guide rather than the Student Guide. They are not required, but you may like to bring them up with your student. They are meant to bring the student beyond just the literary aspects of the work to questions that deal with their lives. These questions should not be done in a testing or other formal manner; rather, think of them more as dinner-table conversation. If you have read the material yourself, you can come up with your own questions. But if you haven't the time to do this, these questions can help get a discussion started.



# Why Use Lightning Literature & Composition for Grade 8

## The Importance of Reading

Here are some reasons to read great literature, in no particular order:

- ↳ To develop an appreciation for, and understanding of, literature
- ↳ To expose oneself to great writing, thus enhancing one's own writing
- ↳ To learn about other times and cultures
- ↳ To expand and refine one's view of the world
- ↳ To increase one's understanding of human nature—both its triumphant and tragic sides
- ↳ To learn lessons in honesty, integrity, courage, and a myriad of other moral and ethical values
- ↳ To form concrete images in one's mind of how these abstract values are expressed in and between people
- ↳ To revel in the beauty, elegance, and surprises that only great writers can regularly coax from language
- ↳ For pleasure

Any one of these reasons can be sufficient for reading, but the last certainly helps all the others. I have tried to choose literature appropriate for 8th-grade students that would address at least one (and usually several) of these points. Of course, your student will enjoy some of these works more than others, but I also tried to choose books, short stories, and poems that are pleasurable to read.

If you still read aloud to your junior high student, I encourage you to continue for as long as you both enjoy it. There is no age when one is too old to be read to. Talk about the story or poem as you go along, choosing natural breaking points to do so if it is a long story.

Whether or not you still read to your child, it's very likely that your child is now reading on their own as well. To get the most out of their reading, I recommend they do the following:

- ↳ Have a comfortable, well-lit spot, free from interruptions
- ↳ Try to read in blocks of at least half an hour
- ↳ Keep a reading journal of their thoughts on their reading
- ↳ Discuss their reading with you, other family members, and/or friends

## **READING POETRY**

Reading poetry can pose special problems, especially if your student hasn't read much poetry before. Poetry often has unusual syntax, and doesn't usually have the context that prose does to aid with unfamiliar words. Poetry also contains a lot of figurative and symbolic language, and the student may not have much familiarity with this.

One exercise that can help a student understand a poem is to write a prose version of it. This will not always be necessary, but if a student is really struggling to understand a poem, it can help to transform the unfamiliar poetic syntax into the more familiar paragraphs.

## The Importance of Writing

Writing is important for so many reasons. Very few people become professional writers, but every day people write essays for college, reports for work, or letters to family, newspapers, or politicians. Learning to write clearly, powerfully, and with depth will help your students succeed in all these endeavors.

We often think of writing as a way of expressing our thoughts, and it is that. But writing also helps us to think. Often, it is only when we sit down to write out our thoughts that we can truly evaluate how ordered and clear, or how scattered and murky, they really are. Your student may ace a multiple choice or short answer test in early American history, but if they can't write an understandable paper on the causes of the Revolution, chances are they don't really understand those causes.

Too many people today walk around in a fog of unformed thoughts, their opinions a mixture of instinct, emotion, and questionable outside influences. One of the most crucial tasks of any educator is to guide students out of that fog, and one of the most effective tools for doing so is to improve their writing. Writing well is an active, forceful method for battling poor thinking.

Many modern programs focus exclusively on getting students to enjoy writing, and I do believe it's important for students to enjoy writing, because we stop doing what we don't enjoy as soon as we can. I also believe, however, that we are much more likely to enjoy what we do well than what we do poorly. Other programs focus solely on the content of the writing, having students write only on topics of philosophical or sociological interest, for example. But if a student can't say something well, it doesn't much matter what they say, because no one will take them seriously. So, rather than giving you *101 Ways To Make Writing More Fun* or *World Views in Literature*, I try here to give your student ways to make their writing more powerful, more persuasive, and more entertaining.

When your student completes a composition that truly hits the mark, it will be more than fun, it will be exhilarating. And when your student can write effectively about a character in a story or meter in a poem, they will be able to write effectively about anything.



## Weekly Planning Schedule

Note that comprehension questions are not mentioned in the following lesson planner. Please see Comprehension Questions on page 2 of this Guide and plan accordingly. The following schedule assumes that comprehension questions will be completed along with the reading at the pace that you choose (daily, weekly, bi-weekly, etc.). Comprehension questions are located in the student guide immediately following the vocabulary for each reading selection. Answers are in this Guide with each chapter.



Note that in the second semester there are more comprehension questions per week, on average, than in the first. This gives students more challenge as they progress through the class. If you need to, don't hesitate to test more frequently in the second semester than you did in the first.

This schedule does not take into account any vocabulary, grammar, or other language-arts work you may be doing. Because this varies from family to family, I decided to create a weekly rather than daily schedule. You may choose, for example, to do only literature on Mondays, Wednesday, and Fridays and only grammar and vocabulary on Tuesdays or Thursdays. Others may wish to work on all subjects, all days. This schedule allows for both.

