

**Lightning Literature & Composition**  
**Teacher's Guide to the Second Edition**  
**of World Literature II**  
**Latin America, Asia, and Africa**

**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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# Table of Contents

Introduction . . . . .	1
Grading Tips . . . . .	4
Schedules . . . . .	18
Answers to Comprehension Questions . . . . .	37
Writing Exercises . . . . .	75
Discussion Questions. . . . .	85
Project Suggestions . . . . .	93

## REQUIRED BOOKS FOR THIS COURSE

You need unabridged copies of the following books:

- Malgudi Days* by R. K. Narayan
- My Invented Country* by Isabel Allende
- A Thousand Pieces of Gold* by Adeline Yen Mah
- In the Name of Identity* by Amin Maalouf
- Other Voices, Other Vistas*, edited by Barbara H. Solomon

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.

### **Younger Students Using This Guide**

**UNIT 2—LESSON 4, *OTHER VOICES, OTHER VISTAS*:** This lesson covers eight short stories instead of the usual five; if you feel the reading is too much for your students, you may have them skip "Act of Worship" (pp. 360–412), which is quite long.

**Unit 3—Lesson 5, *A Thousand Pieces of Gold*:** If you are using this book with younger students or students who find the reading too challenging, I suggest you assign them to read only the first nine chapters, which cover the lives of the First and Second Emperors; the story

gets more complex after that. Or, you could substitute Adeline Yen Mah's *Chinese Cinderella*, the Young Adult version of her autobiography.

## 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 TO PARENTS/TEACHERS AND STUDENTS 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 this guide for each lesson if I found bad language, sexual references, or violence that I thought you might wish to edit or at least be aware of. 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,

## Introduction

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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.

**UNIT 1—LESSON 2, *OTHER VOICES, OTHER VISTAS*:** The stories “Dhowli” and “The Interview” include sexual references that some families may not find appropriate. Please pre-read the stories and “edit” them if you wish, or have your students skip them if you prefer.

**UNIT 2—LESSON 3, *MY INVENTED COUNTRY*:** This book includes a few mild sexual references that some families may not find appropriate. Please pre-read the book and “edit” them if you wish, or have your students skip those pages if you prefer. In the edition I am using (HarperCollins Perennial, 2004) there are possibly offensive passages on pages 26, 54–7, and 120–121.

**UNIT 2—LESSON 4, *OTHER VOICES, OTHER VISTAS*:** “The Cost of Living” includes some violence and bad language; you may have your students skip it or you may edit it, if you find it inappropriate. I have not included the last two Latin American short stories because of sex and violence; you may choose to assign them if you wish and analyze with the students how the settings contribute to the stories.

**UNIT 3—LESSON 5, *A Thousand Pieces of Gold*<sup>1</sup>:** There is a sexual scene (beginning “As Zheng approached manhood . . .”) which may be offensive on page 32. Also, pages 173–4 in the middle of chapter 14 includes lists of some gruesome punishments. If you think these might cause your child to have nightmares, they can be skipped.

**UNIT 4—LESSON 8, *OTHER VOICES, OTHER VISTAS*:** I recommend that you **SKIP** the story “The Collector of Treasures,” which includes sex and violence. “Africa Emergent” includes a few bad words.

## 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 in which 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.

## Grading Tips

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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?

#### 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 II 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: R. K. Narayan . . . . . (\_\_\_\_\_/140) .71 pts. each = \_\_\_\_\_%

Lesson 2: *Other Voices, Other Vistas* . (\_\_\_\_\_/42) 2.38 pts. each = \_\_\_\_\_%

**Unit 2**

Lesson 3: Isabel Allende . . . . . (\_\_\_\_\_/105) .95 pts. each = \_\_\_\_\_%

Lesson 4: *Other Voices, Other Vistas* . (\_\_\_\_\_/86) 1.16 pts. each = \_\_\_\_\_%

