

Worksheet

The study of artistry means trying to find out what literary elements the author has chosen and arranged. It also means trying to understand what purpose the author wants to fulfill with his choices and arrangement, whether that is 1) to be pleasing or interesting, or 2) to show readers something that the writer thinks is important, or 3) both. Below is an example from one Egyptian story, “The Girl with the Rose-red Slippers”:

- Choice: What people, places, and things does the author choose for this story?
 - People: A beautiful slave girl, a rich merchant, and Pharaoh*
 - Places: Egypt, the merchant’s house, Pharaoh’s palace*
 - Things: The rose-red slippers, the eagle*
- Arrangement: How does the author arrange the things he has chosen?
The writer arranges the people, places, and things in his story around a chain of events. The rich merchant buys the little slave girl, adopts her, and gives her the rose-red slippers. Later, an eagle steals one slipper and carries it to Pharaoh’s palace, where it is taken as an omen that Pharaoh’s men must look for the person who owns the slipper. They find the beautiful girl and she becomes Pharaoh’s wife.
- Purpose: This is a story that seems mostly just meant to be pleasing and interesting. Did you enjoy the way the author arranged these people, places, and things, that seem to have nothing to do with each other, into one story? Did you find it pleasant and interesting?
We certainly hope that you enjoyed the story, which is history’s first Cinderella-type tale!

Now, answer the following questions for the story of “The Golden Lotus”:

- For this story, the author chooses a Pharaoh who wants something “new.” Who makes a suggestion to fulfill Pharaoh’s wish?
- What two “new” things does the author choose for the magician to suggest or show Pharaoh in this story?
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- Which of these two “new” things is arranged to happen first?
- Which is more unusual than the other?
- Do you think it was a good idea to arrange the story this way? If so, why?

Worksheet

1. Below is an example of the characters, plot, and setting in this week's "Story of the Shipwrecked Sailor." Write down what you think are the characters, plot, and setting for "The Peasant and the Workman":

"The Story of the Shipwrecked Sailor"

- Characters: *The sailor, the serpent (who has a personality, even though he is not human), and the Grand Vizier.*
- Plot: *A sailor was shipwrecked on a magical desert island, where he met a great Serpent who was kind to him and foretold his return to Egypt. When the sailor gets home, he tells his tale to the Grand Vizier, who says it is a good story and gives the sailor what he wanted—permission to tell his story to Pharaoh.*
- Setting: *Ancient Egypt, the sea, and also a magical island.*

"The Peasant and the Workman"

- Characters:

- Plot:

- Setting:

2. This week, we aren't just looking for artistry but for these two specific *kinds* of artistry: repetition and pattern. There is one other example of repetition in "The Story of the Shipwrecked Sailor," and one more example of pattern in "The Peasant and the Workman." Can you find them?

- Repetition in "The Story of the Shipwrecked Sailor":

- Pattern in "The Peasant and the Workman":

Worksheet

From the stories you read this week, compare Ra (the chief god of Egypt) with God. To do this, try to fill in the blank spaces in the following chart. Here's a hint: look at the boxes that have already been filled in as examples of the kinds of things you are trying to find, and look on the pages listed beside the empty boxes to help you!

THE NATURE OF RA	PAGE	GOD'S NATURE AND ATTRIBUTES
Ra is a life-giving creator and skilled craftsman, who speaks everything into existence.	3	God is the Creator, who gives life to all things that have it and spoke all creation into existence.
	3	Nowhere in Scripture do we read that God embodies Himself as the sun. The Bible says that "God is light," but He is not embodied as the sun.
Ra wishes to keep mankind alive even when they oppose him, mostly so that he will have subjects to serve him.	7	God has no need of mankind to serve Him, but He is gracious to mankind and loves man even though He needs nothing from us.
	4	There is no equal contest between evil and God, because God is far greater and more powerful than evil, so that He always triumphs over it without growing weary.
	4-16	God is all-powerful and all-knowing. He does not tolerate rivals but easily overcomes them. (Satan was never a real threat to Him.) He has all power to enforce His will. He needs nothing made by man, and judges all other "gods" without fear of being tricked or overcome.
	10	God doesn't play favorites and is self-sufficient, having no fear for His throne. He is also wrathful against injustice and evil, but never selfishly angry.
THE RELATIONSHIPS OF THE GODS	PAGE	THE TRINITY
There are a number of different Egyptian gods, all created by Ra or descended from the gods he created: Geb, Nut, Shu, Hamarchis, Osiris, Isis, Horus, Set, Nephthys, Anubis, etc.	3, 10-11	God is One: the Father, the Son, and the Holy Spirit are all literally the same God. There are no multiple gods and God did not create any other gods.
	10-42	There is never any fighting or disagreement between the Father, Son, and Holy Spirit.

Worksheet

Answer the following questions about the story you read this week.

1. In Genesis 3, Eve starts out with one set of beliefs about what is right and important, but comes to believe something different after her conversation with the serpent. As a result, she switches from her first experiment in living to a new experiment in living. What are each of her experiments, and what is the result of each?
 - Eve's First Experiment in Living:

 - The Results of her First Experiment in Living:

 - Eve's Second Experiment in Living:

 - The Results of her Second Experiment in Living:
2. Try to find at least one example of each of the following artistic elements in your reading this week:
 - Pattern:

 - Repetition:

 - Recurrence:

 - Symmetry:

Worksheet

1. This week, using your Literature Supplement, look for examples of the ancient Mesopotamian worldview in the story of *Gilgamesh the Hero*. Parts of two boxes have been done for you as examples:

		EXAMPLES FROM <i>GILGAMESH THE HERO</i>			
REALITY	THE SUPERNATURAL	<input type="checkbox"/> All the gods mentioned in the the Literary Toolbox description of the Mesopotamian Worldview are also named in <i>Gilgamesh the Hero</i> (i.e. p. 69 and 71).			
	THE NATURAL WORLD	<input type="checkbox"/> <i>Gilgamesh the Hero</i> tells how the gods worked together to create the world (p. 69).			
	MAN				
	SALVATION				
MORALITY					
VALUES					

2. In this story Gilgamesh undertakes three different experiments in living. The first is found in Chapters 1-5; the second takes up Chapters 6-10; and the last one occurs in Chapter 11. Fill in the blanks below in order to describe each of these, the beliefs they rest on, and their results. Try to include page number references. We have given a few answers for you as examples.

First Experiment in Living:

Beliefs on Which it is Based: *It is valuable to win glory and fame for yourself, even at the cost of lives (8, 21-22).*

Results:

What Changed in His Beliefs:

Second Experiment in Living: *To try to win immortality (47-49)*

Beliefs on Which it is Based:

Results:

What Changed in His Beliefs:

Third Experiment in Living:

Beliefs on Which it is Based:

Results: *His people love him. He gains a kind of immortality through his children and stories of his deeds (92-95).*

Worksheet

1. Find examples from Isaac's life for types of conflict that you learned about in the Literary Toolbox. One of these has been done for you already, because it is a little more tricky. Find at least one example for each of the other three.

Character Conflict

Inner Mental Conflict

Isaac may have struggled with his decision to lie to the men of Gerar about Rebekah (Genesis 26:6-10). Isaac may have struggled internally over whether to go to Egypt when there is famine. We know that the Lord tells him not to go to Egypt, which may show he was thinking about it (Genesis 26:1-5).