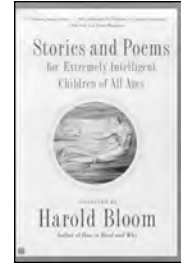
There is no harm in letting students who finish early with a week's worth of work to work ahead. This may give some breathing room later if they find they need more time than allotted with a later lesson, or they can take the extra time to write extra compositions. One full week is allotted at the end for any catch-up work that is necessary and to review all papers written during the semester.

All references to the Lightning Lit Guide in this schedule refer to the Student Guide. You should grade the assigned work as it is completed.

## Semester 1

### WEEK 1

- Read “Welcome to Lightning Literature,” p. 1.
- Read *Lightning Lit*, Chapter 1, “Introduction,” pp. 5–6.
- Read “A Crazy Tale,” pp. 28–33 in *Stories and Poems for Extremely Intelligent Children*.
- Read *Lightning Lit* Chapter 1, lesson and mini-lesson, pp. 8–18.
- Complete as many workbook pages as possible for “A Crazy Tale,” pp. 1–18 (in back of the student guide).



### WEEK 2

- Finish any remaining workbook pages for “A Crazy Tale.”
- Complete one writing lesson for “A Crazy Tale,” pp. 19–20; if you finish this early, you may complete a second writing exercise.

### WEEK 3

- Review composition(s) for “A Crazy Tale” and make any necessary revisions.
- Read *Lightning Lit*, Chapter 2, “Introduction,” pp. 23–24.
- Read Chapters 1–12 of *Treasure Island*, pp. 3–105.



### WEEK 4

- Read Chapters 13–27 of *Treasure Island*, pp. 109–232.

### WEEK 5

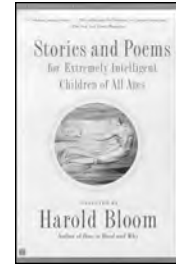
- Read Chapters 28–34 of *Treasure Island*, pp. 235–298.
- Read *Lightning Lit* Chapter 2, lesson and mini-lesson, pp. 34–45.
- Complete as many workbook pages as possible for *Treasure Island*, pp. 19–40 (in back of the student guide).

### WEEK 6

- Finish any remaining workbook pages for *Treasure Island*.
- Complete one writing exercise for *Treasure Island*, pp. 46–47; if you finish this early, you may complete a second writing exercise.

**WEEK 7**

- Review composition(s) for *Treasure Island* and make any necessary revisions.
- Read *Lightning Lit*, Chapter 3, “Introduction,” pp. 51–52.
- Read all poems for this lesson from *Stories and Poems: “There Was a Child Went Forth”* by Walt Whitman—pp. 40–42
  - “I Saw a Peacock with a Fiery Tail”—anonymous—p. 127
  - “The Mad Gardener’s Song” by Lewis Carroll—pp. 149–150
  - “The War-Song of Dinas Vawr” by Thomas Love Peacock—pp. 150–152
  - “The Dalliance of the Eagles” by Walt Whitman—p. 348
  - “London Snow” by Robert Bridges—pp. 417–418
- Read *Lightning Lit*, Chapter 3, lesson and mini-lesson, pp. 55–63
- Complete as many workbook pages as possible for Vivid Imagery in Poetry, pp. 41–63 (in back of the student guide).

**WEEK 8**

- Finish any remaining workbook pages for Vivid Imagery in Poetry.
- Complete one writing exercise for Vivid Imagery in Poetry, pp. 64–65; if you finish this early, you may complete a second writing exercise.

**WEEK 9**

- Review composition(s) for Vivid Imagery in Poetry and make any necessary revisions.
- Read *Lightning Lit*, Chapter 4, “Introduction,” p. 69.
- Read Chapters 1–6 of *A Day of Pleasure*, pp. 5–71.

**WEEK 10**

- Read Chapters 7–12 of *A Day of Pleasure*, pp 77–147.

**WEEK 11**

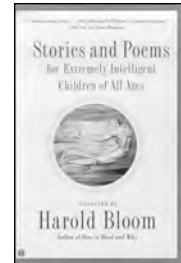
- Read Chapters 13–19 of *A Day of Pleasure*, pp 153–227.
- Read *Lightning Lit*, Chapter 4, lesson and mini-lesson, pp. 78–86.
- Complete as many workbook pages as possible for *A Day of Pleasure*, pp. 65–84 (in back of the student guide).

**WEEK 12**

- Finish any remaining workbook pages for *A Day of Pleasure*.
- Complete one writing exercise for *A Day of Pleasure*, pp. 87–88; if you finish this early, you may complete a second writing exercise.

**WEEK 13**

- Review composition(s) for *A Day of Pleasure* and make any necessary revisions.
- Read *Lightning Lit*, Chapter 5, “Introduction,” pp. 91–92.
- Read “Wakefield” from *Stories and Poems*, pp. 254–261.
- Read *Lightning Lit*, Chapter 5, lesson and mini-lesson, pp. 95–109
- Complete as many workbook pages as possible for “Wakefield,” pp. 85–115 (in back of the student guide).

