

Lightning Literature & Composition

Teacher's Guide to the Second Edition of World Literature I: Africa and Asia

**Acquiring College-Level Composition Skills
by Responding to Great Literature**

**The difference between the right word and the almost-right word
is the difference between the lightning and the lightning bug.—Mark Twain**

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REQUIRED BOOKS FOR THIS COURSE

You need unabridged copies of the following books:

- Things Fall Apart* by Chinua Achebe
- An Artist of the Floating World* by Kazuo Ishiguro
- Fountain and Tomb* by Naguib Mahfouz
- This Same Sky*, edited by Naomi Shihab Nye

An autobiography of a Third-World national, chosen from the list in Appendix A

Edited by Hewitt Staff

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**'TIS THE GOOD
READER THAT MAKES
THE GOOD BOOK.
—Ralph Waldo Emerson**

Introduction

THE STUDENT'S GUIDE

Although the Student's Guide is written to the student, the parent or teacher should be familiar with it. Please take some time to at least skim the contents.

The Introduction provides some information on why reading and writing are important, basic writing guidelines, and ideas for expanding language arts studies (for example, a family reading/writing night). Encourage your students to refer to the Introduction throughout the year, especially the writing suggestions and instructions.

Each of the eight lessons is divided into different sections:

- Introduction with a short biography of the author, a description of the reading selection, and some things for the student to think about while reading the selection
- Comprehension Questions (these can be used as tests if you wish, but you need not do so)
- Literary Lesson
- Writing Exercises

Reading selections which are poems, essays, or short stories are included in the Student's Guide. Scattered throughout are additional informative articles called "Perspectives," which provide additional historical background and literary information.

THE TEACHER'S GUIDE

This Teacher's Guide contains the answers to the comprehension questions. To make your job easier, we've also included the Schedules, Writing Exercises, and Discussion Questions and Project Suggestions from the Student's Guide. If you are not enrolled with Hewitt to grade students' papers, we hope you will find the grading tips and templates useful.

POSSIBLY OFFENSIVE MATERIAL

IMPORTANT NOTE ABOUT BAD LANGUAGE AND OTHER OFFENSIVE MATERIAL: As I read many books by “world authors,” I searched for the best easily-available books which would show other worldviews and cultures. From those, I chose the “cleanest” ones I could find. Unfortunately, some of these books do contain occasional bad language and a few sexual references. I felt that the ones I chose were worth reading, in spite of those problems. If you are concerned about this, I suggest the following:

When I had my daughter read a book with bad language in it, that I still thought was worth reading (for instance, *A Day in the Life of Ivan Denisovitch* which, by the way, in terms of language is far worse than anything in this course!), I read it first with a black pen in hand and scribbled over the bad language, sometimes writing in another word or two to make it make sense. (Of course, you can only do this if you own the book yourself!) I asked my daughter if she felt insulted by this, and she thanked me for cleaning the book up so that she would not have to read those words and get them in her mind! In books which had an inappropriate scene that I did not want my children to read, I have sometimes paper clipped a few pages together, or put a sticky note on one page saying to skip to another, later page, and briefly summarizing what happened on those pages.

In these books there is nothing bad enough that I personally would feel the need to “edit” the book, as above, except possibly for two chapters in *Fountain and Tomb* that I recommend skipping.¹ However, each family has its own standards, and students are sensitive in different ways, so if this is at all a concern to you, I recommend you read the books before your students do and “edit” them as necessary. On the autobiography list, I have again tried to choose “clean” books, but have noted the ones that have some material you may find objectionable.

In any case, if you read the books along with your students, you can enjoy the stories as well, and may have good discussions with your students! Since these books come from a different perspective than your children are used to reading about, it may be helpful for you, as an adult, to help them understand what they are reading or to discuss any difficult issues that are raised. One goal of this course is to help your students understand the world in new ways, and you can do that by being involved in their reading and discussing it with them.

1. Unit 3—Lesson 5, *Fountain and Tomb*: Chapter 32 concerns lust, prostitution, and murder; Chapter 61 is about adultery, drugs, and murder.

Grading Tips

Grading English papers can seem confusing and overwhelming. Especially if you feel insecure about your own writing, you may not feel qualified to judge someone else's, even your own child's. In truth, grading papers is more challenging than grading a math test. There are many aspects to judge (content, flow, organization, style, grammar, etc.), and you have no answer key by your side.

If you asked a hundred English teachers to show you how to grade an English paper, you'd probably get a hundred different answers. Nevertheless, most of those answers would have some commonalities. Here is my take on these common factors. (I first address nonfiction papers; afterwards I provide some special considerations for fiction and poetry.)

NONFICTION

The Assignment

First, know what assignment your student is fulfilling. Be sure all aspects of the assignment have been correctly addressed in the paper (unless you have a previous agreement that the student need not do this). For example, if an assignment asks the student to write a paper on one of Benjamin Franklin's pursuits, a paper that discusses his roles as inventor, statesman, and writer is unacceptable.

Content and Focus

Related to the above paragraph is the dual concern of content and focus. The paper should address the topic the assignment details, no more or less. When you've finished the paper, you should either be able to choose one sentence from the paper that summarizes the paper's topic, or you should be able to summarize it in one sentence of your own words. Look for sentences or even whole paragraphs that stray from the point. Furthermore, each paragraph should have its own focus.

Organization and Flow

Each sentence of the paper should flow naturally to the next, and each paragraph should also flow to the next one. If you do not see how one leads to the next, if you feel jarred back and forth as if you're riding a bucking bronco, there is a problem. An exception to this can be in a longer paper where there are subheadings; these can reasonably interrupt flow. But even in the case of subheadings, there should always be a logical organization to a paper. This can take various forms—most general to most specific, most interesting to least interesting, most important to least important, chronological, etc.—or the reverse of any of these. There are too many possibilities to list here, but the point is that you can identify an order and it makes sense.

One special case of organization is the comparison/contrast paper. Here there are two standard methods. The first is to provide all information about the first subject (using however many paragraphs are necessary), then to move on to the second subject and give it full due (and roughly as much coverage as the first subject). The second possibility is to focus each paragraph on a particular topic of comparison between the two subjects, discussing the subjects fully then moving on to the next thing.

For example, in a paper comparing dogs and cats as pets, I could spend two paragraphs discussing various aspects of dogs then two paragraphs discussing those same aspects in cats. Alternatively, I could spend a paragraph discussing how expensive dogs and cats are to acquire and maintain, then write a paragraph on common problems with dogs and cats, then a paragraph on their advantages as pets, etc.

Introduction and Conclusion

All papers should begin with an introduction. This introduction needs to introduce the paper's topic and tone. It also should make you want to read the paper. All papers should end with a conclusion. The conclusion should not just restate what the paper just said (unless the paper is quite long—at least 7 pages); instead, it should wrap things up with a bang. Ideally the conclusion should make one final, interesting point, while sticking to the topic.

Grammar and Mechanics

Hopefully, this is what you will feel most comfortable grading. If you are unclear about the rules for grammar, punctuation, capitalization, etc., there is no easy fix. Don't feel you need to be able to diagram a sentence or know what a gerund is, though. If you are familiar with correct sentence structure, know (at least most of) the rules for commas, and can tell your homophones apart, you'll probably do well. If you're feeling rusty, there are many websites (or many books in your local library) that can help you brush up on these topics.

Style

This is one of the trickiest parts of grading. Sometimes you will encounter sentences that are, strictly speaking, grammatically correct but that are awkward or unwieldy. The most common culprit here is verbiage. When you find yourself stumbling over a sentence, see if there is a way to rewrite the same thought with fewer words. Sometimes you'll see words that can simply be struck to leave a cleaner result. Other times you'll have to reword the whole sentence.

Citation of Sources

This is only an issue with a paper involving research. (Note that sometimes papers that aren't strictly "research papers" also involve research, and these considerations apply to them as well.) Determine ahead of time what sort of citations you expect from your student (parenthetical citations, footnotes, endnotes), and review the requirements together. When grading the paper, be sure all the citations that need to be there are, and that they are properly formatted. Also be sure the bibliography is correctly formatted.