**Unit 3**

Lesson 5: Adeline Yen Mah . . . . . (\_\_\_\_\_/133) .75 pts. each = \_\_\_\_\_%

Lesson 6: *Other Voices, Other Vistas* . (\_\_\_\_\_/45) 2.22 pts. each = \_\_\_\_\_%

**Unit 4**

Lesson 7: Amin Maalouf . . . . . (\_\_\_\_\_/65) 1.54 pts. each = \_\_\_\_\_%

Lesson 8: *Other Voices, Other Vistas* . (\_\_\_\_\_/44) 2.27 pts. each = \_\_\_\_\_%

**TOTAL AVERAGE FOR COMPREHENSION QUESTIONS . . \_\_\_\_\_%**

**Comments:**

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**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 II LIGHTNING LIT 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 II LIGHTNING LIT 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 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: World Literature II* Student’s Guide.
- For Unit 1—Lesson 1 (R. K. Narayan), read “Interested Only . . .” and “Indian Literature” in the Guide
- Read The Selection, Historical Background, and While You Read for Lesson 1 in the Student’s Guide. Read “Author’s Introduction” through the story “The Tiger’s Claw” (pgs. 7–56) in *Malgudi Days*. Read the Notes in this Guide, and answer the Comprehension Questions.
- Read “Iswaran” through “The Axe” (pgs. 57–107) in *Malgudi Days* and the Notes in this Guide. Answer the Comprehension Questions
- Read “Lawley Road” through “Mother and Son” (pgs. 111–151) in *Malgudi Days*, the Notes in this Guide, and answer the Comprehension Questions.
- Optional: Choose and read another book from India, chosen from the list in Appendix C.

#### WEEK 2

- Read “Naga” through “Second Opinion” (pgs. 155–203) in *Malgudi Days*, the Notes in this Guide, and answer the Comprehension Questions.
- Read “Cat Within” through “Emden” (pgs. 204–253) in *Malgudi Days*, the Notes in this Guide, and answer the Comprehension Questions.
- Read the Literary Lesson for Lesson 1, “Developing Characters.”
- Read the Writing Exercises for Lesson 1. Choose an assignment. Pre-write your paper.
- Outline your first paper for Lesson 1.
- Optional: Discuss some of the Discussion Questions on *Malgudi Days* with your parent, teacher, class, or family.

## Schedules

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### WEEK 3

- 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.
- 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 in Appendix B, and start working on them.

### WEEK 4

- Read the introductory material to Unit 1—Lesson 2 (“Short Stories of India”) in the Guide. Read pages 11–14, “Pigeons at Daybreak” and “Dhowli” (pgs. 219–257) in *Other Voices, Other Vistas*. After reading each short story, read the Notes in this Guide, and answer the Comprehension Questions on the stories.
- Revise your second paper for Lesson 1.
- Read the other three short stories listed for Unit 1—Lesson 2 (from “The Interview” to “The Wog,” pgs. 258–310). After reading each short story, read the Notes in this Guide, and answer the Comprehension Questions.
- Read the Literary Lesson, “Style and Irony,” and the Writing Exercises for Lesson 2. Choose a writing exercise and pre-write.
- Outline your paper or story for Lesson 2.
- Optional: Discuss some of the Discussion Questions for Lesson 2 with your parent, teacher, class, or family.

### WEEK 5

- Write the first draft of your paper for Lesson 2. If you are writing a short story or dialogue, be sure to use vivid words.
- Read “A Distinctive Voice . . .,” The Selection, Historical Background, While You Read, and “Latin American Literature” for Unit 2—Lesson 3 (Isabel Allende) in the Guide.
- Read from “A Few Words of Introduction” through “Dulce de Leche” in *My Invented Country* (pgs. ix–19). Read Notes and answer Comprehension Questions for these chapters.
- Revise your paper or short story for Lesson 2. Read “An Old Enchanted House” through “Sirens Scanning the Sea” in *My Invented Country* (pgs. 19–57). Read Notes and answer Comprehension Questions for these chapters.
- Read “Praying to God” through “Of Vices and Virtue” (pgs. 57–106), read the Notes, and answer the Comprehension Questions.
- Optional: Choose any projects you want to do from the list for Unit 2, and start working on them.