**WEEK 14**

- Finish any remaining workbook pages for “Wakefield”
- Complete one writing exercise for “Wakefield,” pp. 110–111; if you finish this early, you may complete a second writing exercise

**WEEK 15**

- Review composition(s) for “Wakefield” and make any necessary revisions.
- Read *Lightning Lit*, Chapter 6, “Introduction,” pp. 115–116.
- Read Chapters 1–3 of *A Christmas Carol*, pp. 1–91.

**WEEK 16**

- Read Chapters 4–5 of *A Christmas Carol*, pp. 92–126.
- Read *Lightning Lit*, Chapter 6, lesson and mini-lesson, p. 125–132.
- Complete as many workbook pages as possible for *A Christmas Carol*, pp. 117–140 (in back of the student guide).

**WEEK 17**

- Finish any remaining workbook pages for *A Christmas Carol*.
- Complete one writing exercise for *A Christmas Carol*, pp. 133–134; if you finish this early, you may complete a second writing exercise.

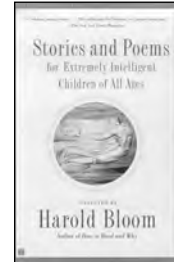
**WEEK 18**

- Review all the writing exercises you’ve completed so far and make any necessary changes.

## Semester 2

### WEEK 1

- Read *Lightning Lit*, Chapter 7, “Introduction,” pp. 137–138.
- Read all poems for this lesson from *Stories and Poems*:
  - “Goblin Market” by Christina Rossetti—pp. 264–279
  - “A Leave-Taking” by Algernon Charles Swinburne—pp. 315–316
  - “Autumn” by John Clare—pp. 317–318
  - “Weep You No More, Sad Fountains” by Anonymous—p. 322
  - “Love Will Find Out the Way” by Anonymous —pp. 352–353
  - “Who Has Seen the Wind?” by Christina Rossetti—p. 358
  - “The Silver Swan” by Orlando Gibbons—p. 381
  - “The Snowstorm” by Ralph Waldo Emerson—p. 416
- Read *Lightning Lit* Chapter 7, lesson and mini-lesson, pp. 142–150
- Complete as many workbook pages as possible for Figurative Language. pp. 141–161 (in back of the student guide).



### WEEK 2

- Finish any remaining workbook pages for Figurative Language.
- Complete one writing lesson for Figurative Language pp. 151–152; if you finish this early, you may complete a second writing exercise.

### WEEK 3

- Review composition(s) for Figurative Language and make any necessary revisions.
- Read *Lightning Lit*, Chapter 8, “Introduction,” pp. 155–156.
- Read Chapters I–VI of *The Hobbit*, pp. 1–111.



### WEEK 4

- Read Chapters VII–XII of *The Hobbit* pp. 112–233.

### WEEK 5

- Read Chapters XIII–XIX of *The Hobbit* pp. 234–305.
- Read *Lightning Lit* Chapter 8, lesson and mini-lesson, pp. 165–174.
- Complete as many workbook pages as possible for *The Hobbit*, pp. 163–185 (in back of the student guide).

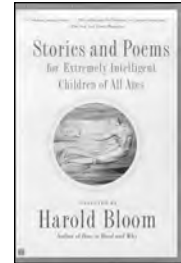
### WEEK 6

- Finish any remaining workbook pages for *The Hobbit*.
- Complete one writing exercise for *The Hobbit*, pp. 175–176; if you finish this early, you may complete a second writing exercise.



**WEEK 7**

- Review composition(s) for *The Hobbit* and make any necessary revisions.
- Read *Lightning Lit*, Chapter 9, “Introduction,” p. 179.
- Read “Reflections” from *Stories and Poems* pp. 42–48.
- Read *Lightning Lit*, Chapter 9, lesson and mini-lesson, pp. 181–187.
- Complete as many workbook pages as possible for “Reflections,” pp. 187–210 (in back of the student guide).

**WEEK 8**

- Finish any remaining workbook pages for “Reflections.”
- Complete one writing exercise for “Reflections,” pp. 188–189; if you finish this early, you may complete a second writing exercise.

**WEEK 9**

- Review composition(s) for “Reflections” and make any necessary revisions.
- Read *Lightning Lit*, Chapter 10, “Introduction,” pp. 193–194.
- Read the Preface–Chapter 8 of *My Family and Other Animals*, pp. xi–109. **NOTE:** This book contains mild swearing. You may want to read the book first and eliminate certain sections from your child’s assigned reading or talk about it with you child.

**WEEK 10**

- Read Chapters 9–15 of *My Family and Other Animals*, pp. 110–220.