FICTION

Some fiction assignments are short stories. Others are more modest assignments, such as rewriting a scene from the reading from a different viewpoint. Not all the considerations below (or in the checklist) will apply to every paper.

The Assignment

As with nonfiction, the student needs to be following the assignment correctly. For example, if the assignment is to write a short story that argues a particular position, the student should not write a nonfiction essay arguing something.

Content and Focus

While fiction pieces won't have quite the same well-defined topic statement as a nonfiction paper will (or at least should) have, they should still have a point. For example, a short story will have a central plot line and all parts of the story should relate to that plot. An assignment that asks a student to write a diary entry from a character's point of view will also focus on something (for example, conflict). The paper needs to stick to its focus and not wander.

Organization and Flow

Again, this is not quite the same as with a nonfiction paper, yet it still applies. Events need to follow each other logically. There still needs to be a smooth flow from one sentence to another.

Grammar and Mechanics

The considerations here are nearly identical to those for nonfiction papers. Dialogue is more likely to occur in fiction than nonfiction, so be sure the formatting and punctuation for any dialogue is accurate. Also, sometimes students will use "incorrect" grammar in dialogue to reflect a character's speech. This would not need correcting, as long as you can tell that's the point of the "mistake."

Style

Everything in the nonfiction section applies here as well.

POETRY

The Assignment

Be sure all aspects of the assignment have been correctly addressed in the paper (unless you have a previous agreement that the student need not do this). For example, if an assignment requires a poem that includes examples of alliteration, assonance, metaphor and simile, be sure all these aspects are present.

Content

Just as with prose, a poem should be about something, and the poem should consistently address whatever its topic is. Sometimes students will veer from the poem's topic in order to satisfy the demands of rhyme. Gently correct this and encourage the student to rewrite that section, satisfying both rhyme pattern and content.

Grammar and Mechanics

Here we encounter the phrase “poetic license”—poems can be much freer with grammar and mechanics. However, that freedom should always be with a reason. Unconventional grammar, capitalization, and punctuation alone cannot make a poem.

Style

In some ways the considerations for style are the same as for prose. There should be no excess words, no flabby writing. But the syntax of poetry is quite different from that of prose, so phrases that would be awkward in prose can be fine, even admirable, in poetry. This is not always the case though. Trust your ear and discuss with your student any sections that seem off.

Checklists

CHECKLIST FOR NONFICTION PAPERS

Content

- Does the paper correctly address all aspects of the assignment and nothing more?
- Can you summarize the paper's theme in a single sentence?
- Is the content accurate?

Organization

- Is there a discernible and logical method of organization?
- Does each sentence flow to the next?
- Does each paragraph flow to the next (are there transition sentences)?
- If this is a comparison/contrast paper, is each subject given roughly equal coverage?

Introduction

- Does the introduction clearly state the topic (without saying something blatant like, "I am going to write about _____")?
- Does the introduction make the tone of the paper clear?
- Does the introduction make you want to read the rest of the paper?

Conclusion

- Does the conclusion wrap everything up? Do you feel like the paper has ended or has it simply stopped?
- Does the conclusion simply repeat what you just read two minutes ago? (This is a bad thing.)
- Does the conclusion stick to the topic?
- Does the conclusion end with a bang? That is, does it leave a good taste in your mouth and make you want to read another paper by this author?

Grammar and Mechanics

- Are all capitalizations correct?
- Are commas where they need to be (and not where they have no place)?
- Are all apostrophes present and accounted for?
- Are there any homophone problems?
- Are there sentence fragments, run-on sentences, or comma splices?
- Are there any rambling sentences?
- Is everything spelled properly?
- Are all words used correctly (regarding definition and connotation)?

Style

- Are there any extra words you can cross out?
- Can any of the sentences be rewritten in a tighter fashion without sacrificing meaning or tone?
- Is there a variety of short, medium-length, and long sentences?
- Are there any single-sentence paragraphs? (There should not be. For now, each paragraph should be at least three sentences.)

Citations

- Are facts gleaned through research (beyond basic encyclopedia data) cited?
- Are other people's opinions and analyses cited?
- Is every book, article, website, etc., listed in the bibliography?

Format

- If required, is there a title page?
- Does the student's name appear on either the title page or header of the paper?
- Is all other header information present?
- Does each page have a page number (other than any title page)?
- Is the paper double-spaced?
- Are citations properly formatted?
- Is the bibliography properly formatted?
- Are any quotes in the paper properly formatted?

CHECKLIST FOR FICTION PAPERS

Content

- Does the paper correctly address all aspects of the assignment and nothing more?
- Does the story hang together? That is, is it believable within its own world? (For example, a science fiction story might be "impossible" in our world, but everything that happens in it should be logical in the story's world.)
- Is the story enjoyable to read?
- If the fiction piece is meant to illuminate a character or scene from the reading (for example, writing a diary entry from a character's point of view), does it fit well with the original literature?

Organization

- Is there a reasonable flow to the piece? Do the events follow in a logical fashion?
- Does each sentence flow to the next?
- Does each paragraph flow to the next?

Grading Tips

Grammar and Mechanics

- Are all capitalizations correct?
- Are commas where they need to be (and not where they have no place)?
- Are all apostrophes present and accounted for?
- Are there any homophone problems?
- Are there sentence fragments, run-on sentences, or comma splices?
- Are there any rambling sentences?
- Is everything spelled properly?
- Are all words used correctly (regarding definition and connotation)?
- Is all dialogue formatted and punctuated properly?

Style

- Are there any extra words you can cross out?
- Can any of the sentences be rewritten in a tighter fashion without sacrificing meaning or tone?
- Is there a variety of short, medium-length, and long sentences?
- Is there a mixture of description, narration, and dialogue?

Format

- If required, is there a title page?
- Does the student's name appear on either the title page or header of the paper?
- Is all other header information present?
- Does each page have a page number (other than any title page)?
- Is the paper double-spaced?

Characters

- Are the characters believable and well-rounded?
- If the characters are taken from the reading, do they retain their important characteristics from the original book?

Conflict

- Is there at least one identifiable conflict?
- Does the conflict reach a climax?
- Is the conflict resolved?

CHECKLIST FOR POEMS

Content

- Does the poem correctly address all aspects of the assignment?
- Can you identify what the poem is about?

Grammar and Mechanics

- Is all the grammar and punctuation correct, just as it would be for a prose piece?
- If it isn't, can you tell why? That is, does it add something to the poem?
- Are all words used correctly (regarding definition and connotation)?

Style

- Are there any extra words you can cross out?
- Are all the words chosen as vivid and dynamic as possible?
- If the assignment requires the student to write a particular type of poem (e.g., sonnet, haiku, etc.) does the poem follow the rules of the form?

FINAL WORDS

In grading any paper, it's important not to discourage your fledging author. You know your child best, and some children are more easily hurt by criticism than others. Take your child's personality in this regard into account. But here are some general guidelines about helpful constructive criticism:

- Don't necessarily mark everything that is wrong. A struggling writer especially can feel overwhelmed by too much correction. If your student's writing has ten basic things that need improvement, start by choosing the three that are most important to you. And try to make one of those three things something that is relatively easy to fix. (For example, it's pretty easy to learn the rules for using apostrophes, but much harder to learn all the comma rules.) As these start getting better, move on to other things. Once most of those ten basic problems have been fixed, you can start moving on to the more complex difficulties.
- Make your positive comments enthusiastic and your criticisms unemotional. Avoid expressing sarcasm, impatience, or irritation, no matter how much you may feel it.
- Avoid rewriting the paper yourself. It's fine to occasionally give an example of how to rewrite a sentence (for example, to make an awkward sentence less wordy), but remember this is not your paper, and the only way children learn to write well is by writing it themselves.
- While it can be fine for siblings to work together on improving their writing, or for one sibling to help another, don't make comparisons between siblings' papers and writing skills.
- Above all, find good things to say about the paper. It's easy to only comment on the problems we see with a paper; so make it a habit to look for and mention the good things too—strong organization, an interesting topic choice, an enjoyable style, progress with a previous problem, etc. Students can learn at least as much from what they do right as what they do wrong.

