

Tree of Life School

*"Wisdom is a tree of life to those to those who embrace her."
Proverbs 3:18*

English II Course Outline

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Course Outline

Introduction

This year you will learn more about the components of literature, using poetry and short stories to demonstrate descriptive language, plot, point of view, persuasive techniques, figures of speech, and more. In the second half of the course, you will be exposed to some examples of classic world literature from the ancient Middle East to the Protestant Reformation. Throughout the course you will focus on the writing of descriptive, narrative, expository and persuasive essays using *Wordsmith Craftsman*. You will be given the opportunity to write about your personal experiences as well as about world literature and culture. You will also be challenged to write a critical review of a novel.

The reading and writing sections of the course have been integrated so that you can analyze related aspects of literature as you work on your essays. The course outline has been designed for you to work through in order. Each of the ten units includes explanations of key themes and definitions. The appropriate readings and exercises from *Wordsmith Craftsman* are listed. The literature readings are also listed along with brief descriptions or questions to help you apply what you have learned to specific works of literature. Unless otherwise noted, the readings are found in the Readings and Study Questions section of the course outline.

It is recommended that you devote a notebook or binder to the course and use it not only for your *Wordsmith Craftsman* exercises and essays, but also to copy down definitions and answer the questions that accompany the reading selections. Although this work will not be graded, it will help you immeasurably when you tackle the two major tests in the course. Suggested answers are included at the end of the course outline. You or a parent should consult them only after you have attempted to answer the questions yourself.

In order to receive helpful feedback in a timely manner, it is important that you submit assignments (by mail or e-mail) as soon as they have been completed. You will note that some exercises require a parent to sign a Confirmation Page. Those assignments will not be graded; simply send in the Confirmation Page with your next package of work. The assignment list at the end of the course outline will help you to keep track of which assignments you have completed.

Required Materials:

Wordsmith Craftsman

Out of the Silent Planet

The Bible

Julius Caesar

How to Work Through The Course

This course has been divided into a **140 day schedule**. This will allow the student to follow a **four-day school week** and still complete the course in a normal academic year. The **fifth day** of each week can used to **catch up on assignments**, do **extra reading**, or simply **take the day off** from the course. If, however, a five-day school week is more desirable, the student is encouraged to pursue this course and will be rewarded by early completion of the material. Care has been taken to provide specific instructions for each day’s work. Therefore, **all work is to be completed in the order presented in the daily schedule**.

Calculating Your Final Grade

Your final mark in the course will be based on the following percentages:

Daily Work (Confirmation Pages)	10%
Assignments (10)	70%
Tests (2)	20%

Assignment Expectations

Tests

Short answer tests should be written in complete sentences. Rarely should answers be more than a few sentences or a brief paragraph unless otherwise indicated. In these cases a short (one page) essay may be required to expand on the material learned throughout the year.

Paragraph

Well-written paragraphs contain a topic sentence that makes it clear what the thesis (purpose) of the assignment is. The student will then expand on this thesis, developing it so that the reader is led systematically through the argument until he/she arrives at the final sentence of the paragraph (the conclusion). It is here that the student will close his/her paragraph in a way that is appropriate to the topic.

Poetry or some other special type of assignment may require the student to do a bit of research into the vehicle that is being used to deliver the material. For example, if the student is required to write a sixteen line poem that is divided into four stanzas, with each line made up of a common meter and the entire poem having an obvious rhyme scheme, this may necessitate determining what these elements are before the assignment can be written. Students should understand concepts such as ‘meter’ and ‘feet’.

A **report** may sound a lot like an essay to the student; however, we like to distinguish the two in this way. Reports are typically expository in nature and are based on the student researching a fact based topic, organising the material into a minimum of five

paragraphs, then presenting it in a suitable style with all facts, quotes, and statistics properly footnoted. This type of assignment usually has little if any of the student's personal opinion in it. It is also rarely used on its own at the high school level of our course work since it is more typical of what we might ask a student from grades 6 to 8 (maybe 9) to do. In other ways it is the easiest way to teach and practice all of the basic elements needed to write excellent academic papers in the high school years (introduction, body, conclusion, footnotes, bibliography, basic style elements). Typical types of report topics might include a cultural study of a country; three causes of a particular war or political situation; or five examples of foreshadowing in a novel.