**WEEK 11**

- Read Chapters 16 through “The Return” of *My Family and Other Animals*, pp. 220–273.
- Read *Lightning Lit*, Chapter 10, lesson and mini-lesson, pp. 204–214.
- Complete as many workbook pages as possible for *My Family and Other Animals*, pp. 211–230 (in back of the student guide).

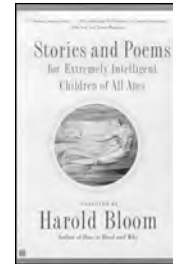
**WEEK 12**

- Finish any remaining workbook pages for *My Family and Other Animals*.
- Complete one writing exercise for *My Family and Other Animals*, pp. 215–216; if you finish this early, you may do a second writing exercise.

**WEEK 13**

- Review composition(s) for *My Family and Other Animals* and make any necessary revisions.

- Read *Lightning Lit*, Chapter 11, “Introduction,” pp. 219–220.
- Read all poems for this lesson from *Stories and Poems*:
  - “The Human Seasons” by John Keats—p. 25
  - “The Fairies” by William Allingham—pp. 52–53
  - “I Loved a Lass” by George Wither—pp. 345–346
  - “The Splendour Falls on Castle Walls” by Alfred, Lord Tennyson—pp. 346–347
  - “So, We’ll Go No More A-Roving” by G. Gordon, Lord Byron—pp. 347–348
  - “A Wintry Sonnet” by Christina Rossetti—p. 380
  - “Nightmare” by William Schwenk Gilbert—pp. 382–384
  - “Mariana” by Alfred, Lord Tennyson—pp. 512–515
- Read *Lightning Lit*, Chapter 11, lesson and mini-lesson, pp. 224–236.
- Complete as many workbook pages as possible for Meter in Poetry pp. 231–249 (in back of the student guide).



## WEEK 14

- Finish any remaining workbook pages for Meter in Poetry.
- Complete one writing exercise for Meter in Poetry pp. 237–238; if you finish this early, you may complete a second writing exercise.

## WEEK 15

- Review composition(s) for Meter in Poetry and make any necessary revisions.
- Read *Lightning Lit*, Chapter 12, “Introduction,” pp. 241–242.
- Read Chapters 1–15 of *To Kill a Mockingbird*, pp. 3–155.  
**NOTE:** This book contains mild swearing. You may want to read the book first and eliminate certain sections from your child’s assigned reading or talk about it with you child.



## WEEK 15

- Read *Lightning Lit*, Chapter 12, lesson and mini-lesson, pp. 254–265.
- Read Chapters 16–31 of *To Kill a Mockingbird*, pp. 155–281.
- Complete as many workbook pages as possible for *To Kill a Mockingbird*, pp. 253–279 (in back of the student guide).

## WEEK 17

- Finish any remaining workbook pages for *To Kill a Mockingbird*.
- Complete one writing exercise for *To Kill a Mockingbird*, p. 266; if you finish this early, you may complete a second writing exercise.

## WEEK 18

- Review all the writing exercises you’ve completed this semester (or for the entire year if you prefer) and make any necessary changes.

**Congratulations on finishing this course!**



# Chapter

# Two

## ***Treasure Island* by Robert Louis Stevenson**

*Student Guide*—Pages 21 to 47

*Workbook*—Pages 19 to 40

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<b>Literary Lesson: Setting . . . . .</b>	<b>Page 33</b>
<b>Mini-Lesson: Rewriting in Your Own Words . . . . .</b>	<b>Page 33</b>
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<b>2.1.L Analyzing Setting . . . . .</b>	<b>Page 35</b>
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## Chapter 2: *Treasure Island*

### Answers to Comprehension Questions

#### CHAPTER 1

1. Jim thinks the seaman chose their inn because it was well spoken of and because it was described as lonely.
2. He describes the man as a seafaring man with one leg.

#### CHAPTER 2

1. When Bill first sees Black Dog, he looks like he has seen a ghost.
2. The doctor tells Bill he must stop drinking so much rum.

#### CHAPTER 3

1. The death of Jim's father distracts him from the captain.
2. It is called "The Black Spot" because that is what the captain receives, and it kills him.

#### CHAPTER 4

1. The people refuse to return with Jim and his mother because they are afraid of Captain Flint, those who know him, and smugglers.
2. Student answers will vary, but might be something like: The shells were of no practical or monetary value, but were probably beautiful, and to value something like this seems very unlike what we've seen of the captain.
3. Jim and his mother take some guineas (coins) and an oilskin of paper.

#### CHAPTER 5

1. The pirates' two main concerns are finding Jim and his mother and the approaching danger that Dirk's whistle warns them of. Pew is more concerned with finding Jim and his mother.
2. Pew is killed when one of the revenue officer's horses tramples him.

#### CHAPTER 6

1. The crosses stand for ships or towns that the pirates robbed.
2. Livesey says this because the pirates will do anything to get their hands on the map; and if they find out who has it, their lives will be in danger.