**WEEK 6**

- Read “The Roots of Nostalgia” through “A Breath of History” in *My Invented Country* (pgs. 106–157). Read the Notes in this Guide, and answer the Comprehension Questions.
- Read “Gunpowder and Blood” through the end of *My Invented Country* (pgs. 157–198), with the Notes and Comprehension Questions.
- Read the Literary Lesson, “Descriptive Writing,” for Lesson 3. Read the Writing Exercises. Choose two, and pre-write the first one. Look back through *My Invented Country* for the topics you chose to write about.
- Outline your first paper for Lesson 3.
- Write a first draft of your first paper for Lesson 3.
- Optional: Discuss some of the Discussion Questions for Lesson 3 with your parent, teacher, class, or family.

**WEEK 7**

- Pre-write your second Writing Exercise for Lesson 3.
- Revise your first paper for Lesson 3.
- Outline your second paper for Lesson 3.
- Write the first draft of your second paper for Lesson 3.
- Read the introductory material to Unit 2—Lesson 4 (“Short Stories of Latin America and Japan”) in the Guide. Read the Latin American short stories assigned (pgs. 429–461 in *Other Voices, Other Vistas*). After reading each short story, read the Notes in this Guide, and answer the Comprehension Questions.
- Optional: Choose and read another book from Latin America or Japan, chosen from the list in Appendix C.

**WEEK 8**

- Revise your second paper for Lesson 3. Read the Prospective “Japanese Literature” in the Student’s Guide.
- Read “The Magic Chalk” and “The Tomoshihi” (pgs. 315–347) in *Other Voices, Other Vistas*. After reading each story, read the Notes in this Guide, and answer the Comprehension Questions.
- Read “The Moon on the Water” and “The Silent Traders” (pgs. 348–359 and 413–424) in *Other Voices, Other Vistas*. After reading each story, read the Notes in this Guide, and answer the Comprehension Questions.
- Read “Act of Worship” (pgs. 360–412) in *Other Voices, Other Vistas*, and read the Notes in this Guide, and answer the Comprehension Questions.
- Read the Literary Lesson for Lesson 4, “Setting.” Read the Writing Exercises. Choose one and pre-write.
- Optional: Discuss some of the Discussion Questions for Lesson 4 with your parent, teacher, class, or family.

## Schedules

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### WEEK 9

- Outline your paper or short story for Lesson 4.
- Write the first draft of your paper or short story.
- Review your earlier 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.
- Revise your paper or short story for Lesson 4.
- If you are enrolled with Hewitt, submit the six papers you have written and your other requirements for this quarter.

### WEEK 10

- Read “Cinderella Princess,” the Perspective “Chinese Literature,” The Selection, and While You Read for Unit 3—Lesson 5. Notice the sections on Historical Background and Characters to which you may refer as you read.
- Read pages vii and xv–36 and chapters 1 through 3 in *A Thousand Pieces of Gold*. Read the Notes and answer the Comprehension Questions in this Guide.
- Read chapters 4–6 in *A Thousand Pieces of Gold*, and read the Notes and answer the Comprehension Questions in this Guide.
- Read chapters 7–8 in *A Thousand Pieces of Gold*, and read the Notes and answer the Comprehension Questions in this Guide.
- Read chapters 10–12 in *A Thousand Pieces of Gold*, and read the Notes and answer the Comprehension Questions in this Guide.
- Optional: Choose and read another book from China, chosen from the list in Appendix C.

### WEEK 11

- Read chapters 13–15 in *A Thousand Pieces of Gold*, and read the Notes and answer the Comprehension Questions in this Guide.
- Read chapters 16–18 in *A Thousand Pieces of Gold*, and read the Notes and answer the Comprehension Questions in this Guide.
- Read the Literary Lesson for Lesson 5, “Writing about History—People and Events.”
- Read the Writing Exercises for Lesson 5. Choose two assignments. Pre-write the first one.
- Outline your first paper for Lesson 5.
- Optional: Discuss some of the Discussion Questions on *A Thousand Pieces of Gold* with your parent, teacher, class, or family.