An **essay** differs from a report in that it will offer much more analysis of the topic from the student's perspective and opinion. This analysis will certainly be based on the information that s/he has gathered and presented. However, the very nature of the question asked for the assignment will require the student to do more than simply present the facts. Either throughout the essay or in the conclusion the student will be offering opinions and commentary that shows s/he has looked at both sides of the issue and has something of his/her own to contribute to the discussion. Typical topics might include a discussion of whether Shakespeare was a racist based on a study of one of his plays; whether a certain treaty contributed to a war that followed its signing; or how a particular worldview has led to a specific problem in society.

Personal essays include narratives and descriptions. These may have a much more personal tone and be very subjective. They can be filled with dialogue, personal pronouns, colourful language, and all sorts of literary devices that might fall under the heading of creative writing. This type of writing is more frequent in our English Literature offerings and is learned specifically in our English II course.

Academic style essays (expository or persuasive) are written in a less personal way. In this type of essay the student should always avoid personal references to themselves and the reader, clichés and idiomatic language, or anything that might be construed as slangy/informal. This is often the hardest kind of writing for many students and it takes practice. However, this is where the give and take between student and evaluator is essential and has become one of the hallmarks of a *Tree of Life* education.

Evaluative Comments and Grades

At the high school level, students are given numerical grades for each of their tests and assignments. We try to be as objective as we can be, but much of what we do is subjective by nature and with several people evaluating work, some will give higher grades than others. We make every effort to be on the same page (so to speak) so that there is not a wide disparity in grades from subject to subject (especially in those areas where much written work is submitted). We also make every effort to communicate to the student what was positive about the assignment and what needs work. If there is a question about a grade or comment on an assignment, we encourage you to communicate this to us. The best way is to send an e-mail or return the assignment with

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a note attached the next time you send work by mail. This way we can make sure that the evaluator who can best answer your question is notified and can have the opportunity to review the question and assignment and get back to you with what will hopefully be a satisfactory explanation.

Generally speaking, we employ the following percentages when marking work. We do not usually break down the mark to reflect this but hopefully the comments will reflect areas where the assignment may be improved.

Introduction 20%
Body 40%
Conclusion 20%
Style 10%
Mechanics 10%

Submitting Assignments for Evaluation

Email:

This is our highly preferred mode of submission, due to low cost and faster return rate of graded assignments.

1. Save each individual assignment as a Microsoft Word document (Word Perfect is also acceptable). Do not save a batch of assignments in one file; this will be returned ungraded to you. Study Guides for Great Ideas courses should also be sent as individual files.
2. Name the file with your name, the course, and the assignment number. For example, "John Doe_WH I_Essay 4" or "Sally Brown_GI I_ Confessions Study Guide".
3. Attach each assignment in a **separate email to evaluation@treeoflifeathome.com**
The subject line of your e-mail should be the same as the file name of your assignment. This helps us organise the work and be sure it gets to the proper evaluator.

Regular mail:

Be sure *all* work is clearly labelled with your full name, course name, and assignment. Also, be aware this mode of submission will have the longest turnaround time.

Address: Tree of Life
443 Weston Road
Weston, NB
E7K 1B1

Title of Essay

Name of Student

Course/Subject

Assignment

Date

Footnotes

There are far too many situations that need to be footnoted to show here, but below you will find some of the common examples that will show up in most research reports. Please note that you are required to cite any readings from the course outline that you use in your essay. Use the "Insert Reference" or "Insert Footnote" feature of your word processor to automatically insert the footnote number as well as place the citation correctly at the bottom of the page.