**CHAPTER 7**

1. He is first upset when he sees the boy the squire hired to work for his mother; he finally realizes that he is not just going to sea but leaving home and his mother.
2. The first example of foreshadowing in this chapter is when Jim says, “. . . but in all my fancies nothing occurred to me so strange and tragic as our actual adventures.” The second example of foreshadowing is when the squire writes to Livesey and Jim that he has engaged a one-legged sailor to journey with them.

**CHAPTER 8**

1. Jim thinks Long John Silver is not the man the captain warned him about because Silver is so clean and pleasant.
2. Black Dog is in Silver’s tavern.

**CHAPTER 9**

1. Student must name at least two of the following: (1) The crew knows more about the voyage than he does, (2) the voyage is for treasure, (3) the purpose of the voyage is supposed to be secret but the secret has been told to everyone, (4) he doesn’t like the crew, (5) he believes he should have been able to choose his own crew, and (6) Mr. Arrow is too free and familiar with the crew.
2. The captain means the secret has been told to many people.
3. Student must name at least one of the following: The captain wants (1) the powder and arms under the cabin, (2) the squire’s own people berthed beside the cabin, (3) to keep the map a secret from everyone including him.

**CHAPTER 10**

1. The two problems with Mr. Arrow are that he is too familiar with the men and he gets drunk.
2. Long John Silver’s nickname is Barbecue.

**CHAPTER 11**

1. Jim is probably frightened when he hears that Silver sailed under Captain Flint.
2. By a “gentleman of fortune” Silver means a pirate.
3. Silver plans to kill all the honest men after getting the treasure.

**CHAPTER 12**

1. Captain Smollett hands Silver a copy of the treasure map with the marks for the treasure omitted.
2. The men know they can trust the squire's home servants.

**CHAPTER 13**

1. Jim's heart sank, and he hated even the thought of Treasure Island when he saw it.
2. The captain allows the men shore leave to delay the threat of mutiny.

**CHAPTER 14**

1. He is alerted to the approaching people by the ducks flying out of the marsh.
2. Jim sees Long John Silver kill Tom.

**CHAPTER 15**

1. Ben Gunn was marooned because he had urged his ship to land on the island and the hands searched for the treasure, but they couldn't find it after twelve days of looking.
2. Ben Gunn knew there was treasure on the island because he had been one of Flint's crew when Flint buried it.

**CHAPTER 16**

1. The stockade has water, which the cabin lacks.
2. The doctor is able to bring a second boatload of supplies to the stockade because he and his men are armed, and the crewmen that have spotted them are not.

**CHAPTER 17**

1. The doctor and his companions forget the "long nine" gun and its powder and shot.
2. They lose three guns and half their powder and provisions.

**CHAPTER 18**

1. The captain runs up the British flag.
2. It is a problem to wait until August for help because their supplies will run out before then.

**CHAPTER 19**

1. Ben Gunn convinces Jim by telling him that the pirates would fly the Jolly Roger, not the British flag.
2. Student must name at least one of the following: (1) the cold breeze blows through the house, (2) there is sand everywhere, (3) there was only a hole in the roof to let the smoke out so most of it stayed in, and (4) Tom's dead body is still in the cabin.
3. Jim says rum and the climate were two of their allies.

**CHAPTER 20**

1. Silver thinks the captain or one of his men has done the killing, but it was actually Ben Gunn.
2. Student answers will vary, but must be defended well. A good answer would be: The captain makes the right choice because he knows Silver originally intended to kill them all and he has proven to be an untrustworthy man.

**CHAPTER 21**

There are no questions for this chapter.

**CHAPTER 22**

1. Jim decides to leave the stockade because he is disgusted by the heat, blood, and filth and wants to walk under the cool trees.
2. Jim decides to take Ben Gunn's boat and cut the *Hispaniola* adrift.

**CHAPTER 23**

1. The tide takes Jim in his boat to the *Hispaniola*.
2. They don't notice because they are fighting with each other.

**CHAPTER 24**

1. Jim describes sea lions in this way.
2. Jim decides not to sit up and paddle because when he does so the boat becomes very unstable.
3. Jim comes across the surprising site of the *Hispaniola* under sail and decides to board her.

**CHAPTER 25**

1. Jim finds Israel Hands alive.
2. They agree that Hands will tell Jim how to navigate the ship to land if Jim feeds Hands and binds his wound.

**CHAPTER 26**

1. Israel tells Jim he wants him to go to the cabin to get him some wine. His actual reason is to arm himself without Jim seeing.
2. Jim is sure Israel won't attack him right away because Israel wants the boat safely moored and only Jim can do that.
3. The ship suddenly cants forty-five degrees to one side, and this gives Jim the chance to get away.
4. Israel throws his knife and hits Jim in the shoulder.

**CHAPTER 27**

1. a
2. The parrot calling "Pieces of eight!" makes Jim realize who is actually in the stockade.

**CHAPTER 28**

1. Long John Silver offers to allow Jim to join him, and Jim tells Silver everything he has done against him.
2. Student answers will vary. A good answer would be: Silver likes Jim, admires his courage, and hopes that Jim will help keep him from being executed by the law.
3. Silver tells Jim that the doctor gave Silver the treasure map.