Grading Templates

The following grading templates are suggestions for **one way** to assign a grade to your student's work using the Lightning Lit program. There are certainly many other ways of coming to a quarterly grade. **Whether you need something like this or not will probably depend on how qualified you feel to grade your students' writing.** Our teachers don't use templates for grading, but they have graded thousands of papers written by home schoolers. You have read the preceding tips, which give you ideas of important points to consider when grading. Students should be challenged in their writing, but also successful in the outcome. You will want to offer constructive criticism where they haven't succeeded, but also concrete praise for where they have done good work. In other words, it's better to write, "You need to stagger your sentence length more, and have more of a punch in your topic sentences and your conclusion, but your ideas were well-organized and your content good," than to write, "Great paper! A." The first will provide a learning experience, the latter a momentary thrill. Give your students something to work on, something they can improve in the next assignment.

- The first template provides possible areas for grading various types of writing. You can adjust these as appropriate to the type of paper that has been written. Don't feel obligated to use this or any form. Do something that works for both you and your student.
- The second form provides a way to track comprehension scores. Again, this is optional, but if you are using the comprehension questions, this will give you a way to track success.
- Since we require our students to do vocabulary, we encourage you to include this in your students' study. This third form tracks the scores using any vocabulary program.
- Lastly, there's a synopsis template for assigning a quarter-end grade combining each of these three elements of your language-arts program. As with all the others, it's optional or can be adjusted as you see fit. The writing assignments are the core of the Lightning Lit program. That's why we've made them 80% of the student's grade, whereas vocabulary and comprehension sections are worth only 10% each. You may certainly decide to vary the importance of the sections as you see fit.

Make the grading process something that both you and your student can enjoy rather than dread. Our program starts with a Twain quote, so let's end here with another:

To get the full value of joy you must have someone to divide it with.

— Mark Twain

Use your grading as a way to divide your joy for your student's ability to share his or her thoughts on paper.

Paper # _____ of _____

Final Grade _____

Paper Title _____

Student Name _____ Date _____

Assign between 1 (lowest) and 10 (highest) points for each category. The total will be the percent/score for this paper.

1 Assignment _____

- Student followed instructions
- Student used good ideas

2 Content & Focus _____

- Paper's topic is clear
- Student stuck to the topic

3 Organization & Flow _____

- Each sentence and paragraph leads into the next
- Organization is logical (the paper could be easily outlined)

4 Introduction & Conclusion _____

- Introduction is clear, concise, and easily understood
- Conclusion is clear and emphatic

5 Words, Sentences & Paragraphs _____

- Student shows a good vocabulary
- Sentences are well constructed and vary in length
- Paragraphs are put together well

6 Grammar & Mechanics _____

- Grammar, punctuation, and spelling are correct
- Formatting is proper

7 Style _____

- Readers would feel engaged by the writing style

8 Citations and/or Character Development _____

- Citations are included as necessary and properly formatted
- If fiction, characters are well developed and maintain the same voice

9 Formatting _____

- Pages are properly formatted (double-spaced, headers, page numbers)
- Entire paper is formatted corrected (title page, quotes, bibliography)

10 Improvement _____

- This allows you to reward the student for improvement.

TOTAL _____%

WORLD LITERATURE I COMPREHENSION QUESTIONS

Student Name _____ Date _____

Give your student a percentage correct for Comprehension Questions: Multiply the number of questions answered correctly by the point value to get the percentage score for the chapter. Round the number to an even percentage. For the final grade, add the total percentages and divide by the total number of lessons completed.

Unit 1

Lesson 1: Chinua Achebe (_____/56) 1.79 pts. each = _____%

Lesson 2: *This Same Sky* selections . (_____/87) 1.15 pts. each = _____%

Unit 2

Lesson 3: Kazuo Ishiguro (_____/61) 1.64 pts. each = _____%

Lesson 4: *This Same Sky* selections . (_____/95) 1.05 pts. each = _____%

Unit 3

Lesson 5: Naguib Mahfouz (_____/78) 1.28 pts. each = _____%

Lesson 6: *This Same Sky* selections . (_____/78) 1.28 pts. each = _____%

Unit 4

Lesson 7: Autobiography Title: _____
..... (_____/10) 10 pts. each = _____%

Lesson 8: *This Same Sky* selections . . (_____/81) 1.23 pts. each = _____%

TOTAL AVERAGE FOR COMPREHENSION QUESTIONS . . _____%

Comments:

EARLY-TO-MID AMERICAN LIGHTNING LIT COMPREHENSION QUESTIONS

Student Name _____ Date _____ *sample*

Give your student a percentage correct for Comprehension Questions: Multiply the number of questions answered correctly by the point value to get the percentage score for the chapter. Round the number to an even percentage. For the final grade, add the total percentages and divide by the total number of lessons completed (in this example, $734/8 = 92\%$).

Unit 1

Lesson 1: Benjamin Franklin (38 /43) 2.3 pts. each = 87 %

Lesson 2: Washington Irving (9 /10) 10 pts. each = 90 %

Unit 2

Lesson 3: William Cullen Bryan . . (17 /18) 5.6 pts. each = 95 %

Lesson 4: Frederick Douglass . . . (30 /34) 2.9 pts. each = 87 %

Unit 3

Lesson 5: Edgar Allan Poe (10 /12) 8.3 pts. each = 83 %

Lesson 6: Nathaniel Hawthorne . . (53 /56) 1.8 pts. each = 95 %

Unit 4

Lesson 7: Herman Melville (96 /98) 1 pt. each = 96 %

Lesson 8: Henry W. Longfellow . . (16 /16) 6.3 pts. each = 101 %

TOTAL AVERAGE FOR COMPREHENSION QUESTIONS . . 92 %

Comments:

WORLD LITERATURE I VOCABULARY SCORES

Student Name _____ Date _____

Give your student a percentage correct for vocabulary work. For the final grade, add the total percentages and divide by the number of scores (e.g., $855 \div 9 = 89\%$). Feel free to write notes/comments about what is covered each week on the dotted line.

Week #1 _____%

Week #2 _____%

Week #3 _____%

Week #4 _____%

Week #5 _____%

Week #6 _____%

Week #7 _____%

Week #8 _____%

Week #9 _____%

TOTAL AVERAGE FOR VOCABULARY WORK _____%

WORLD LITERATURE I FOR QUARTER _____

Student Name _____ Date _____

Written Papers

Add the six percentages and divide by six for the final score.

Paper #1 _____%

Paper #2 _____%

Paper #3 _____%

Paper #4 _____%

Paper #5 _____%

Paper #6 _____%

TOTAL FOR WRITTEN PAPERS (80% of the final grade) . _____%

Comprehension Questions

TOTAL FOR COMPREHENSION (10% of the final grade . . _____%

Vocabulary Work

TOTAL FOR VOCABULARY (10% of the final grade) _____%

FINAL GRADE FOR QUARTER _____ _____%

To figure the final grade, multiply the average grade for written papers by 8, add the final scores for comprehension and vocabulary and divide by 10.

FINAL GRADE FOR YEAR

Final Grade for Quarter 1 _____%

Final Grade for Quarter 2 _____%

Final Grade for Quarter 3 _____%

Final Grade for Quarter 4 _____%

YEAR END GRADE (OPTIONAL) _____%

Schedules

SEMESTER SCHEDULE

For most students, Hewitt recommends a semester for each Lightning Literature guide. (This is how Hewitt’s English and Honors English programs are run.)