Book	¹ Tom Smith, <u>Skating to the Music</u> (Hogtown: Ice Palace Publishers, 2010) 45.
Magazine	² Sally Smith, "Skating Is My Life," <u>Skating Magazine</u> 12 May 2009: 20-24.
Newspaper	Same basic format as that of magazine.
TV or Radio	⁴ "An Interview with Zeke," Skaters' Forum, CBC, Toronto, 12 March 2010.
Personal Interview	⁵ Bill Jones, personal interview, 23 August 2011.
Internet	⁶ Tom Camelspin, "Jumping for Glory," www.skate.com, 10 January, 2010.
Course Outline	⁶ Israel Zangwill, "To Die in Jerusalem," World Literature Course Outline: 138-148.

Bibliography

If you have used the ideas of others to help you form your thoughts for your essay, you need to cite them at the end of your essay in the bibliography. The format for the bibliography is different than for footnotes; merely copying and pasting your information will not be adequate.

Following you will find some common examples to help you.

Book	Smith, Tom. <u>Skating to the Music</u> Hogtown: Ice Palace Publishers, 2010.
Work from Anthology	Clark, Jim. "Working the Judges." <u>Anthology of Skating Poems</u> . Editor John Doe. Boston: Ice Palace Publishers, 2001. 354.
Article from Reference Book	"Figure Skating," <u>Big City Encyclopedia</u> . 1988 ed. Reference on CD-ROM Macrotuff Multimedia Encyclopedia. Computer Software. Hogtown, ON: Macrotuff Software, 2001. CD-ROM.
Magazine	Smith, Sally, "Skating Is My Life," <u>Skating Magazine</u> 12 May 2009: 20-24.
Newspaper	Same basic format as that of magazine.
TV or Radio	"An Interview with Zeke," Skaters' Forum, CBC, Toronto, 12 March 2010.

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Personal Interview
Internet

Bill Jones, personal interview, 23 August 2011.
Camelspin, Tom , "Jumping for Glory", www.skate.com,
10 January, 2010.

Oral Presentation

Champ, Ima. Speech. NB Figure Skating Convention,
Fredericton, 21 May, 2002.

Course Outline

Zangwill, Israel. "To Die in Jerusalem," World Literature
Course Outline: 138-148.

Daily Schedule

Unit 1: Essay Basics and Poetry Terms

DAY 1 – This unit is foundational for the rest of the course. After you have read the assigned portions of *Wordsmith Craftsman* and the poetry and completed the assignments, you should have a better grasp of the following concepts:

- What is an essay?
- What are the first steps toward writing a proper essay?
- What are the building blocks of poetry?

This unit should build on your previous English studies and prepare you to write several types of essays and think about the different forms of poetry. Today, read and reflect on the material found on pages 52 and 53 of *Wordsmith Craftsman*. Complete the exercise found on page 53. If you do not have one of the magazines listed, try to find an essay from another suitable publication.

DAY 2 & 3 – Read and reflect on the material found on pages 53 to 56 of *Wordsmith Craftsman*. Do both exercises on page 56.

DAY 4 – Although not always present, rhyme and rhythm are two of the features that have set poetry apart from prose throughout the ages.

Because meter is so important in poetry, the course outline includes a brief review of meter from English I:

Lines are divided into feet, which are sections usually containing one strong stress (stressed syllable) and one or more weak stresses (unstressed syllables). Each type of foot has its own name:

lamb (weak, strong), example: $\frac{v}{\text{forget}} / \frac{v}{\text{forget}}$

Trochee (strong, weak), example: lily

Dactyl (strong, weak, weak), example: waterfall

Anapest (weak, weak, strong), example: lemonade

Spondee (strong, strong), example: mankind

Meter is further described by the number of feet in a line:

One foot: monometer

Two feet: diameter

Three feet: trimeter

Four feet: tetrameter

Five feet: pentameter

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Six feet: hexameter

Seven feet: heptameter

Eight feet: octameter

Iambic pentameter is the most frequently used meter in English poetry. When it is unrhymed it is known as **blank verse**.