**CHAPTER 29**

1. The four charges the men make against Silver and his answers are as follows:
  - (1) They charge that Silver made a mess of the voyage and getting the treasure. Silver replies that it would have gone smoothly except that three of the men—including one of those now charging him—conspired against him.
  - (2) They charge that Silver agreed to take over the stockade even though it was obvious the doctor and the others wanted out. Silver says that the men begged him to because they were starving, and that he also did it to get the treasure map (which he shows the men).



(3) They charge that Silver allowed the men to live. Silver replies that they need a doctor to tend to their wounds and illnesses and that the men will be good hostages when the consort arrives.

(4) They charge that Silver is allowing Jim to live. Silver replies that Jim is also a good hostage.

2. Seeing that he has the treasure map changes their minds.

### **CHAPTER 30**

1. He allows the doctor and Jim to talk.
2. The doctor says that about Jim finding Ben Gunn.

### **CHAPTER 31**

1. Student must name at least one of the following: (1) which side Silver will eventually join with, (2) why his friends left the stockade, (3) why his friends gave the treasure map to Silver, and (4) what the doctor's warning about "squalls" meant.
2. The first thing the men find is a skeleton. It is the pointer talked about on the back of the map.
3. The men think Flint's spirit might be nearby because they didn't find any of the dead pirate's belongings alongside his skeleton.

### **CHAPTER 32**

1. The sound of a voice singing "Fifteen men" terrifies the men because they believe it is Flint.
2. They're no longer afraid when they recognize the voice as Ben Gunn's.
3. The men find that someone has already dug up the treasure.

### **CHAPTER 33**

1. The doctor gave the treasure map to Long John Silver because it was useless (since Ben Gunn had already dug up the treasure).

### **CHAPTER 34**

1. They leave the three pirates on the island.
2. Long John Silver steals some of the treasure and flees.

## Literary Lesson: Setting

Identifying the time(s) and place(s) a story is set in is usually fairly basic, and most students will have no problem with this. When their attention is drawn to it, they will usually also easily recognize detail in setting, including a variety of sensory detail (sight, sound, taste, smell, touch). Students may still have some trouble recognizing when a setting is doing another job as well, such as developing a character or creating a mood. If your student struggles a bit with this chapter, it would be good to reread this lesson again when you get to Chapter 8 on *The Hobbit*. Read the lesson together before the student reads *The Hobbit* and encourage the student to look for ways that Tolkien uses setting. This is an excellent book for studying setting since Tolkien took great care with his setting and used it in many ways. Also, the lesson for Chapter 8 is on conflict and thus discusses setting again somewhat since one type of conflict is “character versus nature.”

## Mini-Lesson: Rewriting in Your Own Words

This is a key idea in learning to write well, and though the student should not be pressured to get it perfect right away, it is something that needs to be worked on until the student has a strong grasp of it. These are the guidelines I give students in this mini-lesson:

- You can use terms that are specific to the information you are trying to communicate.
- You can use wording and information that is very common; but if in doubt, do your best to rewrite it or quote it and give a citation.
- You cannot lift a whole sentence from your source unless you quote and cite it.
- You cannot give someone else’s opinions and conclusions as your own, even if you rewrite them in your own words (unless you came to the same conclusion before reading your source’s conclusion).
- You cannot lift a phrase or sentence that is uncommon, that demonstrates the personality or style of the author, or that expresses an opinion or conclusion.

If the student struggles with this in the workbook pages, practice it throughout the year by having the student rewrite paragraphs taken from nonfiction articles. They could be from newspapers, magazines, or the web. Ideally, students can choose articles on subjects that interest them. This is also an ideal exercise for history, science, art, or music, as these are classes where they will have to someday apply these skills.

## Writing Exercises

The first two exercises are similar. They are equal in length and in type. Some students will find it easier to establish a mood with their setting while others will find it more interesting to present the setting as a character. Both challenge the student's creative-writing skills and ability to describe a setting.

The third exercise is more advanced in that the student must write a whole short story. This is a good choice for students who already like writing short stories or who are eager to start. It gives students the chance to incorporate what they've learned about setting into an entire piece.

The fourth exercise is good for a student who likes research papers or one who needs more practice with research papers and who isn't strongly attracted to one of the other exercises, all of which are more creative in nature. It is the gentlest of research papers in that students can choose the topic, there is no minimum number of pages required, and they don't even have to worry about citations and a bibliography. It is important that they include copies of their original sources though, as this exercise addresses the content of the mini-lesson on rewriting in one's own words. Also, students who did not do the research paper for Lesson 1 should attach a copy of their notes so the teacher can see how well they did with the first mini-lesson.