**WEEK 12**

- Write the first draft of your paper.
- Choose a second writing exercise for Lesson 5. Pre-write your paper.
- Review and make any necessary revisions to your first paper for Unit 3—Lesson 5.
- Outline your second paper for Lesson 5.
- Write the first draft of your second paper for Lesson 5.
- Optional: Choose any projects you want to do from the list for Unit 3 in Appendix B, and start working on them.

**WEEK 13**

- Read the introductory material to Unit 3—Lesson 6 (“Short Stories of China”). Read “The Destination,” and “Sketches from the ‘Cattle Shed’” (pgs. 115–155) in *Other Voices, Other Vistas*. Read the Notes in the Guide and answer the Comprehension Questions on the stories.
- Revise your second paper for Lesson 5.
- Read the other three short stories listed for Unit 3—Lesson 6 (from “Kite Streamers” to “The Man from a Peddlers’ Family,” pgs. 156–213). After reading each short story, read the Notes in Guide and answer the Comprehension Questions.
- Read the Literary Lesson, “Political Fiction and Satire,” and the Writing Exercises for Lesson 6. Choose a writing exercise and pre-write.
- Outline your paper or story for Lesson 6.
- Optional: Discuss some of the Discussion Questions for “Short Stories of China” with your parent, teacher, class, or family.

**WEEK 14**

- Write the first draft of your paper for Lesson 6.
- Read “Pressed Between . . .” The Selection, and While You Read for Unit 4—Lesson 7, (Amin Maalouf). Use the Historical Background for reference as you read the book.
- Revise your paper or short story for Lesson 6. Read the Introduction and Section 1 of *In Search of Identity* (pgs. 1–43). Read the Notes in the Guide and answer the Comprehension Questions.
- Read Section 2 of *In Search of Identity* (pgs. 47–83). Read the Notes in the Guide and answer the Comprehension Questions.
- Read Section 3 of *In Search of Identity* (pgs. 87–115), read the Notes and answer the Comprehension Questions.
- Optional: Choose any projects you want to do from the list for Unit 4, and start working on them.
- Optional: Choose and read another book from any part of the world, chosen from the list in Appendix B in this Student’s Guide or the lists in Appendices C and D in World Lit I. See if the author discusses the question of identity, as Maalouf defines it.



## Schedules

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### WEEK 15

- Read Section 4 of *In Search of Identity* (pgs. 119–157). Read the Notes in the Guide and answer the Comprehension Questions.
- Read the Epilogue (pgs. 159–164). Read the Notes in the Guide and answer the Comprehension Questions.
- Read the Literary Lesson, “Persuasive Writing,” for Lesson 7. Read the Writing Exercises. Choose two, and pre-write the first one.
- Outline your first paper for Lesson 7.
- Write a first draft of your first paper for Lesson 7.
- Optional, but **HIGHLY RECOMMENDED**: Discuss some of the Discussion Questions on *In Search of Identity* with your parent, teacher, class, or family.

### WEEK 16

- Pre-write your second Writing Exercise for Lesson 7.
- Revise your first paper for Lesson 7.
- Outline your second paper for Lesson 7.
- Write the first draft of your second paper for Lesson 7.
- Read the introductory material to Unit 4—Lesson 8 (“Short Stories of Africa”). Read “Civil Peace” and “Africa Emergent” (pgs. 27–51) in *Other Voices, Other Vistas*. Read the Notes in Guide and answer the Comprehension Questions for each story.

### WEEK 17

- Revise your second paper for Lesson 7.
- Read “Who Will Stop the Dark?” and “A Meeting in the Dark” (pgs. 74–110) in *Other Voices, Other Vistas*. Read the Notes in the Guide and answer the Comprehension Questions for each story.
- Read the Literary Lesson for Lesson 8, “Conflict and Plot.” Read the Writing Exercises. Choose one and pre-write.
- Outline your paper or short story for Lesson 8.
- Write the first draft of your paper or short story.
- Optional: Discuss some of the Discussion Questions for Lesson 8 with your parent, teacher, class, or family.