DAY 5 TO 7 – Here are some additional terms to expand your understanding and appreciation of poetry. Consider the examples given here and then do the readings, which have been selected to provide well-crafted examples of these poetic techniques. For each poem, be sure to answer the study question in your notebook.

Internal rhyme = rhyme made between the middle of a line and its end

- “Ah, distinctly I remember it was in the bleak December” – Poe (“The Raven”)
- “Evening is come; and from the dark park hark,
The signal of the setting sun: one gun!” – Hood (“A Nocturnal Sketch”)

Eye rhyme (also called near rhyme) = words that look like they rhyme, but their sound does not rhyme

- love and prove
- home and come

Alliteration = words that start with the same sound

- “On a freshly fallen silent shroud of snow” – Simon & Garfunkel (“I am a Rock”)
- “How well and witty when you wake up
How good and glad when you go to bed” – Auden (“The Age of Anxiety”)

Consonance = repeated consonant sounds, but words do not rhyme because they use different vowels

- move and live
- for a more complex version of consonance, all consonants in the words could be paired: leaves, lives, and loves
- “I am the enemy you killed, my friend.
I knew you in this dark: for so you frowned
Yesterday through me as you jabbed and killed.
I parried; but my hands were loath and cold.
Let us sleep now...” –Owen (“Strange Meeting”)

Assonance = repeated vowel sounds, but words do not rhyme because they use different consonants

- make and date
- “Peter, Peter, pumpkin-eater
Had a wife and couldn’t keep her”

Euphony = sound that is soft and pleasing (often uses long vowels, the consonants l, m, n, r, and soft v and f sounds)

- “And live alone in the bee-loud glade” –Yeats (“The Lake Isle of Innisfree”)
- “The lone and level sands stretch far away.” –Shelley (“Ozymandius”)
Note that alliteration and long vowels are used in this example to create a sense of expanse.

Cacophony (also called dissonance) = sound that is harsh and unmelodious (often

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uses explosive b, d, g, k, p, and t sounds)

- “Under the looming stacks of the gigantic power house
Stars prick the eyes with sharp ammoniac proverbs” –Crane (“The Bridge”)
- To help you understand euphony and cacophony, reread the examples aloud and note how the poets purposefully choose sounds that either flow or clash, to create specific effects.

Onomatopoeia = words that sound like their meaning

- examples are almost endless: buzz, whoosh, crack, pop, squeak, fizz, mew...
- “The moan of doves in immemorial elms
And murmuring of innumerable bees.” – Tennyson (“Come Down, O Maid”)
Note that alliteration and assonance are used to create the effect of onomatopoeia.

Enjambment = line that continues to the next line without a pause

- “A thing of beauty is a joy forever:
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet breathing.” –Keats (“Endymion”)

End-stopped line = line that pauses at the end (opposite of enjambment)

- “This is a well-behaved line.
It stops at the end every time.
If it does not stop, it may pause;
Then it will go on.” –Untermeyer

Readings (pp.42-55):

“The Pied Piper Of Hamelin” Robert Browning (1842)

“The Eagle” Alfred, Lord Tennyson (1851)

“Miners” Wilfred Owen (1921)

“Come Down, O Maid” Alfred, Lord Tennyson (1847)

“The Bells” Edgar Allan Poe (1849)

“Crystal Moment” Robert P. Tristram Coffin (1931)

DAY 8 & 9 – Forms of poetry are the basic ways that poems are arranged according to stanza and line length. A stanzaic poem is divided into sections of lines called stanzas. A continuous poem is not divided into stanzas. You will recall that the sonnet follows a very strict pattern of lines (though it may appear as one fourteen line stanza). The ballad is generally divided into quatrains. The ode is written in an elaborate stanzaic form, but may vary from poem to poem. On the other hand, epics are often written in continuous form and free verse takes even more liberties with presentation.