Physical Conflict

Worldviews Conflict

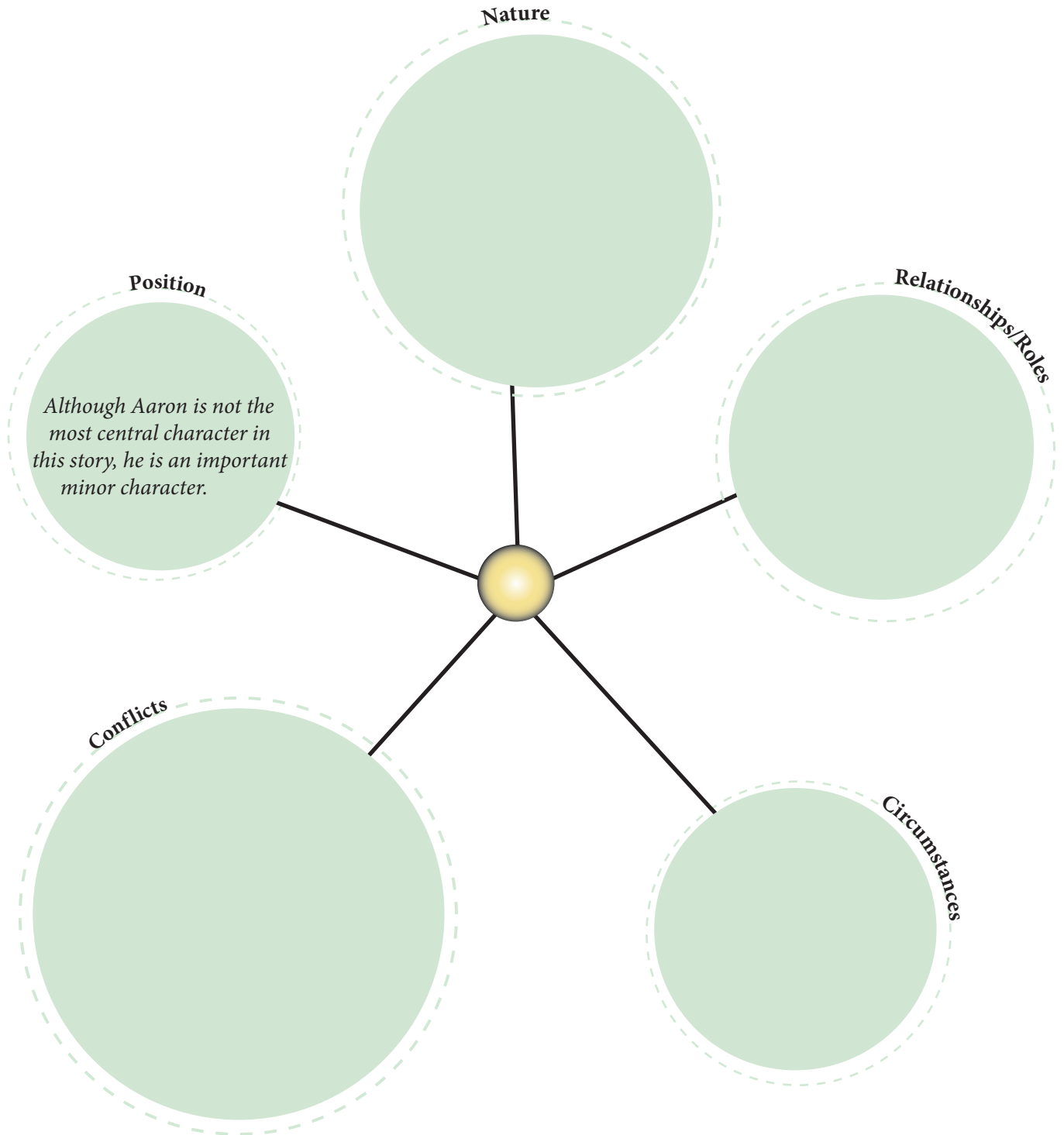
2. Look for examples of the types of artistry you learned this week—Unity and Variety in Unity—in the story of Isaac's life. (HINT: for the second one, look for a variety of surprises that all work together in some way!)

Unity

Variety Within Unity

Worksheet

Fill in the blank bubbles for the character of Aaron as you read about him in *The Priest* this week. The Position bubble has been done for you as an example.



Worksheet

1. Below are Aaron's experiments in living that we see this week, as well as a variety of his beliefs about reality, morality, and values. Using colored pencils, underline each belief that goes with or leads to Experiment 1 in orange, and each that goes with or leads to Experiment 2 in blue.

Aaron's Experiments in Living

- 1) *Aaron experiments in making the golden calf.*
- 2) *Aaron experiments in repenting for making the golden calf, making a new commitment to obey God and Moses.*

Reality

- God is most real and is powerful (66).*
- The Angel of the Lord walks before the Israelites (49).*
- God inspires both joy and fear (67, 70).*
- God is far above men. He is holy whereas men are not (83).*
- Human responsibility is real (68, 71-72, 77), and because of that responsibility, sin brings consequences (77-80).*
- "If you are careful to obey Him, following all of the Lord's instructions, then He will be an enemy to our enemies" (69).*
- Fear is real and can tempt us to do wrong (73-76).*
- Idols do not hear, see, or think (75), but God sees everything (77).*
- Aaron believes that if he makes the golden calf, the people will see how foolish it is compared to God (75).*
- When he is tempted to make the calf, he believes that Moses might be dead (73-74).*
- He often believes that God really loves Moses best, and that Moses loves Joshua more than he loves his own brother (70-72).*
- God is merciful and forgiving (81).*
- God alone can change us; we need this from Him (85).*
- God keeps His promises (83-84).*

Morality

- Obedying God is right; disobeying God is wrong (76-79).*
- Fear of the Lord is right, but running from Him is not (67).*
- Right and wrong are established by God (69, 78).*
- It is right to serve God and only Him (69).*
- Blaming others for your sins is wrong (76-77).*
- Jealousy is wrong (82-83).*
- Compromise is wrong (84).*
- Confession of and repentance from sin is right (85).*
- It is acceptable to act out of fear, even if it is contrary to the commands of God (74-75).*

Values

- God is valuable (65, 70, 83).*
- It is more valuable to make the people happy than to wait patiently for Moses to return (73-74).*
- It is more valuable to be respected and admired as a leader than to wait patiently for God (74).*

2. This week you learned about the twin principles of "meaning through form" and "form follows function." Try to describe how Aaron's experiments in living are good examples of both these principles. (HINT: Think about how Rivers might be using Aaron's experiments to show you something about his beliefs, and how well his particular experiments work to show what she wants you to see.)

- Aaron's Experiments in Living as Examples of Meaning through Form:

- Aaron's Experiments in Living as Examples of Form Follows Function:

Worksheet

1. You may remember that a topic is a subject being addressed by a story. The author will comment on that subject through his themes. For instance, in “The Three Little Pigs” the topics are *foolishness* and *wisdom*. The author comments on those topics through the story, making this theme: It is *foolish* to build and trust defenses that cannot truly protect you from danger, but it is *wise* to build and trust defenses that are truly strong. Based on what you have seen in *The Priest*, what themes can you find that comment on the following topics?
HINT: Usually, the characters’ experiments in living, the results of those experiments, and any changing worldview beliefs that the characters have, will help to reveal the themes.
 - Topic(s): *Faith, the Egyptian gods, what God is like, Israelites vs. Egyptians, knowing God, prayer, sin, obedience and disobedience, shame, envy, anger, humility, patience, trust, faithfulness, a clean and up right heart, death*
 - Themes:
2. This week you read in the Literary Toolbox about the character analysis category of Function. In the story of *The Priest*, Aaron has a function. What do you think it is?

Worksheet

1. You learned in the Literary Toolbox about different kinds of settings. Try to pick out some examples of settings from this week's reading in *Twenty Jataka Tales*, then fill them into the spaces below:
 - Physical Setting:

 - Cultural Setting

 - Temporal Setting
2. In the Literary Toolbox, you learned about point of view, and also about omniscient point of view. If you read carefully, there are one or two places in *Twenty Jataka Tales* where the author who is using the omniscient point of view addresses you, the reader, as if you were a child listening to his story! Try to find those one or two places and write down what he says, as well as where they are (page numbers or other references).
3. In Unit 1 you learned about recurrence, which is an artistic element in which there is a rhythm—repeated moments of greater and lesser intensity. Often there are repetitions and patterns of sound in a passage of literature that help to create such a rhythmical pattern. Here is an example from a translated Indian text:

There is self and there is truth. Where self is, truth is not. Where truth is, self is not.

Notice how many different repetitions are going on here! Besides the obvious repeated words, we see repeated phrases, such as “there is” or “is not,” and there are even backward-and-forward motions, such as “is... is not.” These create a rolling up-and-down rhythm overall, so that when you say the sentences aloud, they may sound almost sing-song, like this:

There is self and there is truth. Where self is, truth is not. Where truth is, self is not.

Try to find any examples of repetition, maybe even in a rhythmical pattern, in *The Twenty Jataka Tales*!

1 *The Gospel of Buddha*, by Paul Carus.

Worksheet

Written Exercise: This week, we are going to bring together many of the terms that you have been learning over the last eleven weeks into one outline. As you fill it out, you will be piecing together a literary analysis (a description) of the first story in this week's book: "The Ch'i-lin Purse." It's a little like doing a puzzle without having the box lid—the fun part comes when you see that you can name and explain many things in the story. Since this is your first outline, we have filled in some things already as examples. Do your best, and ask for help if you get stuck!

Frameworks

Genre: *Story*

Characters

- Hsiang-ling:
- Hsiang-ling's mother: *A wealthy widow who values her daughter so much that she spoils her*
- Mrs. Lu:
- The little Lu boy:

PlotSettings

- Physical Setting(s):
- Temporal Setting(s):
- Cultural Setting:

Texture

- Point of View: *The point of view is omniscient, because the story is told in the third person by a narrator who knows everything.*

Content

- Worldview:
 - Reality:
 - Morality:
 - Values: *It is more valuable to treat someone well—even a servant—than to have exactly what you want (p. 5).*
- Topic(s): *Wealth, poverty, giving/generosity, being kind to strangers, gratitude, honoring elders, selfishness*
- Theme(s):

Artistry

- Balance:
- Central Focus:
- Contrast:
- Pattern:
- Recurrence (rhythm): *There are no obvious examples of recurrence in this story.*
- Repetition:
- Symmetry (Parallelism): *Hsiang-ling begins wealthy, but eventually becomes poor. Mrs. Lu begins poor, but becomes wealthy. Their stories are inversely symmetrical. In the end, both are well-off because of a kindness shown to another, which is also symmetry.*
- Unified Progression:
- Unity:
- Variety in Unity:

Worksheet

Fill in the blank spaces below with the information you find about Eveningstar Macaw in this week's reading. You may refer to your reading in the Literary Toolbox to help you remember what goes in which categories. Be sure to include page numbers or other references¹ where possible, and ask for help if you get stuck!