### WEEK 18

- Revise your paper or short story for Lesson 8.
- Review your papers for Units 3 and 4, making all necessary changes based on any 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, while 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 extra writing assignments. It assigns 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, you will need to change the schedule accordingly.

I suggest that you answer Comprehension Questions as soon as you finish each section of a book, or each short story. Writing assignments follow a five-day schedule as laid out in the Introduction to the Lightning Lit guide. If students need more time, you could allow two days for the first draft of a paper, or for other steps of the process.

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.

In some weeks only three or four assignments are given, so that students can spend two days on a longer assignment if necessary. Optional suggestions are also included (additional reading, projects, and discussion questions).

### WEEK 1

- Read the Introduction to the *Lightning Literature: World Literature II* Student’s Guide.
- For Unit 1—Lesson 1 (R. K. Narayan), read “Interested Only . . .” and “Indian Literature” in the Guide
- Read The Selection, Historical Background, and While You Read for Lesson 1 in the Student’s Guide.
- Read “Author’s Introduction” through the story “The Doctor’s Word” (pgs. 7–30) in *Malgudi Days*. Read the Notes in this Guide, and answer the Comprehension Questions.

### WEEK 2

- Read “Gateman’s Gift” through “The Tiger’s Claw” (pgs. 31–56) in *Malgudi Days* and the Notes in this Guide. Answer the Comprehension Questions
- Read “Iswaran” through “Engine Trouble” (pgs. 57–85) in *Malgudi Days* and the Notes in this Guide. Answer the Comprehension Questions.
- Read “Forty-five a Month” through “The Axe” (pgs. 86–107) in *Malgudi Days* and the Notes in Guide and answer the Comprehension Questions.
- Read “Lawley Road” through “A Shadow” (pgs. 111–135) in *Malgudi Days* and the Notes in Guide and answer the Comprehension Questions.

## Schedules

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### WEEK 3

- Read “A Willing Slave” through “Mother and Son” (pgs. 136–151) in *Malgudi Days*, with Notes and Comprehension Questions.
- Read “Naga” and “Selvi” (pgs. 155–175) in *Malgudi Days* and the Notes in this Guide and answer the Comprehension Questions.
- Read “Second Opinion” (pgs. 176–203) in *Malgudi Days* and the Notes in this Guide and answer the Comprehension Questions.
- Read “Cat Within” through “God and the Cobbler” (pgs. 204–231) in *Malgudi Days* and the Notes in this Guide and answer the Comprehension Questions.
- Optional: Choose and read another book from India, chosen from the list in Appendix C.

### WEEK 4

- Read “Hungry Child” and “Emden” (pgs. 232–253) in *Malgudi Days*, with Notes and Comprehension Questions.
- Read the Literary Lesson for Lesson 1, “Developing Characters.”
- Read the Writing Exercises for Lesson 1. Choose one. Pre-write your paper.
- Optional: Discuss some of the Discussion Questions on *Malgudi Days* with your parent, teacher, class, or family.

### WEEK 5

- 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 second paper.

### WEEK 6

- Review and make any necessary revisions to your first paper for Unit 1—Lesson 1.
- Outline your second paper for Lesson 1.
- Write the first draft of your second paper for Lesson 1.
- Read the introductory material to Unit 1—Lesson 2 (“Short Stories of India”) in the Guide. Read pages. 11–14, “Pigeons at Daybreak” (pgs. 219–228) in *Other Voices, Other Vistas*. Read the Notes in Guide and answer the Comprehension Questions.
- Optional: Choose any projects you want to do from the list for Unit 1 in Appendix B, and start working on them.

### WEEK 7

- Revise your second paper for Lesson 1.
- Read “Dhowli” (pgs. 229–257) in *Other Voices, Other Vistas*. Read the Notes and answer the Comprehension Questions.
- Read “The Interview” (pgs. 258–271) in *Other Voices, Other Vistas*. Read the Notes in the Guide and answer the Comprehension Questions.
- Read “A Horse and Two Goats” (pgs. 272–290) in *Other Voices, Other Vistas*. Read the Notes and answer the Comprehension Questions.