This schedule does not include any optional reading (which might include an extra book and book report for Honors students). It allows for two papers for each book-length work and one paper for each shorter work. (These are the writing requirements for students enrolled in Hewitt.) If you wish to alter this, you may need to alter the schedule accordingly.

I suggest that you answer the Comprehension Questions as soon as you finish each section of a book, or each poem. Writing assignments follow a five-day schedule as laid out in the Introduction to the Lightning Lit guide.

This schedule assumes an 18-week semester. It does not state where those weeks fall (for example, it does not start on September first, show a week’s break for Christmas, etc.); it simply numbers the weeks. You can insert any breaks wherever they fit best for you and your family.

WEEK 1

- Read the Introduction to the Lightning Literature Student’s Guide.
- Read “The Lions Produce . . .” The Selection, While You Read, and the Perspective “African Literature” for Unit 1—Lesson 1 in this Student’s Guide.
- Read chapters 1–3 of *Things Fall Apart* and the Notes in this Guide, and answer the Comprehension Questions.
- Read chapters 4–7 of *Things Fall Apart* and the Notes in this Guide, and answer the Comprehension Questions.
- Read chapters 8–12 of *Things Fall Apart* and the Notes in this Guide, and answer the Comprehension Questions.

WEEK 2

- Read chapters 13–14 of *Things Fall Apart* and the Notes in this Guide, and answer the Comprehension Questions.
- Read chapters 15–18 of *Things Fall Apart* and the Notes in this Guide, and answer the Comprehension Questions.
- Read chapters 19–21 of *Things Fall Apart* and the Notes in this Guide, and answer the Comprehension Questions.
- Read chapters 22–25 of *Things Fall Apart* and the Notes in this Guide, and answer the Comprehension Questions.
- Read the Literary Lesson (“Historical Fiction”) and the Cultural Lesson (“Cultural Characteristics in Literature”) for Lesson 1.
- Read Appendix A of this Guide. Choose the autobiography you want and begin to work on obtaining it. Get your parents to help you.
- Optional: Discuss some of the Discussion Questions on *Things Fall Apart* with your parent, teacher, class, or family.

WEEK 3

- Read the Writing Exercises for Lesson 1. Choose an assignment. Pre-write your paper.
- Outline your first paper for Lesson 1.
- Write the first draft of your paper.
- Choose a second writing exercise for Lesson 1. Pre-write your paper.
- Review and make any necessary revisions to your first paper for Unit 1—Lesson 1.
- Optional: Choose any projects you want to do from the list for Unit 1, and start working on them.

WEEK 4

- Outline your second paper for Lesson 1.
- Write the first draft of your second paper for Lesson 1.
- Read introductory material to Unit 1—Lesson 2. Re-read “Reading Poetry in Translation” from the Introduction to this Guide. Read the introduction (xii–xiii) and pages 124–5 in *This Same Sky*.
- Read the first half of the poems listed for Unit 1—Lesson 2 (“The Rhythm of the Tomtom” to “A Man Never Cries”). After reading each poem, read any Notes on it in this Guide and answer its Comprehension Questions.
- Revise your second paper for Lesson 1.

WEEK 5

- Read the rest of the poems listed for Unit 1—Lesson 2 (“Footpath” to “from *Altazor*”). After reading each poem, read any Notes on it in this Guide and answer its Comprehension Questions.
- Read the Literary Lesson and the Writing Exercises for Lesson 2. Choose a writing exercise and pre-write.
- Outline your paper for Lesson 2, or, if you are writing a poem, write your first draft.
- Write the first draft of your paper for Lesson 2, or go through your poem and substitute more vivid words.
- Read “A Filter Through . . .” and the Perspective “Citizens of the World” at the beginning of Unit 2—Lesson 3.
- Optional: Discuss some of the Discussion Questions on the poems with your parent, teacher, class, or family.

WEEK 6

- Read The Selection and While You Read for Lesson 3. Read from page 7 to the top of page 50 (“October 1948”) in *An Artist of the Floating World*.
- Revise your paper or poem for Lesson 2. Finish reading “October 1948” in *An Artist of the Floating World* (pages 50–96).
- Read the Perspective “International Writing in English.” Read the Notes and answer the Comprehension Questions for Section 1 of *An Artist of the Floating World*.

Schedules

- Read Section 2, “April 1949,” of *An Artist of the Floating World* (pages 99–127). Read the Notes and answer the Comprehension Questions for Section 2 of *An Artist of the Floating World*.
- Read Sections 3 and 4, “November 1949” and “June 1950” of *An Artist of the Floating World* (pages 131–206). Read the Notes and answer the Comprehension Questions for Sections 3 and 4.
- Continue to do whatever you need to do to obtain your autobiography, chosen from Appendix A.
- Optional: Choose any projects you want to do from the list for Unit 2, and begin working on them.

WEEK 7

- Read the Literary and Cultural Lessons for Lesson 3: “Point of View” and “Cultural Values Expressed in Literature.” Read the Writing Exercises. Choose two, and pre-write the first one. Start re-reading *An Artist of the Floating World*, keeping in mind the topics you chose to write about.
- Outline your first paper for Lesson 3. Continue re-reading *An Artist of the Floating World*.
- Write a first draft of your first paper for Lesson 3.
- Pre-write your second Writing Exercise for Lesson 3.
- Revise your first paper for Lesson 3. Complete re-reading *An Artist of the Floating World*.
- Optional: Discuss some of the Discussion Questions on *An Artist of the Floating World* with your parent, teacher, class, or family.

WEEK 8

- Outline your second paper for Lesson 3.
- Write the first draft of your second paper for Lesson 3.
- Note the introductory material to Unit 2—Lesson 4 and read the first half of the poems (from “House of Aso” to “Wordless Day”). After reading each poem, read any Notes on it in this Guide and answer its Comprehension Questions.
- Revise your second paper for Lesson 3.
- Read the remaining poems for Unit 2—Lesson 4 (from “Inside” to “The Indians”). After reading each poem, read any Notes on it in this Guide and answer its Comprehension Questions.
- Optional: Discuss some of the Discussion Questions on the poems with your parent, teacher, class, or family.

WEEK 9

- Read the Literary Lesson for Lesson 4: “Themes in Poetry: Values, Desires, Dreams, and Questions.” Read the Writing Exercises. Choose one and pre-write.
- If you are writing a poem, write the first draft of your poem. If you are writing a paper, outline the paper.

- Write the first draft of your paper, or work on revising your poem. Choose more vivid words and images where you can. Make sure each word says exactly what you want to express.
- Revise your paper or poem for Lesson 4.
- Review your papers for Units 1 and 2, making all necessary changes. If your parent or teacher has corrected the papers and suggested changes, make those corrections. If you are enrolled with Hewitt, submit these six papers and your other requirements for this quarter.
- You should by now have obtained the Autobiography you will be reading for Lesson 7.

WEEK 10

- Read “Pioneer in the . . .,” The Selection, Historical Background, While You Read, and “Middle Eastern Literature” for Unit 3—Lesson 5.
- Read chapters 1–11 in *Fountain and Tomb*, and read the Notes and answer the Comprehension Questions for them in this Guide.
- Read chapters 12–34 in *Fountain and Tomb*, and read the Notes and answer the Comprehension Questions for them in this Guide.
- Read chapters 35–58 in *Fountain and Tomb*, and read the Notes and answer the Comprehension Questions for them in this Guide.
- Read chapters 59–78 in *Fountain and Tomb*, and read the Notes and answer the Comprehension Questions for them in this Guide.
- Optional: Select Discussion Questions on *Fountain and Tomb* and talk them over with a parent, teacher, other students, or your family.