NAME	EVENINGSTAR MACAW
NATURE	<input type="checkbox"/> Traits: <input type="checkbox"/> Thoughts and Feelings: <input type="checkbox"/> Responses (attitudes, not actions): <input type="checkbox"/> Archetypes: <i>Young girl</i>
POSITION, CIRCUMSTANCES, AND CONFLICTS	<input type="checkbox"/> Position in the Story: <i>Eveningstar is the main (central) character.</i> <input type="checkbox"/> Relationships and Roles: <input type="checkbox"/> Circumstances: <input type="checkbox"/> Conflicts <ul style="list-style-type: none"> <input type="checkbox"/> Character Conflict: <input type="checkbox"/> Inner Mental Conflict: <input type="checkbox"/> Worldviews Conflict: <input type="checkbox"/> Physical Conflict:
BELIEFS	<input type="checkbox"/> Reality: <input type="checkbox"/> Morality: <input type="checkbox"/> Values:
ACTIONS AND EXPERIMENT IN LIVING	<input type="checkbox"/> Actions: <input type="checkbox"/> Experiment(s) in Living:
FUNCTION	<p><i>Eveningstar seems to function as a character who represents the worldview of the ancient Mayan people, but also to show how an ancient Mayan might struggle with her worldview and question it.</i></p>

¹ If you are working from a digital copy of this story, you may not have page numbers, but may be able to give location numbers or show in class the parts of the text that you highlighted for this exercise. Any of these would count as references: the point is that you can back up your observations with evidence from the story.

Worksheet

1. This week, we have chosen a few images from your reading. For each, 1) tell how you experienced the image we chose, then 2) explain how you interpreted it. (What qualities did you transfer from the image to the object?)
 - Imagery Example from *Twenty Jataka Tales*
 - Image: "...the sweet winds of the mountain gave them the sweetness of honey" (p. 15).
 - How I Experienced and Interpreted It: *The sweetness of the winds is compared to honey in this image. If you have ever experienced eating honey, you might think of transferring qualities like intense sweetness and richness, and a fragrant smell, from the idea of honey to the idea of the winds.*
 - Image 1
 - Image: "Before the two, the god [Apollo] and the hero [Hector], the Greeks were like a flock of sheep driven by mountain lions" (Mythology, 271).
 - How I Experienced and Interpreted It:
 - Image 2
 - Image: "But at last he [Achilles] met Hector face to face and his doom was sealed as surely as a boar is doomed when he faces a lion" (Mythology 271).
 - How I Experienced and Interpreted It:

2. Compare Achilles with Gilgamesh (whom you read about in Week 5) by completing the chart below.

	ACHILLES	GILGAMESH
NATURE	<input type="checkbox"/> Traits: <input type="checkbox"/> Thoughts and Feelings: <input type="checkbox"/> Responses:	<input type="checkbox"/> Traits: <i>Gilgamesh is beautiful and strong and intelligent, skilled in war, and even has some wisdom from the beginning. However, he is also (at first) proud, careless of his people, and reckless in his pursuit of glory and fame.</i> <input type="checkbox"/> Thoughts and Feelings: <i>He begins with great ambition, which slowly changes to weariness of the useless struggle for fame, and a desire to do good to others rather than cause them more grief.</i> <input type="checkbox"/> Responses: <i>He responds to most people with arrogance at first. He responds to Enkidu (after wrestling him) with friendship, to Ishtar with wary distrust, and to Enkidu's death with grief and horror of death. He responds to the loss of his chance for immortality with a sense of defeat.</i>
CIRCUMSTANCES		<p><i>King of Uruk, son of a goddess (with a mortal father), and has many subjects. He is loved by Ishtar, the goddess of love and beauty, whose love turns to hatred when he refuses to marry her. She then opposes him and sends the Bull of Heaven to punish him, which eventually costs him the life of his friend Enkidu.</i></p>
BELIEFS	<input type="checkbox"/> Reality: <input type="checkbox"/> Morality: <input type="checkbox"/> Values:	<input type="checkbox"/> Reality: <i>Death is the end, unless you are one of the chosen few (like Utnapishtim) who have found, earned, or won immortality. Death is horrible and terrifying. Gilgamesh at first believes he can really win immortality, but eventually gives up this belief.</i> <input type="checkbox"/> Morality: <i>It is not wrong to pour out many lives (of other people) in order to win lasting glory for yourself as a ruler.</i> <input type="checkbox"/> Values: <i>It is supremely valuable to win glory and fame for yourself. Then, later, Gilgamesh begins to see immortality as the most valuable thing. Finally, after he has given up trying for immortality and has experienced suffering, he values his people more. He now knows the cost of death, exhaustion, and destruction and doesn't value them. He no longer values fame and glory above his people's good.</i>
EXPERIMENTS IN LIVING & RESULTS		<input type="checkbox"/> First Experiment: <i>Living for his own glory and fame, through war and building projects. The result was that Gilgamesh and Enkidu kill terrible monsters, winning great glory and fame, but these things cost Enkidu his life and cost Gilgamesh his friend.</i> <input type="checkbox"/> Second Experiment: <i>Trying to earn or win immortality because of his horror at Enkidu's death, but he isn't able to gain it by getting the weed, because a snake eats it.</i> <input type="checkbox"/> Third Experiment: <i>To no longer cause death, exhaustion, or destruction, but to "live a good life and stop fretting about death," doing things he can "look back on with pride." The result is that his people love him and he gains a kind of immortality through children and stories of his deeds.</i>

Worksheet

Last week, you learned about imagery. This week, you read in the Literary Toolbox about two particular kinds of images: simile and metaphor. Below, we have chosen a few more images from your reading. For each, 1) tell how you experienced and interpreted the image we chose, then 2) tell whether you think the image is a simile or a metaphor.

 Imagery Example

- Image: “*She [Hector’s mother, Hecuba] took a robe so precious that it shone like a star, and laying it on the goddess’s knees she besought her*” (Mythology, 267).
- How I Experienced and Interpreted It: *Answers may vary a little, depending on whether you have ever spent much time really looking at stars. Qualities that might transfer from the star to the robe would be shining intensity, beauty, and maybe a quality of outstandingness, the way a star stands out against a dark sky.*
- Type of Image: *This is a simile. It shows a similarity between two things by using a comparison word or phrase, in this case “like.” It is also a natural image, because a star is a naturally-occurring thing in creation, and it is being used to describe the robe.*

 Image 1

- Image: “*The raft was tossed as a dried thistle goes rolling over a field in autumn days*” (Mythology, 301).
- How I Experienced and Interpreted It:

Type of Image:

 Image 2

- Image: “*She [the goddess Ino] . . . rising lightly from the water like a sea-gull...*” (Mythology, 301)
- How I Experienced and Interpreted It:

Type of Image:

 Image 3

- Image: “*... the trench was . . . filled with blood and the spirits of the dead flocked to it*” (Mythology, 309).
- How I Experienced and Interpreted It:

Type of Image:

 Image 4

- Image: “*... with effortless ease, as a skilled musician fits a bit of catgut to his lyre, he [Odysseus] bent the bow and strung it*” (Mythology, 316).
- How I Experienced and Interpreted It:

Type of Image:

Worksheet

1. Below are some examples of settings in *Hittite Warrior*. After looking at the ones we've done for you, try to fill in similar information for the Hittite and Hebrew/Israelite cultures. Be sure to include page numbers or other references where possible, and ask for help if you get stuck!
- Physical Setting(s): *Hattusas* (5-6); *Harosheth, an inland hill town in Canaan* (21); *the King's highway to Canaan by way of Damascus* (23); *Tyre, an island trading city* (23-24); *the camp of the Hebrews from the tribe of Naphtali* (73, 77-79)
 - Temporal Setting(s): *About 1200 years before the birth of Christ (introduction)*, *“the thirteenth year of the reign of the king”* (6), *“In the morning”* (19)
 - Cultural Setting(s)
 - General: *The Achaeans/sea-peoples are in power* (9); *warfare means killing all the men and taking the women and children as slaves* (9); *Hattusas is destroyed* (10); *the Trojans cannot help because they've just been defeated* (10); *caravans are the safe way to travel* (15); *merchants are below warriors in the Hittite class system* (16-18, 20); *Harosheth is one of the cruelest Canaanite towns* (21); *the hills are full of robbers and traders who will capture anyone and sell them into slavery* (21, 74); *the mountains are seen as the home of the gods in several cultures* (86); *women are not usually served food first—“though Deborah was a woman”* (100)
 - Canaanite: *They bowed to their conquerors but still oppress the Hebrews* (74-75).
 - Achaeans/sea-peoples/Philistines: *Atreus the Achaean* (3), *the Dardanian chief Paris Aleksandus* (6), *beautiful art and furnishings* (44-45), *Zeus and Minos of Crete mentioned as their ancestors* (49)
 - Tyrians/Phoenicians: *Ruled by Egypt but governed by its own men* (21); *the upper classes spend lots of time checking cargo and going over trading records* (45)
 - Egyptians: *The fashion is to wear pleated kilts and elaborately curled wigs* (6); *it isn't acceptable to laugh in the temple of a god* (53); *the Pharaoh who worshipped only one god is considered “accursed”* (53); *brothers and sisters can marry each other* (54); *those who usurp are never hailed as true rulers* (56).
 - Hittite:

 - Hebrew/Israelite:
2. Below are some terms for texture, which you learned this week. Try to find examples of each in *Hittite Warrior*.
- Point of View:

 - Descriptive Style:

 - Diction:

 - Sentence Structure:

 - Tone:

 - Imagery Examples:

Worksheet

1. This week you learned about character foils. In *Hittite Warrior*, there are several sets of character foils. Explain the similarities and differences between each of the following pairs of characters, and explain what the contrast between their differences shows.
 - Haruwandulis and Uriah:

 - God and Moloch:

2. This week you learned about several kinds of irony. There is plenty of irony in *Hittite Warrior*! Below are some examples. Using the definition of irony that you read about in the Literary Toolbox, explain why these examples are ironic.
 - Dramatic Irony: The Egyptian Ahmoses saves Uriah from drowning in the river Kishon (175), and in time becomes Uriah's truest friend (219), even though he is revealed as not only an Egyptian but a royal one (203-204).

 - Situational Irony
 - The Hittite chariots are useless in battle, because of the rain (166-167).

 - Uriah is reunited with Labernash, who will draw his war chariot (141). But, if he does not choose to fight in battle against the Hebrews, he will be taken to his death in Tyre by his beloved horse Labarnash.

 - Verbal Irony: Uriah screams the war cry of the gods during the battle, though earlier he said he no longer believes the gods exist.

3. This week you also learned about poetic justice. Try to find an example poetic justice in *Hittite Warrior*, and write it down so that you can share it in class.

Worksheet

You have learned about ten elements of artistry over the course of Units 1 and 2. You have also studied the principle of meaning through form, which talks about how artistry is used to show particular meanings. Below are three meanings that Francine Rivers seems to show in this story, followed by examples of the ten elements of artistry from chapters 1-2 of *The Prince*. Using colored pencils, underline each example of an artistic element in the color of the meaning that you think it shows.

Meaning

- God's people must obey and depend on God, rather than relying on themselves. "It is the Lord we must please," not men (338).
- "God does not abandon men. Men abandon God" (328). God rejects only those who have first rejected Him.
- It is sometimes difficult to be faithful to God and also honor your parents, but honoring your parents is part of being faithful to God, so you must try to do both.

Artistic Elements

- Balance and Contrast:
 - Saul's lack of faith in God is balanced and contrasted by Jonathan's faith, which is shown to be better.
 - Saul does not think it is important for him to copy the Law with his own hand, in accordance with God's requirements for a king. Jonathan, by contrast, believes that this is very important to obey God in this.
- Symmetry (Parallelism): Jonathan's grandfathers, Ahimaaz and Kish, parallel Jonathan and Saul in their attitudes: Ahimaaz chooses to rely on God, but Kish wants to rely on the strength that he hopes Israel will have (297).
- Pattern: There is a pattern of Jonathan being confronted by a situation in which his father is doing wrong, then choosing to respect his father even though Saul does not deserve it, because he wants to obey God and honor his father (378, 384, 393).
- Repetition:
 - Saul repeatedly points out Israel's military weakness, saying "We have [only] two swords" (320, 322). He worries about Israel's military strength, rather than trusting God.
 - Saul says, "I will hold on to my power. I will!" (337)
 - Saul repeatedly chooses to act differently than he knows God (or God's prophet, Samuel) requires (324-326, 338).
 - Saul is repeatedly told that God "has rejected you as king" (340).
 - Jonathan is repeatedly described as a man who is:
 - A lover of the Law (309-312, 368, 372, 414)
 - Full of faith (291, 330, 337, 347-348, 379-380, 410-411)
 - Respectful and honoring to his parents (307-308, 318, 336, 354, 376, 378, 381, 384, 393, 405, 411, 414)
 - Firm in the belief that things must be done rightly (324-325, 333, 338, 386, 397-398, 403, 405-406, 410)
 - In constant prayer (317-320, 323-324, 334, 388, 408, 410)
 - Ashamed or humiliated by his father's actions (306, 339-340, 380, 384, 389, 392, 394, 410)
 - Samuel tells Jonathan to speak truth to the king even when he doesn't want to hear it, which Jonathan later recalls (310, 328, 405).
- Unity and Central Focus: So far, the central focus is on Jonathan and his relationship with Saul, or perhaps more specifically on how Jonathan seeks to honor God where Saul increasingly does not. All episodes in the story so far are unified around this relationship.
- Variety in Unity: There are a variety of situations in which Jonathan has an opportunity to honor his father, and he does.
- Unified Progression: All episodes in the story so far have related how Saul first rose to become God's chosen king of Israel, and is now moving towards his fall from kingship.
- Recurrence (Rhythm): None. (This is an artistic element more likely to be found in poetry.)

Worksheet

This week you learned in the Literary Toolbox about two kinds of heroes: the tragic hero and the comic hero. Fill in the following chart in order to show why we might call Saul a tragic hero, and why we might describe David as a comic hero.

	TRAGIC HERO	SAUL	COMIC HERO	DAVID
TRAITS	The tragic hero, like any hero, is a character who has strong abilities, which may be beyond the limits of the natural, and who embodies the beliefs of a community by providing an example of what the community views as false, wrong, and/or not valuable.		The comic hero, like any hero, is a character who has strong abilities, which may be beyond the limits of the natural, and who embodies the beliefs of a community by providing an example of what the community views as redemption, growth, and/or overcoming.	
	The tragic hero does not usually begin as a villain (though he may become one), but he has some great flaw (usually pride), which causes him to sin or make a catastrophic error (called hamartia: “missing the mark”).		A comic hero(ine) typically makes errors, but these are not of the same magnitude or kind as a tragic hero makes, or at least are prevented from causing the same degree of suffering. The hero’s wrong choices often cause humorous, uncomfortable, or suffering situations, but these are happily redeemed or overcome in the end.	<i>We know that later in life, David makes several great errors (e.g., his murder of Uriah and adultery with Bathsheba), but because he whole-heartedly repents, there is not the same degree of suffering. He is redeemed.</i>
	The tragic hero suffers deeply as a result of 1) his own wrong choice(s), 2) the opposition of someone else (often a supernatural power), or 3) both.		The comic hero’s happy ending is as often due to redemption from other characters, events, or circumstances, as to his own virtue or growth, and often occurs despite his flaws.	
	The tragic hero’s example is significantly negative, showing what not to do in life, though the audience may sympathize with him if, as often happens in tragedy, his punishment seems greater than his crime, or if he attempts to repent (but cannot, or is prevented).		The example set by the comic hero is usually mixed, showing both human folly (or sin) and human virtues (often humility), as well as growth, redemption, and/or triumph.	<i>David’s example is mixed, showing both what not to do (e.g., his selfishness with regard to Bathsheba and Uriah), and what to do (e.g., his heart for God, repentance, etc.).</i>

Worksheet

1. This week you learned about personification. In Proverbs, Solomon personifies two ideas—Wisdom and Folly—so fully that they can be treated as characters. We have done a character analysis for Lady Folly in the chart below. Now, do a character analysis for Lady Wisdom based on your reading in Proverbs.

COMPARISON: MADAM FOLLY AND LADY WISDOM		
NAMES:	LADY FOLLY (PERSONIFICATION)	LADY WISDOM (PERSONIFICATION)
NATURE	<input type="checkbox"/> Loud (9:13), seductive (9:13), desires the ruin of people (9:18) <input type="checkbox"/> Ignorant (9:13), idle (9:14), unrighteous and unjust (9:17)	
RELATIONSHIPS, ROLES, & CIRCUMSTANCES	<input type="checkbox"/> Relationships and Roles: She sets herself up as a teacher. She's a hostess. <input type="checkbox"/> Circumstances: She is wealthy.	
BELIEFS	<input type="checkbox"/> Reality: She does not believe that God is really the greatest and most important reality; she does not believe He is to be feared. <input type="checkbox"/> Morality: Stealing or using what is stolen is not wrong (9:17). <input type="checkbox"/> Values: Wisdom is not valuable. Instead, "Bread eaten in secret is pleasant" (9:17).	
ACTIONS AND EXPERIMENT IN LIVING	<input type="checkbox"/> Actions: She calls to the simple to enter her house (9:14-17), leads people astray (5:23), and kills her guests (9:18). <input type="checkbox"/> Experiment in Living: She does not fear God, and invites others to follow her example.	
FUNCTION	Each functions to make sin unappealing to the reader, and each is also a character foil for Lady Wisdom.	