## Discussion Questions

1. Jim is sad to leave his home, but happy to go on his adventure. Have you ever had to leave home for a long period of time? How did it feel? Was there both sadness and a sense of adventure to it?
2. Jim at first thinks Long John Silver is a wonderful man, then finds out he is not at all what he thought him to be. Have you ever had this experience with someone? Has someone fooled you by making you think they were nice or dependable when they turned out not to be at all? Conversely, have you thought badly of someone at first then discovered you were mistaken? How did you feel in either case? What is your opinion of first impressions?
3. Jim does several brave things in this story. Which do you think is the bravest? Why?
4. When Jim sneaks out and ends up regaining the *Hispaniola*, he does something wrong but a great good comes of it in the end. Do you think Jim was right in what he did? Have you ever done something you shouldn't have, only to have good come from it? Do you think that a good result justifies the initial action?
5. Several people in this story take terrible risks or do terrible things, all in order to secure a fortune. Who today takes terrible risks or does terrible things for money? What do you think of these people? What is worth doing for money? How much money is enough?

## Workbook Answers

### 2.1.L ANALYZING SETTING (19 POINTS POSSIBLE)

1. This story is set in the future.
2. The author probably set the story in the future to warn readers about the present. The warning appears to be about over-population.
3. This story is set in 1765.
4. This scene is set at night.
5. This scene is set in Blackmoor Woods.
6. The setting is meant to convey an ominous or frightening mood.
7. “The very trees seemed to reach their bare branches out to snatch me off my seat.”
8. This scene is set in a kitchen.
9. The words *cinnamon*, *chocolate*, *coffee*, and *roses* address smell.
10. The words *cool*, *smooth*, *warm*, and *sponginess* address touch.
11. The words *lemon* and *blueberries* address taste.
12. The mood established by this setting is one of coziness or comfort.

### 2.2.L DETAIL IN SETTING

Student answers will vary. Encourage students to be as specific with their answers as possible. For example, if student just writes *chair* ask what type of chair, or what color, or what it’s made from. They need not go into a long description of each thing, but *leather recliner* or *wooden rocking chair* is sufficient.

### 2.3.L SAME SETTING; DIFFERENT TIME

Student answers will vary. Encourage students to be as specific with their answers as possible. For example, if your student just writes *chair* ask what type of chair, or what color, or what it’s made from. The student need not go into a long description of each thing, but *leather recliner* or *wooden rocking chair* is sufficient. Has the student discovered some variety in the setting based on the various times? What things were different? What things were not different? There are no right or wrong answers here, but these exercises are meant to increase students’ observational powers and their attention to detail.

### 2.4.T IDENTIFYING BIAS (17 POINTS POSSIBLE)

You might have thought that pirates of the seventeenth and eighteenth century were all men. This would be expected, since pirating was a hard, cruel business; and women of that time had no rights but were expected and encouraged to be dependent and ladylike. In fact, it was considered bad luck for a woman to be on board a ship at all. But two remarkable women were pirates in the eighteenth century, and even served together on the same ship.

Anne Bonny (née Cormac) was born sometime in the late seventeenth century in Ireland, though her family soon moved to America. Anne was always a tomboy, much to her father's dismay; but her take-charge attitude served them both well when her mother died and, as a teen-ager, Anne had to manage her father's plantation. Her fierce temper and fighting abilities were also clear at a young age. When a man tried to assault her, she responded well by beating him so severely that he had to spend the next several weeks in bed, recuperating. She was fourteen years old.

Anne's father disowned her two years later when she married a small-time pirate named James Bonny. James didn't make much of a go at it as a pirate though, so he turned to the more lucrative (for him) profession of informing on pirates. Possibly for this reason, Anne left him. After all, many of her friends were pirates, and this was the life of adventure she was drawn to. Perhaps she rightly felt that she was too good for someone who was both incompetent and disloyal.

She soon met her perfect match in a pirate with the delicious name of Calico Jack (Jack Rackham). Jack was handsome and dashing, and more importantly not concerned about the superstitions of women aboard ships. His crew did not feel that way, however, so Anne disguised herself as a man and was part of the crew. Eventually Anne became pregnant, so her secret was out; but by that time she had proven herself by fighting just as heartily as all the men, and they were not interested in crossing her. Sadly, she lost the baby (in spite of going ashore to care for her health), and she then returned to pirating.

Once, after encountering and defeating another ship, some of its crew joined Calico Jack's. Anne became intrigued by one member in particular, and it wasn't long before she discovered Mary Read, yet another woman in disguise as a man. As the only two women pirates on board (or possibly anywhere), they soon became close friends. Calico Jack, thinking Mary was a man, became jealous and confronted them, and Mary revealed that she was a woman. Jack didn't mind two women aboard ship any more than one.

Mary was born at about the same time as Anne, though in England. Unlike Anne, her mother actually raised her as a boy, though the reasons for this are unclear. For a while Mary joined the British military (still disguised as a man,

of course), where she fell in love with a fellow soldier. She revealed her true sex, and they were happily married until he died. Mary returned to life as a man and began sailing, when she was captured by Calico Jack's ship.