WEEK 11

- Read the Literary and Cultural Lessons for Unit 3—Lesson 5: “Symbolism in Literature” and “Worldviews.” Read the Writing Exercises and choose two that you want to write. Pre-write the first one.
- Outline your first paper for Lesson 5. Begin re-reading *Fountain and Tomb*, looking for supporting evidence for your papers. (You may just re-read the relevant chapters; see the chapter list following the Writing Exercises.)
- Write the first draft of your first paper for Lesson 5.
- Pre-write your second paper for Lesson 5.
- Revise your first paper for Lesson 5. Finish re-reading *Fountain and Tomb* or the chapters you chose.
- [If your chosen autobiography is long, start reading it this week (or earlier). Read the Introduction, Selection, and While You Read sections for Lesson 7 before you begin.]
- Optional: Choose a project from Unit 3 and begin working on it.

Schedules

WEEK 12

- Outline your second paper for Lesson 5. Start reading your autobiography. Read the Introduction, Selection, While You Read, and Writing Exercise sections for Lesson 7 before you start. I suggest you get a parent, teacher, sibling, or another student to also read it so you can discuss it together. As you read, take notes or mark in your book (if it's yours) sections that relate to the questions in the Writing Exercise. This will help you greatly in writing your report later.
- Write the first draft of your second paper for Lesson 5.
- Continue reading your autobiography, and taking notes.
- Revise your second paper for Lesson 5.
- Note the introductory material to Unit 3—Lesson 6 and read the first two sections of the assigned poems (from “The Pen” to “Vistasp”). After reading each poem, read any Notes on it in this Guide and answer its Comprehension Questions.

WEEK 13

- Read the next section of poems for Lesson 6 (“In the Lebanese Mountains” to “Behind Bars”). After reading each poem, read any Notes on it in this Guide and answer its Comprehension Questions.
- Read the rest of the poems for Lesson 6 (“Beside a stone three” to “Song”). After reading each poem, read any Notes on it in this Guide and answer its Comprehension Questions.
- Read the Literary Lesson for Lesson 6: “Imagery in Poetry.” Read the Writing Exercises, choose one, and pre-write.
- Outline your paper or write the first draft of your poem for Lesson 6.
- Revise your poem or write the first draft of your paper for Lesson 6.
- Continue reading your autobiography.
- Optional: Discuss some of the Discussion Questions on the poems with your parent, teacher, class, or family.

WEEK 14

- Make a final revision of your poem or paper for Lesson 6.
- Read the introductory material for Unit 4—Lesson 7 including The Selection, Historical Background, and While You Read.
- Answer the Comprehension Questions for Lesson 7.
- Read the Literary Lesson (“Autobiography) and Cultural Lessons for Unit 4—Lesson 7.
- Continue reading your autobiography. Try to finish it this week.
- Optional: Discuss the Discussion Questions on your autobiography (Lesson 7) with a parent, teacher, other students, or your family.
- Optional: Choose a project from Unit 4 and begin working on it.

WEEK 15

- Read the Writing Exercise for Lesson 7, and the Sample Autobiography Report. If you are doing the Autobiography Report, start pre-writing. If you are doing the long paper (Exercise 1), begin pre-writing by going back through your book and making notes for the Data and Summary sections. If you have already made notes, look over them, add to them, and cross out anything that is not important. Think about how the person in your autobiography was like you and different from you. Make notes for the Commonality and Differences section of your report. [If you are doing two of the Alternate Writing Exercises, choose those and continue working on them through the next two weeks. Not scheduled in detail here.]
- Make notes for the Country and History section of your report, or add to the notes you have.
- Go back through the book and make notes for the Culture section of your report, or add to the notes you have.
- Review your notes for the Religion and Worldview section of your report, or add to them.
- Brainstorm ideas for the Conclusion of your report. Look back through the book and add to your notes on any other sections of your report.

WEEK 16

- Outline your report or organize your notes. You may make a detailed outline, or just go through your notes for each section and number the ideas in the order you want to present them.
- Write the first draft of the Data and Summary sections of your report. Make sure the summary is not more than one page long; if it is, take out unnecessary details and just give an overview of the story.
- Write the first draft of the Commonalities, Differences, and Country and History sections of your report.
- Write the first draft of the Culture section of your report.
- Write the first draft of the Religion and Worldview section and the Conclusion of your report.

WEEK 17

- Note the introductory material to Unit 4—Lesson 8 and read the first half of the poems (“A Dream of Paradise” to “Atong and His Goodbye”). Read any Notes and answer the Comprehension Questions on each poem.
- Read the rest of the poems from Lesson 8 (“The New Suit” to “Home”). Read any Notes and answer the Comprehension Questions on each poem.
- Read all of the Literary Lesson for Lesson 8: “Tone.” Read the Writing Exercises. Choose one and pre-write.
- Outline your paper or write the first draft of your poem for Lesson 8.

Schedules

- Revise your poem or write the first draft of your paper for Lesson 8.
- Optional: Discuss some of the Discussion Questions on the poems with your parent, teacher, class, or family.

WEEK 18

- Revise your autobiography book report or two papers for Lesson 7. Make sure you have included specific details supporting your statements about history, culture, and worldview. Try to make the sections of your report flow from one section to the next; use transitions from one paragraph to the next. Have a parent or teacher look it over and give suggestions.
- Revise your paper or poem for Lesson 8.
- Review your papers for Units 3 and 4, making all necessary changes based on the suggestions your parent or teacher has given you. If you are enrolled with Hewitt, submit these six papers and your other requirements for this quarter.

FULL-YEAR SCHEDULE

Although Hewitt recommends a semester for each Lightning Literature guide, students who struggle in language arts may wish to take a whole year for one guide, supplementing with separate grammar work and/or other language arts materials. (This is how Hewitt’s Basic English program is run.)

This schedule does not include any optional reading. It allows for two papers for each book-length work and one paper for each shorter work. (These are the paper requirements for students enrolled in Hewitt.) If you wish to alter this, adjust the schedule accordingly.

I suggest that you answer Comprehension Questions as soon as you finish each section of a book or each poem. Students who struggle with writing may want to answer the Comprehension Questions orally with a parent. Writing assignments follow a five-day schedule as laid out in the Introduction to the Lightning Lit guide. Students who need more time could allow two days for the first draft of a paper or for other steps of the process.

This schedule assumes an 36-week year. It does not state where those weeks fall (for example, it does not start on September first, show a week’s break for Christmas, etc.); it simply numbers the weeks. You can insert any breaks wherever they fit best for you and your family.

In some weeks only three or four assignments are given, so that students can spend two days on a longer assignment if necessary.

WEEK 1

- Read the Introduction to the Lightning Literature Student’s Guide.
- Read “The Lions Produce . . .,” The Selection, While You Read, and the Perspective “African Literature” for Unit 1—Lesson 1 in this Student’s Guide.
- Read chapter 1 of *Things Fall Apart* and the Notes in this Guide.
- Read chapters 2–3 of *Things Fall Apart* and the Notes in this Guide, and answer the Comprehension Questions.

WEEK 2

- Read chapters 4–7 of *Things Fall Apart* and the Notes in this Guide, and answer the Comprehension Questions.
- Read chapters 8–9 of *Things Fall Apart* and the Notes in this Guide, and answer the Comprehension Questions.
- Read chapters 10–12 of *Things Fall Apart* and the Notes in this Guide, and answer the Comprehension Questions.

WEEK 3

- Read chapters 13–14 of *Things Fall Apart* and the Notes in this Guide, and answer the Comprehension Questions.

Schedules

- Read chapters 15–18 of *Things Fall Apart* and the Notes in this Guide, and answer the Comprehension Questions.
- Read chapters 19–21 of *Things Fall Apart* and the Notes in this Guide, and answer the Comprehension Questions.

WEEK 4

- Read chapters 22–25 of *Things Fall Apart* and the Notes in this Guide, and answer the Comprehension Questions.
- Read the Literary and Cultural Lessons for Lesson 1: “Historical Fiction” and “Cultural Characteristics in Literature.”
- Read the Writing Exercises for Lesson 1. Choose an assignment.
- Pre-write your first paper for Lesson 1.
- Optional: Discuss some of the discussion questions on *Things Fall Apart* with your parent, teacher, class, or family.