2. In Week 16 you learned about character foils. Show how Madam Folly is a character foil for Lady Wisdom:

Similarities:

Differences:

Worksheet

1. Below is an example of the artistic selection and arrangement of details about the corrupt priest Heled. Look at p. 468-470 and try to find at least three details that Francine Rivers has selected for Amos. Then, explain how she has arranged them and what you think the purpose is for these details in this arrangement.

	HELED (P. 437-438)	AMOS (P. 468-470)
CHOICE	<ul style="list-style-type: none"> <input type="checkbox"/> “Amos went closer and saw for himself the animal was perfect, but the priest shook his head and pointed to the stall” (437). <input type="checkbox"/> “When the man returned to the priest, the new lamb was accepted, but not before the man paid a fine for the exchange” (437). <input type="checkbox"/> “But the lamb that man...brought is better than the one [that the priest sent him to exchange it for]...God will not be pleased” (437). <input type="checkbox"/> “Amos saw Heled scowling at him” (437). <input type="checkbox"/> “Heled did all the talking [to Amos’s father, who]... kept his eyes downcast and nodded and nodded” (437). <input type="checkbox"/> “If you question [the priests]... judgment, they will say you question God Himself. They would bar you from the synagogue and the Temple. ...No one would have anything to do with you. You would become an outcast with no way to make a living” (437-438). <input type="checkbox"/> “Don’t watch what Heled does. It bothers him” (438). <input type="checkbox"/> “Heled scowled as he spoke to Ahaim [about Amos]” (438). 	
ARRANGEMENT	<ul style="list-style-type: none"> <input type="checkbox"/> Rivers shows that Heled is a dishonest priest as young Amos sees how he forces a man to exchange a perfect lamb for an imperfect one (thus breaking God’s law). She puts this detail about Heled first. <input type="checkbox"/> Rivers then causes Amos to comment clearly on Heled’s actions and condemn them as not pleasing to God, so that we understand. <input type="checkbox"/> Next, Heled is shown scowling at Amos, then “bossing around” Amos’s father. These details show him to be an unpleasant, proud, but also powerful person. <input type="checkbox"/> Next, Amos’s father delivers a warning about what Heled and the other priests would do to Amos if he ever dared to question them. <input type="checkbox"/> Finally, Heled is shown to be uncomfortable when Amos watches him (which shows that, instead of feeling remorse, Heled wants to remove the person—Amos—who causes him to feel guilty). 	
RESULTS	<ul style="list-style-type: none"> <input type="checkbox"/> These details reveal, both by telling and showing, that Heled is a corrupt, proud, malicious person who does not like to feel guilty for his sin, and who is powerful enough to cause harm to Amos. <input type="checkbox"/> The details that Rivers chose to tell us about Heled, and the order in which she tells them, all help us to dislike Heled and contrast him (a corrupt shepherd of Israel) with Amos, who is an upright shepherd that God will use. Also, these details about Heled set up suspense! 	

2. This week you learned about rhetorical questions. Write down at least one example of a rhetorical question from your reading in *The Prophet*.

Worksheet

1. This week you reviewed the idea of imagery, and the principle of meaning through form. Imagery is one of the clearest examples of meaning through form because an image always involves a meaning (usually a description of something) that the author is trying to get across to the reader through the form of a word-picture. Look at this example from *God King*:

- Image from p. 11: “*Though it was forbidden to look into the god’s eyes, Taharka knew that, through the mist of weakness and pain, they were as hard as the black rock of the holy mountain.*”
- Meaning: *This is a description of the eyes of Taharka’s dying father, who is the “god” and pharaoh of Egypt. In particular, the author is trying to get across to the reader a sense of the dying man’s stern personality.*
- Form: *This is a word-picture of black rock from the holy mountain, which emphasizes both the sternness and sacredness that are important parts of how Taharka views his father.*

Now, choose your favorite image from this week’s reading and explain it in terms of meaning and form:

Image from p. ____:

Meaning:

Form:

2. Compare Uriah from *Hittite Warrior* with Taharka from *God King*. Write your observations in the chart below, where a few examples have been done for you. You must provide at least two similarities and two differences. NOTE: You will also find a character analysis outline on Uriah in the Literature Supplement at the end of this week, to help refresh your memory. You may take anything from that outline, or skim back through *Hittite Warrior*.

URIAH THE HITTITE VS. TAHARKA THE PHARAOH	
SIMILARITIES	<ul style="list-style-type: none"> <input type="checkbox"/> Both are young men just entering into adulthood (<i>Hittite Warrior</i> 1, 11; <i>God King</i> 1, 28, 31). <input type="checkbox"/> Each comes to care about a young woman (HW 111, 236; GK 48-49). <input type="checkbox"/> Both are at times naive, afraid, and/or confused, though fear seems more common for Uriah (HW 19, 80, 123-125, 144, 165, 172, 189; GK 26, 38, 48).
DIFFERENCES	<ul style="list-style-type: none"> <input type="checkbox"/> Taharka is dark-skinned (GK 1), but Uriah has fair skin (HW 26). <input type="checkbox"/> Uriah is a minor Hittite aristocrat (HW xv-xvi), but Taharka is the son of a Kushite pharaoh, though a minor prince because his mother was a Bantu slave (GK 1). <input type="checkbox"/> Uriah has the “manner of a lord and the hands of a farmer” (HW 93). Taharka’s manner is sometimes formal (41) or simply embarrassed (41), but overall he is caring rather than lordly (GK 20, 52, 56), and he presumably has the hands of a physician.

Worksheet

1. This week you reviewed the idea of a plot frame. You may have noticed in Unit 2 that *Hittite Warrior* has a bit of a plot frame: the story of the Israelites' confrontation with Sisera is told within the "frame" of Uriah's life story. In *God King* we also have a story that is "framed" by another story. Briefly explain how this is true.
2. You also reviewed the idea of a pattern plot. You may have noticed some patterns in the events of *Hittite Warrior*: for instance, Uriah makes a pair of trips to Tyre, both times because of Hannibaal. In general, there is a pattern of Uriah traveling because of other people: he also goes to Hattusas and Harosheth because of his father, and to the Israelites because of Jotham. Describe any patterns (pairs, sets of three, or other patterns) that you see in the events of *God King*.
3. Though Uriah and Taharka share much in common, we saw last week that Williamson has also designed them to be different. This is a good example of the principle that form follows function: these characters are *forms* that *function* to help you see two different sets of themes! Below, we have described how Uriah shows themes in *Hittite Warrior*. We have also provided some themes in *God King*. In the blank spaces under each theme, write down your thoughts about how Taharka helps to show them:

	HITTITE WARRIOR	GOD KING
HOW THE MAIN CHARACTERS SHOW THEMES	<ul style="list-style-type: none"> <input type="checkbox"/> Real gods do not enslave people to fear from the day they are born (162). God is real and powerful and worthy of devotion; the other gods are not (223-224, 231-232, 237). Uriah chooses to accept and worship God after he has rejected all others gods as not real. <input type="checkbox"/> People who are from a different culture are not inferior simply because they come from a different culture. We see this in Uriah's journey from being a person who hates Egyptians, despises Canaanites, and is ready to betray Hebrews, to a person whose friends are Egyptians and Canaanites, and who marries a Hebrew! <input type="checkbox"/> The sacrifice of human children to a god is wrong and horrible (47, 95). Uriah reacts with horror to it. <input type="checkbox"/> Merchant work is not shameful nor necessarily inferior to being a warrior, as we see in Uriah's transition from warrior to scribe. 	<ul style="list-style-type: none"> <input type="checkbox"/> "Sometimes you are born to—or are given—duties you can't escape" (49, 121, 123). <input type="checkbox"/> You always have choices, and what choice you make always makes a difference (173, 175, 191). You must choose rightly and let the results fall where they will (194). <input type="checkbox"/> "Evil was evil, wherever it arose." Evil is not bound to one culture or group (63, 191). <input type="checkbox"/> You cannot run from your problems or enemies (192). <input type="checkbox"/> Good deeds will be rewarded (199-200). <input type="checkbox"/> God is a God of mercy (175), and mercy is valuable (200).

Worksheet

1. Bani and Nehemiah are the main characters in *Victory on the Walls*. In many ways they are character foils for each other, especially in the first half of the story. Write down some of the major similarities and differences between them. Be sure to include page numbers or other references¹ wherever possible.

Similarities:

Differences:

2. Last week, you reviewed the principle of Form Follows Function, which states that an author will choose forms in a story according to how the author wants those forms to function. The author of *Victory on the Walls* explains in the Author's Note at the beginning of the story that Nehemiah functions as the hero, the man whom God used to more fully restore Jerusalem after the Babylonian Captivity. But what is the function of Bani—why do you think he is included?

¹ If you are working from a digital version of this story, you may note the digital locations instead, or use a highlighter to mark sections.