Take a few minutes to review the poetic forms covered in English I. Although you will not be tested on these definitions, you may come across some of these forms in the readings for this course.

Sonnet = a 14-line lyric poem, with definite line lengths and rhyme scheme, usually in iambic pentameter

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Ballad = narrative poem with a simple and dramatic action, usually composed of ballad stanzas (quatrains with lines that alternate between tetrameter and trimeter), and including incremental repetition, brief descriptions, and concise dialogue

Ode = a lyric poem of some length having an elevated style and formal stanzaic structure, usually of a serious or meditative nature expressing exalted or enthusiastic emotion

Epic = a long poem narrating the heroic exploits of an individual in a way central to the beliefs and culture of his society

Free verse = Poems that do not rhyme and do not have a regular rhythm

Other poetry forms include:

Haiku = Japanese form of poetry, made up of three lines. The first has five syllables, the second seven, and the third five. There is no rhyme or rhythm. The effect of the poem is created by its startling brevity.

Limerick = A humorous five-line poem following the rhyme scheme AABBA. The first, second, and fifth lines are anapestic trimeter, while the third and fourth lines are anapestic dimeter.

Shaped poem = poem that forms a picture visually

The examples that follow will make these definitions easier to understand.

Readings (pp.56-58):

Haiku by Matsuo Basho (1644-94)

Limericks by Edward Lear (1812-1888)

“Easter Wings” George Herbert (1633)

“The Altar” George Herbert (1633)

Paying close attention to rhythm, try your hand at writing a haiku and a limerick. Then write a short shaped poem. Remember the importance of the way the poem looks on paper. **Have a parent sign the Unit 1 Confirmation Page and send it along with your next package of work or send us an email.**

DAY 10 TO 12 – **Assignment 1**: Choose a poem that you like. It should have a minimum of fourteen lines and a discernable rhythm. Write a paragraph identifying at least five features that were covered in this unit. Remember to quote specific phrases and lines from your poem. Conclude by explaining what you like best about the poem. Your paragraph should be a minimum of eight sentences. **Send the poem and your analysis in to be evaluated.**

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English II

Unit 1 Confirmation Page

This is to confirm that _____ completed this
(student's name)

unit _____.
(date)

(signature)

Unit 2: Descriptive Essay

DAY 13 – To begin, read through the material on pages 57 to the top of page 62 in *Wordsmith Craftsman*. Keeping in mind the goal of this unit – to write a finely crafted descriptive essay – proceed to the next lesson.

DAY 14 & 15 – Most, if not all, poetry is descriptive, and imagery and figurative language are the materials poets use to paint a vivid picture in the reader's mind. No doubt some of the following terms will be review for you, but the poems included should renew your appreciation for these types of figurative language.

Simile = comparison using “like” or “as”

- “my heart is like a singing bird” –Rossetti (“A Birthday”)
- “[pigeons] pompous as bankers” –McGinley

Metaphor = implied comparison in which one thing is described in terms of another

- “my heart the anvil where my thoughts do beat” –Drayton (Sonnet XL)
- “life’s but a walking shadow” –Shakespeare (*Macbeth*)

Symbol = a word that has meaning in itself but also represents something beyond itself

- a road is often used to symbolize a journey or life, while dark symbolizes the unknown or death
- “Sunshine let it be or frost,
Storm or calm as Thou shalt choose;
Thou thine every gift were lost,
Thee Thyself we could not lose.” –M.E. Coleridge (“After St. Augustine”)
Sunshine and frost represent summer and winter; storm and calm represent the hard and easy times in life.