WEEK 5

- Outline your first paper for Lesson 1.
- Write the first draft of your paper.
- Go over the draft yourself or with a parent or teacher, and then revise it.

WEEK 6

- Choose a second writing exercise for Lesson 1, and pre-write your paper.
- Outline your second paper for Lesson 1.
- Write the first draft of your second paper for Lesson 1.
- Optional: Choose any projects you want to do from the list for Unit 1, and begin working on them.

WEEK 7

- Read the introductory material to Unit 1—Lesson 2. Re-read “Reading Poetry in Translation” from the Introduction to the Guide. Read the introduction (xii–xiii) and pages 124–5 in *This Same Sky*.
- Revise your second paper for Lesson 1.
- Read the first half of the poems listed for Unit 1—Lesson 2 (“The Rhythm of the Tomtom” to “A Man Never Cries”). After reading each poem, read any Notes on it in this Guide and answer its Comprehension Questions.
- Read the rest of the poems listed for Unit 1—Lesson 2 (“Footpath” to “from *Altazor*”). After reading each poem, read any Notes on it in this Guide and answer its Comprehension Questions.

WEEK 8

- Read the Literary Lesson and the Writing Exercises for Lesson 2.
- Choose a writing exercise and pre-write.
- Outline your paper for Lesson 2, or, if you are writing a poem, write your first draft.
- Write the first draft of your paper for Lesson 2, or go through your poem and substitute more vivid words or images.
- Optional: Discuss some of the Discussion Questions on the poems with your parent, teacher, class, or family.

WEEK 9

- Revise your paper or poem for Lesson 2.
- Review your papers for Unit 1, preferably with a parent or teacher, making any necessary changes. If you are enrolled with Hewitt, submit these three papers and your other requirements for this quarter.
- Read “A Filter Through . . .” for Unit 2—Lesson 3.
- Read the Perspectives “Citizens of the World” and “International Writing in English.”

WEEK 10

- Read The Selection and While You Read for Unit 2—Lesson 3.
- Start reading “October 1948” in *An Artist of the Floating World* (page 7 to the top of page 50).
- Finish reading “October 1948” in *An Artist of the Floating World* (pages 50–96).
- Read the Notes and answer the Comprehension Questions in the Guide for Section 1 of *An Artist of the Floating World*.

WEEK 11

- Read Section 2, “April 1949,” of *An Artist of the Floating World* (pages 99–127). Read the Notes and answer the Comprehension Questions for Section 2 of *An Artist of the Floating World*.
- Read Section 3, “November 1949,” of *An Artist of the Floating World* (pages 131–194). Read the Notes and answer the Comprehension Questions for Section 3.

WEEK 12

- Read Section 4, “June 1950” of *An Artist of the Floating World* (pages 197–206). Read the Notes and answer the Comprehension Questions for Section 4.
- Read the Literary and Cultural Lessons for Lesson 3: “Point of View” and “Cultural Values Expressed in Literature.”

Schedules

- Read the Writing Exercises. Choose two. Start re-reading *An Artist of the Floating World*, keeping in mind the topics you chose to write about, and making notes on relevant sections.
- Optional: Choose any projects you want to do from the list for Unit 2, and start working on them.

WEEK 13

- Start pre-writing your first paper on Lesson 3. Look through *Artist* for ideas.
- Outline your first paper for Lesson 3. Continue re-reading *An Artist of the Floating World*.
- Write a first draft of your first paper for Lesson 3.

WEEK 14

- Pre-write your second Writing Exercise for Lesson 3.
- Revise your first paper for Lesson 3. Finish re-reading *An Artist of the Floating World*.
- Optional: Discuss some of the Discussion Questions on *An Artist of the Floating World* with your parent, teacher, class, or family.

WEEK 15

- Outline your second paper for Lesson 3.
- Write the first draft of your second paper for Lesson 3.
- Revise your second paper for Lesson 3.

WEEK 16

- Read the introductory material and the first half of the poems for Unit 2—Lesson 4 (“House of Aso” to “Wordless Day”). After reading each poem, read any Notes on it in this Guide and answer its Comprehension Questions.
- Complete the poems for Unit 2—Lesson 4 (“Inside” to “The Indians”). After reading each poem, read any Notes on it in this Guide and answer its Comprehension Questions.
- Optional: Talk about some of the Discussion Questions on the poems with your parent, teacher, class, or family.

WEEK 17

- Read the Literary Lesson for Lesson 4: “Themes in Poetry: Values, Desires, Dreams, and Questions.”
- Read the Writing Exercises. Choose one and pre-write.
- If you are writing a poem, write the first draft of your poem. If you are writing a paper, outline the paper.

- Write the first draft of your paper, or work on revising your poem. Choose more vivid words and images where you can. Make sure each word says exactly what you want to express.

WEEK 18

- Revise your paper or poem for Lesson 4.
- Review your papers for Unit 2, making all necessary changes. If your parent or teacher has corrected the papers and suggested changes, make those corrections. If you are enrolled with Hewitt, submit these three papers and your other requirements for this quarter.
- Read Appendix A of the guide. Choose the autobiography you want to read, and begin to work on obtaining it. Get your parents to help you. If you are doing Basic English and are finding the reading in this course challenging, I suggest for your autobiography you choose either *Chinese Cinderella* by Adeline Yen Mah, or *The Land I Lost* by Huynh Quang Nhuong, listed in Appendix D. *Persepolis*, *The Dark Child*, *Facing the Lion*, and *China's Son* are other choices to consider for easy reading.

WEEK 19

- Read “Pioneer of the Arabic Novel,” the Perspective “Middle Eastern Literature,” The Selection, Historical Background, and While You Read for Unit 3—Lesson 5.
- Read chapters 1–11 in *Fountain and Tomb*, and read the Notes and answer the Comprehension Questions for them in this Guide.

WEEK 20

- Read chapters 12–34 in *Fountain and Tomb*, and read the Notes and answer the Comprehension Questions for them in this Guide.
- Read chapters 24–34 in *Fountain and Tomb*, and read the Notes and answer the Comprehension Questions for them in this Guide.
- Read chapters 35–49 in *Fountain and Tomb*, and read the Notes and answer the Comprehension Questions for them in this Guide.
- Read chapters 50–58 in *Fountain and Tomb*, and read the Notes and answer the Comprehension Questions for them in this Guide.
- Keep working on getting your autobiography.

WEEK 21

- Read chapters 59–67 in *Fountain and Tomb*, and read the Notes and answer the Comprehension Questions for them in this Guide.
- Read chapters 68–78 in *Fountain and Tomb*, and read the Notes and answer the Comprehension Questions for them in this Guide.
- Read the Literary and Cultural Lessons for Unit 3—Lesson 5: “Symbolism in Literature” and “Worldviews.”

Schedules

- Read the Writing Exercises and choose two that you want to write. Pre-write the first one.
- Outline your first paper for Lesson 5. Start re-reading *Fountain and Tomb*, looking for supporting evidence for your papers. (You may just re-read the relevant chapters; see the chapter list following the Writing Exercises.)
- Optional: Discuss the Discussion Questions on *Fountain and Tomb* with a parent, teacher, other students, or family members.

WEEK 22

- Write the first draft of your first paper for Lesson 5.
- Pre-write your second paper for Lesson 5.
- Revise your first paper for Lesson 5.
- Finish re-reading *Fountain and Tomb* or the chapters you chose.
- Optional: Choose a project from Unit 3 and begin working on it.
- [By now you should have obtained your autobiography to read.]

WEEK 23

- Outline your second paper for Lesson 5.
- Write the first draft of your second paper for Lesson 5.
- Start reading your autobiography. Read the Introduction, Selection, and While You Read sections, and the Writing Exercise for Lesson 7 before you start. Ask a parent, teacher, sibling, or another student to also read it so you can discuss it together. As you read, take notes or mark in your book (if it's yours) sections that relate to the questions in the Writing Exercise. This will help you greatly in writing your report later.