Worksheet

1. In this story, many events from Scripture are retold. Write down either that the accounts are the same, or any differences that you notice between the biblical account in Nehemiah and the *Victory on the Walls* retelling.
 - The News About Jerusalem: Nehemiah 1:1-1:3 vs. *Victory on the Walls* p. 28-30
 - Nehemiah's Prayer and Decision to Go to Jerusalem: Nehemiah 1:4-1:11 vs. *Victory on the Walls* p. 38-41
 - King Artaxerxes Sends Nehemiah to Judah: Nehemiah 2:1-8 vs. *Victory on the Walls* p. 45-51
 - What Happens When Nehemiah First Reaches Jerusalem: Nehemiah 2:9-20 vs. *Victory on the Walls* p. 101-106
 - Rebuilding the Walls: Nehemiah 3-4 vs. *Victory on the Walls* p. 128-144
 - Nehemiah and the Poor: Nehemiah 5 vs. *Victory on the Walls* p. 144-152
 - Ezra Reads the Law, the Restoration of the Covenant, and the Feast of Booths: Nehemiah 8-9 vs. *Victory on the Walls* p. 156-165
 - Sanballat, Tobiah, and Geshem's Conspiracy Against Nehemiah: Nehemiah 2:19-20, 4:1-14, 6:1-14 vs. *Victory on the Walls* p. 113-118, 124-131, 142-144, 152-154, and 162-178

2. Whenever we are reading historical fiction based on the Bible, we need to notice not only how closely it mirrors the events and people in Scripture, but also how it interprets God's relationship with mankind. There are several places in this story where characters like Ezra and Nehemiah express beliefs about the relationship between God and Israel. Look up the following quotations, consider the context, then compare them with the Scripture provided. Write what you discover in the space provided.
 - Ezra says about God, "We are not only His people, but more, we are His partners, we have signed a Covenant with Him. Therefore, we must live for that Covenant. We must declare the oneness of God, His Fatherhood, and man's brotherhood" (125-126). Compare this with Deuteronomy 6.
 - Ezra also says, "There is no man who does not sin. But our Shema, our 'Hear O Israel the Lord our God the Lord is one,' is the beginning and the end of our Covenant. If you break other laws, you can make amends. But if you break either this beginning, or this end, you cease to be Israel" (127). Compare also with Deuteronomy 6.
 - Nehemiah says, "You know, my brothers, that God has kept our Fathers, Abraham, Isaac, and Jacob, in mind continually. For the sake of their righteousness, He has not left off the care of you" (102). Later on he says again, "Who knows whether we still deserve to be the chosen people? But thanks to the merit of our Fathers we have been chosen" (116). Compare with Genesis 15:6; Leviticus 26; Numbers 14:13-19; Deuteronomy 9:4-7; Psalms 14:1-3, 25:11, 32:1-2, and 109:21; Isaiah 48:9; Ezekiel 20:44, and Romans 4.
 - Nehemiah says, "Our strength is not in the sword. It never was. But it is here,' Nehemiah touched his heart, 'in the power of our faith, in the purity of our faith'" (136). Compare with Exodus 15:2; Psalm 18:32, 25:11; 27:1, 73:1-28, 81:1, and 109:21; Isaiah 12:2, 30:15, 48:9 49:4-5, and Ezekiel 20:44.

Worksheet

1. In the Week 13 Supplement, you were given a brief description of the Olympian gods and goddesses. For those listed below, find examples from your reading of direct characterization.
 - Hephaestus (Vulcan):

 - Ares (Mars):

 - Hades (Pluto):

 - Athena (Minerva):

 - Artemis (Diana):

2. Now, think about indirect characterization, where the author gives us clues to interpret a character without telling us directly what she wants us to think about that character. For the following gods and goddesses, write examples from your reading of indirect characterization, noting first what the author says, and then saying how you interpreted it.
 - Zeus (Jupiter):

 - Demeter (Ceres):

 - Dionysus (Bacchus):

 - Hermes (Mercury):

Worksheet

1. Try to describe the plot of the story about Perseus, according to the seven phases of the progression plot described in the Literary Toolbox. You should know that not all plots divide perfectly into these phases, and sometimes it is hard to know exactly where to put what. Do your best, however, remembering that you can always ask for help if you get stuck!

Exposition:

Inciting Moment:

Rising Action:

Turning Point:

Further Complications:

Climax:

Denouement:

2. This week you learned about plot foils. Can you find an example of a plot foil in the story of Atalanta? Describe it in the space provided.

Worksheet

You already know about the genres of poem, story, and play. In the chart below are descriptions of two new genres: comedy and tragedy. Based on these descriptions, write down observations in the blank spaces to show why “Cupid and Psyche” is a good example of Comedy, and whether “Orpheus and Eurydice” seems like a Tragedy.

NOTE: Some sample answers have already been filled in for you.

	COMEDY	CUPID AND PSYCHE	TRAGEDY	ORPHEUS AND EURYDICE
DEFINITION	A genre that depicts flawed characters who nevertheless grow, are redeemed, and (or) overcome	“Cupid and Psyche” is a good example of a comedy.	A genre that deals with the downfall of human beings, caused by their flaws and wrong choices, and often by the work of their enemies as well	
TRAITS	<ul style="list-style-type: none"> <input type="checkbox"/> A comedy ends well for the main character(s). <input type="checkbox"/> The “happy ending” may be love and marriage, the solving of problems, increased wisdom, etc. <input type="checkbox"/> Main characters in comedies often make mistakes or sin. But these do not end in catastrophe and death; instead, they often lead to wisdom and growth in virtue. <input type="checkbox"/> The happy ending is as often due to other characters, fortunate accidents, or unexpected events, as to his own wisdom or virtue. <input type="checkbox"/> Repentance, forgiveness, restoration, and reconciliation often occur in comedies. <input type="checkbox"/> There is usually lots of humor in comedy. <input type="checkbox"/> The conflict in a comedy often turns on deception, mistaken identities, or misunderstandings. 	<ul style="list-style-type: none"> <input type="checkbox"/> <i>This story ends well for Psyche (and Cupid).</i> 	<ul style="list-style-type: none"> <input type="checkbox"/> In a tragedy, the main character usually begins in an exalted position and ends in disgrace (and usually death). <input type="checkbox"/> The key element in the downward plunge of a tragedy is the main character’s great mistake, which causes his downfall. <input type="checkbox"/> Tragedy always includes an element of choice. <input type="checkbox"/> Tragedy focuses on the way wrongdoing or evil causes destruction among humans. <input type="checkbox"/> Tragedy deals with extreme suffering that is a result of some choice or action or enemy, not just the sort of suffering that comes from ordinary difficult circumstances and is “part of life.” <input type="checkbox"/> Irony is extremely common in tragedies. 	<ul style="list-style-type: none"> <input type="checkbox"/> <i>Orpheus begins in an exalted position: he is the son of a Muse and is the best of mortal musicians. He ends in disgrace and death.</i>
PLOT SHAPE	<ul style="list-style-type: none"> <input type="checkbox"/> The plot of a comedy most often involves a community (a family, friends, a town, etc.), whose happiness is in some way broken and then restored. <input type="checkbox"/> The comic plot is one in which the sympathetic character(s) experiences a downward turn of events but ultimately triumphs over them. 		<ul style="list-style-type: none"> <input type="checkbox"/> The tragic plot traces the catastrophe(s) and downfall caused by the main character’s wrong choice(s). <input type="checkbox"/> The tragic plot is often a six-part progression: dilemma (a decision which must be made between equally difficult options), choice, catastrophe, suffering, perception (the protagonist receives some sort of insight into what has happened), and death. 	<ul style="list-style-type: none"> <input type="checkbox"/> <i>This plot traces the catastrophe and downfall caused by Orpheus’ wrong choice.</i> <input type="checkbox"/> <i>Orpheus experiences a dilemma: when is it safe to look back at his beloved Eurydice? He chooses wrong, which leads to catastrophe and suffering. There is no clear moment of perception in this story, but Orpheus does die as a result of his choice.</i>

Worksheet

Fill in the blank column on Aeneas in order to compare the following four heroes:

		ODYSSEUS (ULYSSES)	ACHILLES	HECTOR	AENEAS
NATURE	TRAITS	Courageous, pious, enduring, a great warrior, cunning, eloquent, sometimes reckless but largely self-controlled, loving towards his wife and son	Achilles is physically beautiful, strong and intelligent, skilled in war, and has some wisdom in council. He is (at first) proud, but careless of the Greeks when it comes to his own honor.	He is physically strong and beautiful, intelligent, skilled in war, honorable, noble, kind, brave, and self-sacrificial.	
	THOUGHTS AND FEELINGS	He longs to return home to Ithaca, and (later) to win back his home. He wants to save his family and faithful servants, and he is grieved by the deaths of his friends at Troy.	He begins with great ambition for glory, which changes to bitterness, then grief, then compassion and relenting from anger.	He longs for peace, but also for glory. He wants to save his family and city, and is grieved by the war. He expects to die.	
	RESPONSES	He responds to Polyphemus with anger and recklessness. He is justly angry with the suitors in his home.	Loves Briseis, is angry with Agamemnon and refuses to be entreated even when Greeks are dying, is a deep friend to Patroclus, seeks revenge on Hector, but finally responds to Priam's request with mercy.	He responds to Achilles with both fear and anger.	
	ARCHETYPES	Warrior, father, and king	Warrior, prince, and leader	Warrior, father, prince, and leader	
CIRCUMSTANCES	King of Ithaca in Greece, husband of Penelope and father of Telemachus, leader of his own men in the Trojan War for ten years. He is a comrade to Agamemnon, Achilles, and Ajax, respected by both Greeks and Trojans. He spends ten years fighting to get home. Poseidon, god of the sea, opposes him because Odysseus wounded Polyphemus (a son of Poseidon) in self-defense. The goddess Athena is his patroness and ally.	A prince of the Greeks, son of the goddess Thetis (with a mortal father, King Peleus), and has followers of his own called the Myrmidons. He can only be wounded to death in one place: his heel. Aphrodite, goddess of love and beauty, opposes him because she sides with Troy. Achilles is the greatest Greek threat to Troy.	A prince of the Trojans, related to Aeneas. Hector is the greatest defender of Troy, husband of Andromache and father of Astyanax. He is respected by all the Greeks and also by the Trojans. Zeus has decreed that he must die in order that Achilles may win glory and because the gods have decided that Troy must fall.		