## Lightning Literature and Composition: World Literature II

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### WEEK 8

- Read “The Wog” (pgs. 291–310) in *Other Voices, Other Vistas*. Read the Notes and answer the Comprehension Questions.
- Read the Literary Lesson, “Style and Irony.”
- Read the Writing Exercises for Lesson 2. Choose a writing exercise and pre-write.
- Outline your paper or story for Lesson 2.
- Optional: Discuss some of the Discussion Questions for “Short Stories of India” with your parent, teacher, class, or family.

### WEEK 9

- Write the first draft of your paper for Lesson 2. If you are writing a short story or dialogue, be sure to use vivid words.
- Revise your paper or short story 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.

### WEEK 10

- Read “A Distinctive Voice . . .,” The Selection, Historical Background, While You Read, and “Latin American Literature” for Unit 2—Lesson 3 (Isabel Allende) in the Guide.
- Read from “A Few Words of Introduction” and “Country of Longitudinal Essences” (pgs. ix–10) in *My Invented Country* and the Notes in this Guide and answer the Comprehension Questions.
- Read “Dulce de Leche” and “An Old Enchanted House” in *My Invented Country* (pgs. 10–33). Read the Notes and answer Comprehension Questions for these chapters.

### WEEK 11

- Read “A Millefeuille Pastry” and “Sirens Scanning the Sea” in *My Invented Country* (pgs. 33–57). Read Notes and answer Comprehension Questions for these chapters.
- Read “Praying to God” and “The Landscape of Childhood” (pgs. 57–79) and Notes in this Guide and answer Comprehension Questions.
- Read “A Sober and Serious People” and “Of Vices and Virtue” (pgs. 79–106) and the Notes in this Guide and answer the Comprehension Questions.
- Read “The Roots of Nostalgia” and “Confused Years of Youth” (pgs. 106–132) and the Notes in this Guide and Comprehension Questions.
- Optional: Choose any projects you want to do from the list for Unit 2, and start working on them.

### WEEK 12

- Read “Discreet Charm” and “A Breath of History” in *My Invented Country*. (pgs. 132–157). Read the Notes and answer the Comprehension Questions.

## Schedules

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- Read “Gunpowder and Blood,” “Chile in My Heart” (pgs. 157–183). Read the Notes in the Guide and answer the Comprehension Questions.
- Finish *My Invented Country* (pgs. 183–198). Read the Notes in the Guide and answer the Comprehension Questions.
- Read the Literary Lesson, “Descriptive Writing,” for Lesson 3.

### WEEK 13

- Read the Writing Exercises for Lesson 3. Choose two, and pre-write the first one. Look back through *My Invented Country* for the topics you chose to write about.
- Outline your first paper for Lesson 3.
- Write a first draft of your first paper for Lesson 3.
- Optional: Discuss some of the Discussion Questions on *My Invented Country* with your parent, teacher, class, or family.

### WEEK 14

- Pre-write your second Writing Exercise for Lesson 3.
- Revise your first paper for Lesson 3.
- Outline your second paper for Lesson 3.
- Write the first draft of your second paper for Lesson 3.

### WEEK 15

- Revise your second paper for Lesson 3.
- Read the introductory material to Unit 2—Lesson 4 (“Short Stories of Latin America and Japan”). Read “Clarisa” (pgs. 429–442 in *Other Voices, Other Vistas*). Read the Notes in the Guide and answer the Comprehension Questions.
- Read “The Book of Sand,” “The Cost of Living” (pgs. 443–461). Read the Notes in the Guide and answer the Comprehension Questions.
- Read the Prospective “Japanese Literature” in this study guide.
- Optional: Choose and read another book from Latin America or Japan, chosen from the list in Appendix C.