Mary was just as fierce a pirate as Anne. Once, when a large brute of a pirate threatened to kill a young sailor they had captured (and with whom Mary was in love), Mary bravely challenged the brute to a duel. They went ashore and both missed with their pistols. Armed with cutlasses, Mary was brilliant, dodging, dancing, and surprising the other pirate, and eventually winning the duel, nearly cutting her opponent's head off in the process. Apparently the young sailor was impressed, for they were soon married.

Sadly, these two magnificent women's careers as pirates were cut short. All of the men aboard ship were drunk when they were stopped and boarded by the authorities. Mary and Anne fought valiantly, but even these two women were not enough to defend the ship alone against such a force. All members of the crew were sentenced to hang, but Mary and Anne had their sentences delayed because they were both pregnant. Sadly, Mary died of an illness in prison. Somehow, Anne was set free, but it is not known what happened to her after this. She may have gone back to her father, possibly even back to her husband. But I like to think that she kept her old fighting spirit and went back to the sea.

1. The author's primary purpose is to inform.
2. The author's secondary purpose is to persuade.
3. The author is biased in favor of Anne and Mary.
4. See the underlined portions, above. Student may have more underlined portions than I have. For example, a student may underline a whole sentence where I have only underlined a word or phrase, and that is fine. But some students may underline words that are judgments about something other than Mary and Anne (such as calling Calico Jack's name "delicious") and these answers would be wrong.

### **2.5.M REWRITING SOURCE MATERIAL**

Student answers will vary. Just be sure that proper notes are taken and the information is properly rewritten.

### **2.6.M REWRITING SOURCE MATERIAL**

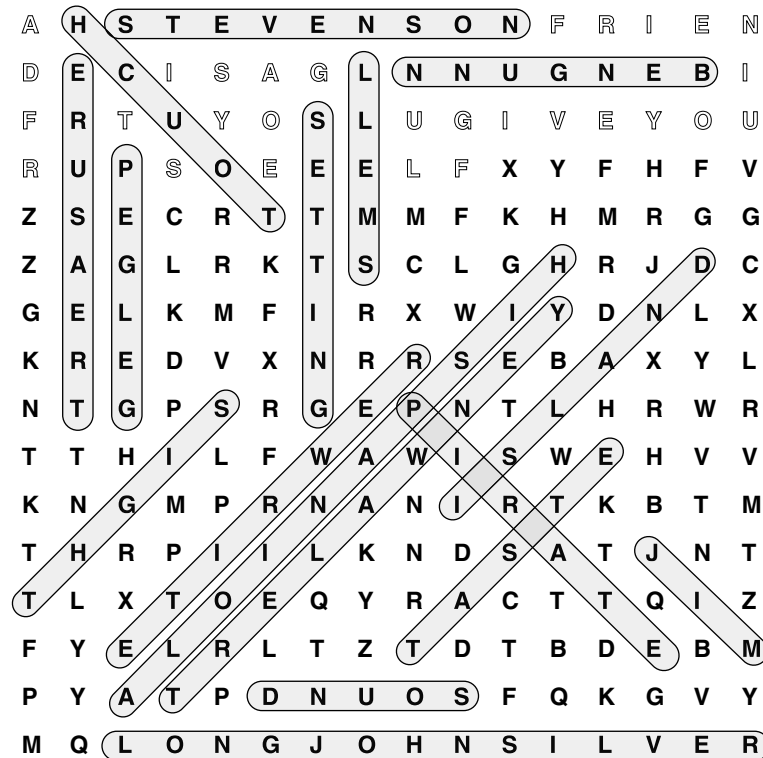
Student answers will vary. Just be sure that proper notes are taken and the information is properly rewritten.

**2.7.A ANALYZING LITERATURE (13 POINTS POSSIBLE)**

1. The setting for this scene is summer, sometime during the day, in a painter's studio in London. (3 points)
2. Student must name at least three of the following: (1) roses, (2) lilac, (3) pink-flowering thorn, (4) cigarette smoke, (5) laburnum, and (6) woodbine. Another acceptable line of answers would be anything commonly found in a painter's studio that gives off an odor such as oil paints and turpentine. Though these things are not explicitly mentioned, since this is a painter's studio, their presence is a reasonable assumption.
3. The sullen murmur of bees and the dim roar of London.
4. The most likely importance of this setting is that this is the studio where the picture of Dorian Gray was or will be painted.
5. The three possible subjects for the work of art mentioned are (1) Dorian Gray, (2) Lord Henry Wotton, and (3) Basil Hallward. Students' answers will vary on which they think more likely, but they should give a good reason when answering why. For example, a student might say it is most likely Dorian Gray's picture since that is the subject of this story. Another student might say it is most likely Lord Henry's picture and he is there to pose for it.

**2.8.P TREASURE ISLAND CROSSWORD PUZZLE**

### 2.9.P TREASURE ISLAND WORD SEARCH



### 2.10.E MORNING BREAK FAST

Answers will vary but the poem should paint a vivid picture.