WEEK 24

- Continue reading your autobiography and taking notes.
- Revise your second paper for Lesson 5.
- Read the introductory material and the first two sections of the poems for Unit 3—Lesson 6 (“The Pen” to “Vistasp”). After reading each poem, read any Notes on it in this Guide and answer its Comprehension Questions.

WEEK 25

- Continue reading your autobiography and taking notes.
- Read the next section of poems for Lesson 6 (“In the Lebanese Mountains” to “Behind Bars”). After reading each poem, read any notes and answer its Comprehension Questions.
- Read the rest of the poems for Lesson 6 (“Beside a stone tree” to “Song”). After reading each poem, read any notes and answer its Comprehension Questions.
- Optional: Select some of the Discussion Questions on the poems and talk them over with your parent, teacher, class, or family.

WEEK 26

- Read the Literary Lesson for Lesson 6: “Imagery in Poetry.”
- Read the Writing Exercises, choose one, and pre-write.
- Outline your paper or write the first draft of your poem for Lesson 6.
- Revise your poem or write the first draft of your paper for Lesson 6.
- Continue reading your autobiography and taking notes.

WEEK 27

- Try to finish reading your autobiography and taking notes this week.
- Make a final revision of your poem or paper for Lesson 6.
- Review all your papers for Unit 3, making all necessary changes. If you are enrolled with Hewitt, submit these three papers and your other requirements for this quarter.

WEEK 28

- Read the introductory material for Unit 4—Lesson 7 including The Selection, Historical Background, and While You Read.
- Answer the Comprehension Questions for Lesson 7.
- Optional: Choose a project from Unit 4 and begin working on it.

WEEK 29

- Read the Literary Lesson (“Autobiography”) and Cultural Lessons for Unit 4—Lesson 7.
- Read the Sample Autobiography Report and the Writing Exercise for Lesson 7.
- If you are doing the Autobiography Report, begin pre-writing by going back through your book and making notes for the Data and Summary sections. If you have already made notes, look over them, add to them, and cross out anything that is not important. [If you are doing two of the Alternative Writing Exercises, choose those and continue working on them through the next two weeks. (Not scheduled in detail here.)]
- Think about how the person in your autobiography was like you and different from you. Make notes for the Commonality and Differences sections of your report.
- Optional: Choose the Discussion Questions on your autobiography (Lesson 7) with a parent, teacher, other students, or family members.

WEEK 30

- Make notes, or add to your notes, for the Country and History section of your report.
- Go back through the book and make or add to your notes for the Culture section of your report.
- Go back through the book and make notes, or add to your previous ones, for the Religion and Worldview section of your report.
- Brainstorm ideas for the conclusion of your report. Look back through the book and add to your notes on any other sections of your report.

Schedules

WEEK 31

- Outline your report. You may make a detailed outline, or just go through your notes for each section and number the ideas in the order you want to present them. Cross out ideas that are irrelevant or unimportant.
- Write the first draft of the Data and Summary sections of your report. Make sure the summary is not more than two pages long; if it is too long, take out unnecessary details and just give an overview of the story.
- Write the first draft of the Commonalities and Differences sections of your report.

WEEK 32

- Write the first draft of the Country and History section of your report.
- Write the first draft of the Culture section of your report.
- Write the first draft of the Religion and Worldview section of your report.
- Write the first draft of the Conclusion of your report.

WEEK 33

- Read the introductory material and the first half of the poems for Unit 4—Lesson 8 (“A Dream of Paradise” to “Atong and His Goodbye”). Read the Notes and answer Comprehension Questions on each poem.
- Read the rest of the poems from Lesson 8 (“The New Suit” to “Home”). Read the Notes and answer Comprehension Questions on each poem.
- Complete the first draft of your book report if necessary.
- Optional: Discuss some of the Discussion Questions on the poems with your parent, teacher, class, or family.

WEEK 34

- Read all of the Literary Lesson for Lesson 8: “Tone.”
- Read the Writing Exercises for Lesson 8. Choose one and pre-write.
- Outline your paper or write the first draft of your poem for Lesson 8.
- Revise your poem or write the first draft of your paper for Lesson 8.

WEEK 35

- Revise your autobiography book report for Lesson 7. Try to make the sections of your report flow from one section to the next; use transitions from one paragraph to the next. Make sure you have included specific details supporting your statements about history, culture, and worldview. Have a parent or teacher look it over and give suggestions. Make sure you have included every section of the report.
- Revise your paper or poem for Lesson 8.

WEEK 36

- Review your papers for Unit 4, making all necessary changes. If you are enrolled with Hewitt, submit these three papers and your other requirements for this quarter.

SUGGESTED SCHEDULE COORDINATED WITH GEOGRAPHY

The following schedule lays out a Christian course combining world geography, world cultures, world literature, and world missions.

Texts

- *BJU Press Geography for Christian Schools*, second edition (with tests and map exercises, if desired)
- *Clash of Worlds* by Peter Burnett
- *Foreign to Familiar* by Sarah A. Lanier
- *Honor and Shame* by Roland Muller
- *Jerusalem to Irian Jaya* by Ruth A. Tucker
- *Operation World* by Patrick Johnstone
- *Lightning Lit and Comp: World Literature I* and *World Literature II*
- *Things Fall Apart* by Chinua Achebe
- *An Artist of the Floating World* by Kazuo Ishiguro
- *Fountain and Tomb* by Naguib Mahfouz
- Autobiography of the student's choice, from list in World Lit I
- *This Same Sky* edited by Naomi Shihab Nye
- *Malgudi Days* by R.K. Narayan
- *My Invented Country* by Isabel Allende
- *A Thousand Pieces of Gold* by Adeline Yen Mah
- *In Search of Identity* by Amin Maalouf
- *Other Voices, Other Vistas* edited by Barbara H. Solomon

Availability of other recommended books from the appendices of World Lit I and II would be helpful, so that students who are good readers could read more. The teacher may also want to search for appropriate videos about each area of the world. I have listed a few that I happen to be familiar with, but there are many more possibilities.

WEEKS 1–4

- **BJU Geography*: chapters 1 (Geography: Finding Our Place in the World), 24 (North Africa), 25 (West and Central Africa), and 26 (East and South Africa). Students may read and study the chapters, answer review questions, complete map exercises, and take the chapter test; or the teacher may want to cover the material in some other way. [Non-U.S. Plan: chapters 24–26]
- World Literature I*: Unit 1, Lesson 1 (*Things Fall Apart*) and Lesson 2 (“Poetry of Africa and Beyond”), with at least three writing exercises. Comprehension Questions may be done in writing or discussed in class.
- Clash of Worlds*: chapters 1 (Other Worlds), 2 (Exploring Other Worlds), and 4 (Traditional Worldview). Students may read the chapters, possibly summarize them or outline them, and discuss the concepts in class.
- Foreign to Familiar*: Read all and discuss in class, with examples from the student's experience.

Schedules

- ***Jerusalem to Irian Jaya*: chapter 6 (Black Africa), Helen Roseveare (pgs. 231–4 and 254–60), Paul Carlson (419–421, 425–429), and Festo Kivengere (437–440, 444–449). These may be read by families at home and discussed, read aloud in class and discussed, or assigned for students to read on their own. [Second edition: chapters 4, 6, 13, Carlson in chapter 15]
- Operation World*: Nigeria, Angola, Cameroon, Mali, Mauritius, Sudan, Mozambique, Kenya, and other African countries (see Geography chapters). Families may wish to read and pray through this at home, perhaps during family devotions, or the book may be read in class or used as a reference. Just do as much as you have time for in each unit.
- Possible videos: The movie *The Gods Must Be Crazy* makes a fun conclusion to this unit. For Chinua Achebe, *Africa's Voice* is a helpful video to accompany the study of *Things Fall Apart*. *Shaka Zulu* is interesting, but includes some nudity and violence.