### WEEK 16

- Read “The Magic Chalk” (pgs. 315–328), with Notes and Comprehension Questions.
- Read “The Tomoshihi” (pgs. 329–347) in *Other Voices, Other Vistas*. Read the Notes in the Guide and answer the Comprehension Questions.
- Read “The Moon on the Water” (pgs. 348–359). Read the Notes in the Guide and answer the Comprehension Questions.
- Read “Act of Worship” (pgs. 360–412) in *Other Voices, Other Vistas* and the Notes in this Guide and answer the Comprehension Questions.

**WEEK 17**

- Read “The Silent Traders” (pgs. 413–424) in *Other Voices, Other Vistas*. Read the Notes in the Guide and answer the Comprehension Questions.
- Read the Literary Lesson for Lesson 4, “Setting.”
- Read the Writing Exercises. Choose one and pre-write.
- Outline your paper or short story for Lesson 4.
- Optional: Discuss some of the Discussion Questions for “Short Stories of Latin America and Japan” with your parent, teacher, class, or family.

**WEEK 18**

- Write the first draft of your paper or short story.
- Revise your paper or short story 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.

**WEEK 19**

- Read “Cinderella Princess,” the Prospective “Chinese Literature,” The Selection, and While You Read for Unit 3—Lesson 5. Notice the sections on Historical Background and Characters to which you may refer as you read.
- Read pages vii and xv–36 and chapters 1 through 2) in *A Thousand Pieces of Gold*. Read the Notes in the Guide and answer the Comprehension Questions.
- Read chapters 3–4 in *A Thousand Pieces of Gold*. Read the Notes in the Guide and answer the Comprehension Questions.
- Read chapters 5–6 in *A Thousand Pieces of Gold*. Read the Notes in the Guide and answer the Comprehension Questions.

**WEEK 20**

- Read chapters 7–8 in *A Thousand Pieces of Gold*. Read the Notes in the Guide and answer the Comprehension Questions.
- Read chapters 9–10 in *A Thousand Pieces of Gold*. Read the Notes in the Guide and answer the Comprehension Questions.
- Read chapters 11–12 in *A Thousand Pieces of Gold*. Read the Notes in the Guide and answer the Comprehension Questions.
- Read chapters 13–14 in *A Thousand Pieces of Gold*. Read the Notes in the Guide and answer the Comprehension Questions.

**WEEK 21**

- Read chapters 15–16 in *A Thousand Pieces of Gold*. Read the Notes in the Guide and answer the Comprehension Questions.

## Schedules

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- Read chapters 17–18 in *A Thousand Pieces of Gold*. Read the Notes in the Guide and answer the Comprehension Questions.
- Read the Literary Lesson for Lesson 5, “Writing about History—People and Events.”
- Read the Writing Exercises for Lesson 5. Choose two assignments. Pre-write the first one.

### WEEK 22

- Outline your first paper for Lesson 5.
- Write the first draft of your paper.
- Choose a second writing exercise for Lesson 5. Pre-write your paper.
- Optional: Discuss some of the Discussion Questions on *A Thousand Pieces of Gold* with your parent, teacher, class, or family.

### WEEK 23

- Review and make any necessary revisions to your first paper for Unit 3—Lesson 5.
- Outline your second paper for Lesson 5.
- Write the first draft of your second paper for Lesson 5.
- Optional: Choose any projects you want to do from the list for Unit 3 in Appendix B, and start working on them.

### WEEK 24

- Read the introductory material to Unit 3—Lesson 6 (“Short Stories of China”).
- Read “The Destination” (pgs. 115–140) in *Other Voices, Other Vistas*. Read the Notes in the Guide and answer the Comprehension Questions.
- Revise your second paper for Lesson 5.
- Read “Sketches from the ‘Cattle Shed’” (pgs. 141–155) in *Other Voices, Other Vistas*. Read the Notes in the Guide and answer the Comprehension Questions.
- Revise your second paper for Lesson 5.
- Optional: Choose and read another book from China, chosen from the list in Appendix C.