	ODYSSEUS (ULYSSES)	ACHILLES	HECTOR	AENEAS
BELIEFS	<ul style="list-style-type: none"> <input type="checkbox"/> Reality: The gods and Hades are real. Death is the end for all but those who win the most glory. To those, either the gods grant eternal life, or they are remembered always. Those who worship the gods are sometimes rewarded, but may also be punished (with or without any fault of their own). Whatever happens is what the gods will. Fate is real and rules even the gods. <input type="checkbox"/> Morality: What is right is determined by the gods and their whims. It is right to be pious and honor the gods. Among men, however, anger is right as long as it is just, but excessive anger is wrong. It is also right to keep your vows, but wrong to be unrelenting to those who try to make up for their offenses against you. It is right to show hospitality to guests, and wrong for guests to abuse their hosts' generosity. <input type="checkbox"/> Values: Honor, wisdom, friendship, peace, being a ruler, faithful servants, family, home, bravery, hospitality, self-control, glory, immortality, and favor from the gods are all valuable. Excessive pride, anger, stubbornness, recklessness, and anything that does not please the gods, are not valuable—these all cause suffering. 	<ul style="list-style-type: none"> <input type="checkbox"/> Reality: The only way to win any kind of immortality is by winning glory. <input type="checkbox"/> Morality: It is not wrong to pour out many lives (of other people) in order to defend your honor. <input type="checkbox"/> Values: He greatly values glory, honor, his own anger, and therefore his vow. However, eventually, Achilles comes to value mercy more than anger. 	<ul style="list-style-type: none"> <input type="checkbox"/> Reality: War, glory, and the prophecy of his own death are real to Hector. <input type="checkbox"/> Morality: It is wrong to insult the gods. It is right to be pious and pray to the gods. <input type="checkbox"/> Values: Peace, safety, family, and life are valuable. Death is terrible. 	<p>Romans would affirm most of the Greek worldview beliefs in the large box to the left. However, Aeneas' story also reveals a few more beliefs or more emphasized ones:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Reality: <input type="checkbox"/> Morality: <input type="checkbox"/> Values:
EXPERIMENT IN LIVING	<p>Odysseus sets himself to endure all suffering, using self-restraint, relying on his own strength and wits, in order to return to and win back his home. This turns out well: he gets back his family and throne and has peace.</p>	<ol style="list-style-type: none"> (1) Achilles chooses a short, glorious life by joining the attack on Troy. (2) Eventually, he makes an angry vow that results in the deaths of Patroclus and Hector. Achilles also loses his own honor because he dishonors Hector's body. (3) At last, Achilles repents of his anger, showing compassion. The result: Achilles is honored for his mercy. 	<p>Hector experiments in faithfully and piously defending his city and his people up until the day of his death, which he knows must come. He seeks to win glory in the meantime. The result is that his death is honored greatly among his own people.</p>	

Worksheet

Begin to fill in the blank spaces in the following analysis outline and character analysis chart for *Eagle of the Ninth*. You will probably need to copy this outline onto a piece of paper or into a computer document so that you can give yourself plenty of room to write. These will be your only worksheet activities for this book, so plan to work on them in Weeks 30 and 31 as well. This week you might want to focus on finding items for the character analyses of Marcus and Esca, as well as examples for the categories of Texture and Settings.

Frameworks

Genre: *Story*

Characters: See Character Analysis Chart on page 4.

Plot

- Plot Motifs:

- Progression Plot (focus on storyline of recovering the Eagle):
 - Exposition:

 - Inciting Moment:

 - Rising Action:

 - Turning Point:

 - Further Complication:

 - Climax:

 - Denouement:

- Pattern Plot:

- Suspense:

- Foreshadowing:

Settings

- Physical Setting(s):

- Temporal Setting(s):

- Cultural Setting(s):

Texture

- Point of View:

- Descriptive Style:

- Diction:

- Sentence Structure:

- Tone:

- Imagery:
 - Metaphors:
 - Similes:
 - Natural Imagery:
- Personification:

Content

- Worldview (of the Author)
 - Reality:
 - Morality:
 - Values:
- Topic(s): *Courage, loyalty, military, home, honor, danger, Rome, Britannia, disciplined order vs. undisciplined power*
- Theme(s):

Artistry

- Balance:
 - Contrast:
 - Symmetry (Parallelism):
 - Pattern:
 - Repetition:
 - Unity:
 - Variety in Unity:
 - Central Focus:
 - Unified Progression:
 - Recurrence (Rhythm):
 - Meaning Through Form
 - Symbols:
 - Irony
 - Dramatic Irony:
 - Situational Irony:
 - Verbal Irony:
- Form Follows Function:

		DESCRIPTION CHART FOR THREE CHARACTERS		
NAMES:		MARCUS	ESCA	COTTIA
NATURE	TRAITS			
	THOUGHTS AND FEELINGS			
	RESPONSES			
	ARCHETYPES			
POSITION, CIRCUMSTANCES, & CONFLICTS				
BELIEFS				
ACTIONS & EXPERIMENTS IN LIVING				
FUNCTION				

INTRODUCTION TO THE WEEK

This week, we will continue with *The Eagle of the Ninth*. We will also have the opportunity to learn about some brand new literary devices that we have been seeing all year without realizing it. Hopefully, once we've learned about these new devices we will be able to find them in this week's assignment.

Readings

- The Eagle of the Ninth*, by Rosemary Sutcliff, Chapters VII-XIII (Week 2 of 3)
- From the Literary Toolbox
 - "Symbolic Character," p. 47
 - "Symbolic Setting," p. 67
 - "Foreshadowing," p. 54-55
 - "Suspense," p. 55
 - "Symbolic Event (or Action)," p. 55
 - "Symbol," p. 89

Worksheet

This week you read about foreshadowing, suspense, and types of symbols, in the Literary Toolbox. As you continue to work on your story analysis chart for *The Eagle of the Ninth*, be sure to fill in examples for each of these.



Memorial to a Standard Bearer of the Ninth

INTRODUCTION TO THE WEEK

This week, we will finish *The Eagle of the Ninth*. We hope you have been getting much more out of this beautifully-written story as you study it with all the literary analysis tools that you have learned this year. The end of the adventure is exciting and a little surprising—enjoy it!

Readings

- ❑ *The Eagle of the Ninth*, by Rosemary Sutcliff, Chapters XIV-XXI (Week 3 of 3)
- ❑ The Literary Toolbox: “Plot Motif,” p. 55

Worksheet

Finish your story analysis outline for *The Eagle of the Ninth*. Pay particular attention this week to experiments in living (and their outcomes), plot elements (including any plot motifs that you see), and content! You may also see some examples of artistry clicking into place.



The Silchester Eagle upon which Sutcliff Based *The Eagle of the Ninth*

Worksheet

1. Explain how each of the following pairs of characters serve as foils for one another. You will continue to work on this exercise next week, so be sure to save this worksheet.

Jesus and Rosh:

Thacia and Leah:

Simon and Daniel:

Leah and Daniel:

2. The worldviews of Jesus, Rosh, and Hezron (Joel's father), are competing in this story for the allegiance of Joel, Daniel, Thacia, and other young people. Describe each of these three worldviews. Be sure to use quotes from the story, or at least page number references, wherever possible!

Jesus' Worldview

Reality:

Morality:

Values:

Rosh's Worldview

Reality:

Morality:

Values:

Hezron's Worldview

Reality:

Morality:

Values:

INTRODUCTION TO THE WEEK

In her acceptance speech for an award that *The Bronze Bow* won her, Elizabeth George Speare described the process of writing this story. She said,

I knew what I wanted to do. I was teaching a Sunday School class at the time, and I longed to lift the personality of Jesus off the flat and lifeless pages of our textbook. I wanted to give my pupils, and others like them, a glimpse of the divided and turbulent society of Palestine . . . And I wanted to stir in them some personal sharing of what must have been the response of boys and girls who actually saw and heard the Carpenter from Nazareth.