WEEKS 5–8

- **BJU Geography*: chapters 2 (Earth's Surface), 3 (Climate), 20 (Southeast Asia), and 21 (East Asia). (If possible, skip the first half of chapter 21, on China, and do it later.) [Non-U.S. Plan: chapters 1, 20, 21]
- World Literature I*: Unit 2, Lesson 3 (*An Artist of the Floating World*) and Lesson 4 ("Poetry of the Far East and Beyond"), with at least three writing exercises.
- Clash of Worlds*: chapters 6 (Buddhism) and 9 (Worldview Change).
- Honor and Shame*: Read and discuss first half of book (chapters 1–6).
- ***Jerusalem to Irian Jaya*: chapter 5 (South Central Asia) and Betty Olsen (pg. 429 ff). [Second edition: chapters 2, 10, Olsen in chapter 15]
- Operation World*: Japan, Indonesia, Bangladesh, Philippines, Vietnam, South Korea, North Korea, and any other countries of East and Southeast Asia except China).
- Possible videos: Movies directed by Akira Kurosawa may be available from your library. They will probably be in Japanese subtitled in English. *Seven Samurai* and *Throne of Blood* are good examples, with some honor and shame motifs.

WEEK 9

- Review and testing.

WEEKS 10–13

- **BJU Geography*: chapters 4 (Industry), 5 (Society), 22 (Persian Gulf), and 23 (Eastern Mediterranean). [Non-U.S. Plan: chapters 2, 22, 23]
- World Literature I*: Unit 3, Lesson 5 (*Fountain and Tomb*) and Lesson 6 ("Poetry of the Middle East and Beyond"), with at least three writing exercises.
- Clash of Worlds*: chapters 8 (Islam) and 10 (New Religious Movements).
- Honor and Shame*: Read and discuss second half of book (chapters 7–12).

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- ***Jerusalem to Irian Jaya*: chapter 10 (Student Volunteers) and Maude Cary (pg. 242 ff). [Second edition: chapters 9, 11]
- Operation World*: Egypt, Tunisia, Saudi Arabia, Turkey, Iraq, Israel, Palestine, and other Middle Eastern countries.
- Possible videos: *The Message: The Story of Islam* is a Muslim film showing the beginnings of Islam without every showing Mohammad's face (which would be unacceptable to Muslims). *The Lion of the Desert* shows the struggle of Libyan Arabs against Italian colonization.

WEEKS 14–17

- **BJU Geography*: chapters 6 (Northeastern U.S.), 7 (Southern U.S.), 8 (Midwestern U.S.), and 9 (Western U.S.). [Non-U.S. Plan: chapters 3–5]
- World Literature II*: Unit 4, Lesson 7 (Autobiography) and Lesson 8 (“Poetry as Life Stories”), with at least three writing exercises.
- Clash of Worlds*: chapters 3 (Secular) and 11 (Sects and Cults).
- Foreign to Familiar*: Review all.
- ***Jerusalem to Irian Jaya*: chapter 4 (American Indian Missions). [Second edition: chapters 3, 12]
- Operation World*: United States and other countries of your choice.
- Possible videos: *I Will Fight No More Forever* (Nez Perce) and *Lakota Woman: Siege at Wounded Knee*.

WEEK 18

- Review and testing.

WEEKS 19–22

- **BJU Geography*: chapters 10 (Canada), 15 (Mediterranean Europe), and 19 (South Asia). [Non-U.S. Plan: chapters 13, 14, 19]
- World Literature II*: Unit 1, Lesson 1 (*Malgudi Days*) and Lesson 2 (“Short Stories of India”), with at least three writing exercises.
- Clash of Worlds*: chapters 5 (Hinduism) and 12 (New Age Movement).
- ***Jerusalem to Irian Jaya*: chapter 1 (Early Centuries), chapter 2 (Roman Missions), Amy Carmichael (pg. 239 ff), Ida Scudder (327–329, 332–7), Viggo Olson (342), and Rochunga Pudaite (440). [Second edition: chapters 1, 5]
- Operation World*: India, Pakistan, Bangladesh, Nepal, Bhutan, Sri Lanka, Maldives, Canada, and European countries.
- Highly recommended video: *Gandhi* (I suggest you watch this at the beginning of this unit, to give a good foundation for understanding the literature and worldviews of India.)

Schedules

WEEKS 23–26

- **BJU Geography*: chapters 11 (Middle America), 12 (South America), 13 (British Isles and Scandinavia), and 14 (Continental Europe). [Non-U.S. Plan: chapters 11, 12, 15]
- World Literature II*, Unit 2, Lesson 3 (*My Invented Country*) and Lesson 4 (“Short Stories of Latin America and Japan”), with at least three writing exercises.
- Clash of Worlds*: chapters 13 (Neo-paganism) and 14 (Biblical Worldview).
- ***Jerusalem to Irian Jaya*: chapter 13 (Translation), chapter 11 (Faith Missionaries), Clarence W. Jones (pgs. 371–7), Joy Ridderhof (389), Chet Bitterman (433), and Luis Palau (449). [Second edition: chapters 14, 16, Bitterman in chapter 15]
- Operation World*: Chile, Argentina, Mexico, other countries of Latin America and Europe.
- Possible videos: *Through Gates of Splendour*, *Beyond the Gates of Splendor*, *End of the Spear* (these three are all about the work with the Auca Indians, for which Jim Elliot and others died); *The Mission* (with Robert de Niro).

WEEK 27

- Review and testing.

WEEKS 28–31

- **BJU Geography*: chapters 21, first half (East Asia: China), 27 (Australia and New Zealand), 28 (Pacific Islands), and 29 (Last Frontiers). [Non-U.S. Plan: chapters 27–29]
- World Literature II*: Unit 3, Lesson 5 (*A Thousand Pieces of Gold*) and Lesson 6 (“Short Stories of China”), with at least three writing exercises.
- Clash of Worlds*: chapters 7 (Chinese Worldview) and 15 (Transforming Worldviews).
- ***Jerusalem to Irian Jaya*: chapter 7 (Far East), chapter 8 (Pacific Islands), Gladys Aylward (pg. 249 ff), Wilfred Grenfell (329), Betty Greene (393–8), Betty and John Stam (421), and Philip Teng and Paul Yonggi Cho (453–8). [Second edition: chapters 7, 8, Stams in chapter 15]
- Operation World*: China, Australia, New Zealand, other countries of the Pacific.
- Possible videos: *The Last Emperor*; *The First Emperor*; *China Cry*; *Inn of the Sixth Happiness*.

WEEKS 32–35

- **BJU Geography*: chapters 16 (Eastern Europe), 17 (Russia), and 18 (Caucasus and Central Asia). [Non-U.S. Plan: chapters 16–18]
- World Literature II*: Unit 4, Lesson 7 (*In Search of Identity*) and Lesson 8 (“Short Stories of Africa”), with at least three writing exercises.
- Clash of Worlds*: chapter 16 (Communicating Within Worldviews).
- ***Jerusalem to Irian Jaya*: chapter 3 (Moravian Advance), Peter Deyneka (pg. 386 ff), and chapter 18 (New Methods and Strategy). [Second edition: chapters 17, 18, McClure in chapter 15]
- Operation World*: Lebanon, France, Rwanda, Bosnia, Yugoslavia, South Africa, Botswana, Zimbabwe, Russia, countries of Eastern Europe, the Caucasus, and Central Asia.
- Recommended video: *Secret Ballot*. This Iranian movie shows, humorously, some of the complications of practicing democracy in a non-Western country.

WEEK 36

- Review and testing.

*Alternate schedule for *BJU Geography*: If doing one chapter per week in the geography text is too heavy, you may choose to leave out the chapters on U.S. Geography, which may be studied in a U.S. History course or elsewhere. In this case you could follow the “Non-U.S. Plan” in brackets following each assignment.

**I have not assigned all of *Jerusalem to Irian Jaya*. Families may choose to read the other sections if they have time and interest. Note that the initial assignments and page numbers refer to the first edition (1983) of the book. If you have the second edition (2004), follow the plan in brackets, which does include the entire book.