### WEEK 25

- Read “Kite Streamers” (pgs. 156–180). Read the Notes and answer the Comprehension Questions.
- Read “Regarding the Problem of Newborn Piglets in Winter” (pgs. 181–194). Read the Notes in the Guide and answer the Comprehension Questions.
- Read “The Man from a Peddlers’ Family” (pgs. 195–213). Read the Notes in the Guide and answer the Comprehension Questions.

**WEEK 26**

- Read the Literary Lesson, “Political Fiction and Satire,” and the Writing Exercises for Lesson 6.
- Choose a Writing Exercise and pre-write.
- Outline your paper or story for Lesson 6.
- Write the first draft of your paper for Lesson 6.
- Optional: Discuss some of the Discussion Questions for “Short Stories of China” with your parent, teacher, class, or family.

**WEEK 27**

- Revise your paper or short story 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 “Pressed Between . . .” The Selection, and While You Read for Unit 4—Lesson 7, (Amin Maalouf). Use the Historical Background for reference as you read the book.
- Read the Introduction to *In Search of Identity* (pgs. 1–5). Read the Notes in this Guide and answer the Comprehension Questions.
- Read Section 1 of *In Search of Identity* (pgs. 1–43). Read the Notes in this Guide and answer the Comprehension Questions.
- Optional: Choose any projects you want to do from the list for Unit 4, and start working on them.

**WEEK 29**

- Read Section 2 of *In Search of Identity* (pgs. 47–83). Read the Notes in this Guide and answer the Comprehension Questions.
- Read Section 3 of *In Search of Identity* (pgs. 87–115). Read the Notes in this Guide and answer the Comprehension Questions.
- Read Section 4 of *In Search of Identity*. (pgs. 119–157). Read the Notes in this Guide and answer the Comprehension Questions.

**WEEK 30**

- Read the Epilogue (pgs. 159–164). Read the Notes in this Guide and answer the Comprehension Questions.
- Read the Literary Lesson, “Persuasive Writing,” for Lesson 7.
- Read the Writing Exercises. Choose two, and pre-write the first one.
- Optional, but **HIGHLY RECOMMENDED**: Discuss some of the Discussion Questions on *In Search of Identity* with your parent, teacher, class, or family.



## Schedules

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### WEEK 31

- Outline your first paper for Lesson 7.
- Write a first draft of your first paper for Lesson 7.
- Pre-write your second Writing Exercise for Lesson 7.
- Optional: Choose and read another book from any part of the world, chosen from the list in Appendix B in this study guide or the lists in Appendix C and Appendix D In World Lit I. See if the author discusses the question of identity, as Maalouf defines it.

### WEEK 32

- Revise your first paper for Lesson 7.
- Outline your second paper for Lesson 7.
- Write the first draft of your second paper for Lesson 7.

### WEEK 33

- Revise your second paper for Lesson 7.
- Read the introductory material to Unit 4—Lesson 8 (“Short Stories of Africa”).
- Read “Civil Peace” (pgs. 27–34). Read the Notes in this Guide and answer the Comprehension Questions.
- Read “Africa Emergent” (pgs. 35–51). Read the Notes in this Guide and answer the Comprehension Questions.

### WEEK 34

- Read “Who Will Stop the Dark?” (pgs. 74–94) in *Other Voices, Other Vistas*. Read the Notes in this Guide and answer the Comprehension Questions.
- Read “A Meeting in the Dark” (pgs. 95–110) in *Other Voices, Other Vistas*. Read the Notes in this Guide and answer the Comprehension Questions.
- Read the Literary Lesson for Lesson 8, “Conflict and Plot.”
- Optional: Discuss some of the Discussion Questions for “Short Stories of Africa” with your parent, teacher, class, or family.

### WEEK 35

- Read the Writing Exercises for Lesson 8. Choose one and pre-write.
- Outline your paper or short story for Lesson 8.
- Write the first draft of your paper or short story.

### WEEK 36

- Revise your paper or short story for Lesson 8.
- 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.

## Schedules

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- Foreign to Familiar*: Read all and discuss in class, with examples from the student's experience.
- \*\**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).
- \*\**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

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### 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.