I think the initial theme of the book rose out of a discussion our class had one Sunday morning on the great heroes of history, and on what qualities a hero must possess. I longed to have them see that the preacher who walked the hills of Galilee was not a mythical figure, but a compelling and dynamic leader, a hero to whom a boy in any age would gladly offer all his loyalty.

During the speech, Speare went on to explain that she felt she had failed in her portrayal of Jesus, because His personality is impossible to truly or fully describe. However, she said, she had done her best to show how an encounter with the Teacher from Galilee might make a difference in the life of just one boy: Daniel.

As you finish the story of *The Bronze Bow* this week, we hope you will enjoy seeing the difference that Jesus makes in Daniel's life. At the same time, be careful to pay attention to the way Speare portrays Jesus. Next week, and for the rest of the year, we will be studying the portrait of Jesus that the Gospels give, and we will have opportunities to compare it with Speare's picture!

Readings

- The Bronze Bow*, by George Elizabeth Speare, Chapters 13-24 (Week 2 of 2)
- From the Literary Toolbox
 - Review "Experiments in Living" as needed, p. 42-44.
 - Review "Symbol" through "Irony" as needed, p. 89-90.

Worksheet

Finish the worksheet exercises you began last week.



Roman Soldiers

Worksheet

- Below is a character analysis chart of Jesus based on *The Bronze Bow* and the Gospels. Add more to the blank boxes, based on what you found in your readings from the Gospels this week.

DESCRIPTION CHART FOR TWO CHARACTERS		
NAMES:	JESUS IN <i>THE BRONZE BOW</i>	JESUS IN THE GOSPELS
NATURE	<ul style="list-style-type: none"> <input type="checkbox"/> Traits: Has great authority in speaking and acting (47), strong (47, 57, 103, 226), self-controlled (157), sad (225-226), lonely (226), unpredictable (177, 242-244), intense (47, 252), compassionate (222, 252), has a good sense of humor (57, 225), patient (58, 169), hard to provoke (226), unafraid of conflict (48, 223, 244), physically unexceptional (46), mysterious (47-48, 177), a gifted teacher (57, 103), cannot lie (177) <input type="checkbox"/> Thoughts and Feelings: He clearly loves people, often displaying deep emotion and tender care for His disciples, for the sick, and for all trapped in sin (169, 222, 243-244, 252-253). <input type="checkbox"/> Responses (attitudes, not actions): Saddened by others' pain and unbelief; responds with compassion to sickness and sin (252); responds to ignorance, confusion, unbelief, pride, stubbornness, and other sins with consistent love, explaining truth, correcting and rebuking, etc. 	
POSITION, CIRCUMSTANCES AND CONFLICTS	<ul style="list-style-type: none"> <input type="checkbox"/> Position: He is the main character in the story. <input type="checkbox"/> Relationships and Roles: He is the Savior, eternal King, High Priest, Mediator, Suffering Servant, etc. His primarily relationship is with God the Father, but He also has a teacher relationship with His disciples, a healer relationship with others, etc. <input type="checkbox"/> Circumstances: <ul style="list-style-type: none"> <input type="checkbox"/> He is both fully God and fully man. <input type="checkbox"/> He is usually surrounded by people. <input type="checkbox"/> He is often tempted. <input type="checkbox"/> He has an exhaustingly busy life (103, 225). <input type="checkbox"/> He is a carpenter's son and homeless during His ministry. <input type="checkbox"/> He did not come to be King in an earthly sense (242-243). <input type="checkbox"/> Since He is a human, He is utterly dependent on God. <input type="checkbox"/> Conflicts: <ul style="list-style-type: none"> <input type="checkbox"/> Jesus has physical conflicts with the sea, with hunger (during temptation), with physical pain (crucifixion), with weariness (during His ministry—103, 225), and with all manner of sickness and deformity (miracles). <input type="checkbox"/> He had character conflicts with Pharisees, townspeople who try to stone Him (48), demons, Judas, etc. <input type="checkbox"/> The Garden of Gethsemane involves great inner mental torment for Jesus. <input type="checkbox"/> Jesus was in worldview conflict with most of the people around Him, including His own disciples. 	

Chart continues on the next page...

BELIEFS	<ul style="list-style-type: none"> <input type="checkbox"/> Reality: He believes that a vow is sacred (226) and that love is stronger than hate (224). Healing is real and possible, and the power for it comes from God (100-102). God cares deeply about all people (103, 162, 177-178). Hate is the real enemy (224). <input type="checkbox"/> Morality: Jesus upholds the Law of Moses found in Scripture as good and right (224), but not the laws added by scribes and teachers (99). <input type="checkbox"/> Values: His greatest values seems to be love for others and the Kingdom of Heaven (57-58, 223-226). He values His own relationships with other human beings (including children, women, Gentiles, the poor, the sick, and social outcasts—162, 169, 222, 252). He does not value hatred (224). 	
ACTIONS & EXPERIMENTS IN LIVING	<ul style="list-style-type: none"> <input type="checkbox"/> Actions: Loves people (169, 222, 243-244), teaches truth (47), cures sickness (101-102), casts out demons, forces people to examine their beliefs (105, 223-226), opposes lies (177), etc. <input type="checkbox"/> Experiment(s) in Living: To reveal the Kingdom of Heaven (57-58) 	

2. Now that you have thought about what kind of person Jesus is, you are in a good position to think about what kind of hero He is. In the Student Supplement at the end of this week, there is a chart showing the traits of tragic and comic heroes. It gives Aeneas as an example, showing how he has some traits of a tragic hero and some traits of a comic hero, but isn't really fully either one. After looking at that example, consider Jesus. Is Jesus a good example of a tragic hero, a comic hero, both, or neither (like Aeneas)? Explain your answer.

3. This week you read in the Literary Toolbox about the tragicomic hero. Would Jesus make a good example of a tragicomic hero? Explain your answer and give reasons based on the definition of tragicomic hero that you read this week.

Worksheet

1. In Unit 3, you learned about the progression plot, a type of plot structure which arranges events into several distinct phases that form a roughly bell-shaped curve peaking at a climax. Could you divide the general outline of Jesus' life story into the seven phases of the progression plot? If so, where would each phase fall?

Exposition:

Inciting Moment:

Rising Action:

Turning Point:

Further Complications:

Climax:

Denouement (pronounced "dey-noo-MAH"):

2. Find at least one example of a plot pattern in the Gospel of Mark and write it down.

Worksheet

Over the course of Units 2-4, we have seen heroes grapple with certain topics and show certain themes as they do so. Below is the list of these themes and the Greco-Roman view of them. Consider how Jesus as a hero grapples with these, and what themes His life shows on these topics. Write down your answers.

NOTE: The first answer has been provided for you as an example.

Fate, Temptation, and Suffering

- Men are often fated to sin and to suffer by the will of the gods, often because the gods are using humans to get something they want. The gods also sometimes tempt men beyond what they can bear. Yet, the fault lies with man when he sins.
- Sample Answer: *God doesn't cause Jesus to suffer in a way that is using Jesus to get what God wants regardless of Jesus' good. Rather, Jesus demonstrates God's willingness to pay the just penalty of sin that mankind brought upon itself through rebellion, so that mankind may be redeemed. Also, God never tempts Jesus or anybody.*

Crime and Punishment

- Men make the suffering sent from the gods worse through their crimes, which must be punished.
-

Pain, Passions, and Self-Control

- Men make their pain worse not only by crimes but by reckless behavior, lacking self-control or caution. Excess leads to excess: great rage, great pride, even great love (e.g., Dido), lead to great pain. Also, self-control is necessary in order to defend against all the blows of the gods.
-

Death

- Death is fearful and hateful, and the afterlife is a pale echo of life at best, but there is no escape from it. The gods will not know or care about men (with a few exceptions) after they are dead.
-

The Good Life

- From Gilgamesh to Odysseus to Marcus, the best thing in this life is portrayed as a secure home where there is love, where children grow to follow in their parents' footsteps, and where they can enjoy food, song, and stories.
-

Trickery, Cleverness or Cunning, and Wisdom

- Gods and humans alike should be as clever and wise as possible. Trickery is also valuable, and not necessarily wrong, so long as one can get away with it.
-

Self-Reliance and Dependence on God/the gods

- Since the gods are so changeable and often hostile, man must depend on his wits above the words of a god. Man needs the gods' help, but must also "help himself." It is permissible—even necessary—to be self-reliant, so long as one also pays devotion (or at least lip-service) to the gods.
-

Morality

- What is moral might be summed up as "Respect the decrees of the gods and earn the praise of men by doing what all agree is right." Those who disrespect the gods and do what they know is wrong will be punished.
-

The Gods' Attitude Towards Man

- The gods need mankind to serve and glorify them, house and feed their idols, etc. However, they have no particular love for mankind as a whole (though they may favor specific individuals).
-

Piety or Duty

- It is good to be devoted to your family, household gods, and nation, and to do any tasks the gods give you.
-

Justice and Mercy

- Mercy and justice are both valuable.
- Each man has a right to justice, but is more admirable if he shows mercy (e.g., Achilles), except in cases where the offense is very great (e.g., Odysseus, Orestes, and Aeneas).