Personification = ascribing human characteristics to an animal or inanimate object

- “trees open their rustling hands” –MacCaig
- “When I stepped homeward to my hill,
Dusk went before with quiet tread...” –Adams (“Homecoming”)

Hyperbole (overstatement) = exaggeration

- He’s as old as the hills.
- “All the perfumes of Arabia will not sweeten this little hand” –Shakespeare (*Macbeth*)

Apostrophe = addressing an inanimate object as if it were alive or an absent person as though he were present

- “Roll on, thou deep and dark blue ocean, roll!” –Byron (“The Ocean”)
- “O Captain! My captain! Our fearful trip is done” –Whitman (“O Captain My Captain”)

Synecdoche = figure of speech in which the part represents the whole

- “counting heads” (rather than “counting people”)
- “this pow’rful rhyme” –Shakespeare (Sonnet 55) (“rhyme” stands for the whole poem)
- “Friends, Romans, countrymen, lend me your ears” –Shakespeare (*Julius Caesar*)

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Readings (pp.59-67):

“The Destruction of Sennacherib” Lord Byron (1815)

Sonnet 73 William Shakespeare (1609)

“The Road Not Taken” Robert Frost (1916)

“I Like To See it Lap the Miles” Emily Dickinson (1891)

“A Lonely Pine is Standing” Heinrich Heine (translated by Louis Untermeyer 1937)

“The Storyteller” by Mark Van Doren (1963)

“Stopping By Woods on a Snowy Evening” Robert Frost (1923)

“The Folly of Being Comforted” William Butler Yeats (1902)

“Recessional” Rudyard Kipling (1897)

DAY 16 & 17 – In this unit you are asked to write an essay that is strictly a description of a person, place, or object. However, even poems, stories, and novels that involve a plot, action, and dialogue, use description to bring the setting and characters to life. In this lesson you will consider how the settings of stories are described by the authors.

Setting = the background against which the events of a story take place; this may include physical time and place, as well as its cultural and social environment

Readings (pp.68-74):

“The Skater and the Wolves” Whitehead (1872)

“A Wagner Matinee” Willa Cather (1904)

DAY 18 TO 20 – Character development is often a prominent feature of short stories. In this lesson, consider how characters are described through physical characteristics, as well as their thoughts, words, and actions, and the way characters interact.

Point of view = perspective of the story’s narrator

- Omniscient point of view = narrator has the ability to comment freely on the actions and thoughts of all characters
- Limited point of view = narrator tells the story from the perspective of one of the characters
 - o First person
 - o Third person

Direct revelation = method of characterization in which the author tells the readers what the character is like

Indirect revelation = method of characterization in which the author allows readers to draw their own conclusions from what the character says, does or thinks or what others think about the character

Static character = a character who remains essentially the same throughout the story

Dynamic character = a character who changes and develops over the course of the story

Protagonist = the main character or hero

Antagonist = an opposing character or rival of the protagonist

Readings (pp.75-100):

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“The Garden Party” Katherine Mansfield (1922)

“The Cat-Bird Seat” James Thurber (1942)

“Contents of the Dead Man’s Pocket” Jack Finney (1956)

DAY 21 TO 25 – **Assignment 2:** Write a short descriptive essay about a person, place, or thing that means a lot to you. Do this by taking five days to work through the material in *Wordsmith Craftsman* page 57 to the top of page 62. Your essay should be between three and seven paragraphs. When you have read over your essay, ask yourself whether it incorporates sufficient descriptive language to allow your readers to visualize what you are describing. **Submit the completed descriptive essay for evaluation.**

<i>Tree of Life School</i> <i>English II</i>				
Confirmation	Assignment	Test	Description	Mark
1			Unit 1 Confirmation Page	
	1		Poem Analysis	
	2		Descriptive Essay	
	3		Narrative Essay	
2			Unit 4 Confirmation Page	
	4		Expository Essay	
	5		Critical Review	
3			Unit 6 Confirmation Page	
	6		Persuasive Essay	
		1	Literary Terms Test	
	7		Descriptive Essay	
	8		Narrative Essay	
	9		Expository Essay	
	10		Persuasive Essay	
		2	Literature Test	
			Confirmation Pages 10%	
			Assignments 70%	
			Tests 20%	
			Final Mark	