

Tapestry of Grace

Year 4: The Twentieth Century

Unit One: Casting Off the Moorings

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Jesus: Thank you for dying for me on the cross. Thank you for your living Word: our infallible guide for all matters of faith and practice.

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UNIT 1 INTRODUCTORY NOTES

SUMMARY OF UNIT 1: CASTING OFF THE MOORINGS

With this unit, we begin an in-depth study of the twentieth century. In our study of the 1800's last year we observed how the bad crop sown by Renaissance humanists sprouted as many continental Europeans nurtured humanist ideas while neglecting to hold fast to the Word of God. Concurrently, in many British and American families, Protestant evangelicalism was nurtured, producing advancements in education, publishing, and worldwide evangelism. But even here, theological weaknesses crept in and slowly undermined the faith of many. In the second half of the century, scientific (and pseudo-scientific) teachings on evolution, coupled with technological advances, further challenged the Christian faith. Well do the 1800's illustrate Jesus' parable of the wheat and tares that grew up together. In our Year 4 study, we shall see these bad crops fully mature in a harvest of wretchedness.

Unit 1 covers the first twenty-nine years of the century and begins hopefully. In fact, many historians term the time between the turn of the century and World War I the Age of Innocence. As we noted in the closing week-plan of Year 3, there were numerous reasons for optimism and exuberance in Europe and America.

Yet, the history of the twentieth century may be rightly considered the grimmest of all. Though we should note the common grace, expressed by many advances in society, government, and technology, the ills of the century as it unfolds for us in this and coming units are far more obvious. Twice the world was engulfed in the flames of worldwide war. Economic depression and political oppression touched people throughout the world. Stalin's mass murders and the German holocaust defy attempts to grasp the magnitude of suffering that tormented people endured during this century. Other regimes that employed equally brutal tactics, albeit on smaller scales, are hardly headline news in this, the most brutal of all centuries.

In short, the twentieth century is not a pretty picture. It was a century of contradictions: individuality became more and more highly prized, yet masses of people were more severely oppressed or murdered in greater numbers than in all previous human history. We see people turning their backs on revealed truth, wrestling with the harsh realities of the world, stumbling in the dim torch lights they have fashioned for themselves (as Isaiah puts it), and eventually lying down in torment. What a warning our history lessons this year should be of the consequences of departing from the plumb line of God's Word!

It must be said, however, that though we may see mankind's wicked heart more often and more clearly this year, we should be neither surprised nor dismayed. Nothing is really new. If you have used *Tapestry* before, you will be well aware that people have ever sought to apprehend good and avoid evil apart from the enabling (and humbling) grace of God. In Year 1, we saw the rise of culture after culture that sought to worship the divine using devices of their own invention. In Years 2 and 3, we saw that even though Jesus had come to fully reveal the plan of redemption, men still sought to create their own sources of light. Secular humanism, various philosophies, scientific progress, and political revolutions all vied for allegiance, even as some faithful men and women continued to courageously proclaim the gospel of Jesus Christ.

Some of the aforementioned ideologies were new in the 1800's and not widely accepted. In the twentieth century, it was as if God said, "Now I will show you the logical conclusions of the choices you are making. I will partially remove my merciful, restraining hand. Thus will Isaiah 50:11 be fulfilled in your day." We see widespread death and horror in the twentieth century, true, but they are meant to sober students, not lead them to despair. The real problem is not new, and neither is the true solution. The gospel is God's answer for humankind in all ages—including ours in the twenty-first century. Just as the jeweler places black velvet behind gems in order to more fully display their brilliance, so should the increasingly black sin of mankind display the majesty and power of the redemptive work of our Savior on the cross, and our desperate need for it. While our lessons should instill sobriety in us all, they should also fill us with praise for the intervention of the merciful God we serve.

Jeremiah 17:5-9

This is what the LORD says:

*"Cursed is the one who trusts in man,
who depends on flesh for his strength
and whose heart turns away from the LORD.
He will be like a bush in the wastelands;
he will not see prosperity when it comes.
He will dwell in the parched places of the desert,
in a salt land where no one lives.*

*"But blessed is the man who trusts in the LORD,
whose confidence is in him.*

*He will be like a tree planted by the water
that sends out its roots by the stream.*

*It does not fear when heat comes;
its leaves are always green.*

*It has no worries in a year of drought
and never fails to bear fruit."*

*The heart is deceitful above all things
and beyond cure.*

Who can understand it?

Picking Up the Threads of History

If you are new to *Tapestry of Grace* with this unit, you'll want to know what we recently covered in our curriculum so that you can use the time from now until you start Year 4 wisely. If it is your summer break, please note that we have included at the end of this Unit Introduction a summer reading list. Some items there are meant as review for newcomers; other resources prepare returning students to enter the year ahead on a strong footing. Please take time to look at this list and schedule the time your students will need to complete them according to your unique family's schedule and academic needs.

In Unit 4 of *Tapestry's* Year 3, we studied European imperialism in detail, as well as the rise of big business in America. We noted the immigration of millions of Europeans and Asians to American shores, and the problems that arose for them and for those resident in America before them. We studied the problems of an increasingly urban and modern American society and noted that farmers were impoverished as American growth centered more and more in cities—especially Northern ones. The South remained impoverished after the Civil War and—still worse—slipped into a bitter pattern of segregation between the races as Reconstruction ended and Northerners focused on their own problems. Blacks were held in societal and economic oppression as the Supreme Court shamefully upheld the “separate but equal” legal fiction in the infamous *Plessy v. Ferguson* decision. Black Americans would wait another sixty years before their civil rights began to be legally protected in the “new South.”

Scope of this Unit for History Studies

Our time frame is 1900 to 1929, though a few topics from the latter part of this period are saved for our Week 10 study.

- ❑ We study the administrations of five presidents: Theodore Roosevelt, William H. Taft, Woodrow Wilson, Warren Harding, and Calvin Coolidge. Of these, the first three were Progressives in ideology, while the latter two were conservative Republicans. The Great War was the reason for the shift, as we will learn.
- ❑ We begin Week 1 by noting conditions around the world at the turn of the century. Imperialism was still a strong force in Europe and had just dawned in America, which, flushed from victory in the brief Spanish-American War, had acquired her first overseas territories. Teddy Roosevelt was vice president as the century began, but the tragic assassination of President McKinley gave him a new job, and he was up for the challenge! We'll learn how Roosevelt redefined the presidency and passed important reforms during his years in office.
- ❑ Week 2 covers Taft's presidency and also outlines the tensions and contributing factors that led to world war. It is sad to realize that pride, nationalism, posturing, and oppression assembled a powder keg that ignited the world in a four-year, miserable deadlock that cost the lives of millions of young men.
- ❑ In Weeks 3-6, our focus is the grinding years of World War I. Weeks 3 and 4 cover the first two years or so in detail. In Week 5, we also cover the Russian Revolution at the dialectic and rhetoric levels. Week 6 includes American involvement in the war and in the peace process. Woodrow Wilson's administrations are also studied in these week-plans.
- ❑ Weeks 7-9 cover many aspects of the Roaring Twenties. Different learning levels have different foci as we attempt to cover this multifaceted period with a definite emphasis on American history. Topics include Prohibition, women's suffrage and the changing roles and fashions for women, ballyhoo, jazz, and the Scopes Trial. In these week-plans, too, we study the presidencies of Harding and Coolidge. At the same time, we will note the rise of Stalin and Hitler to power in Europe.

Special Considerations for Grammar Levels

Our study of the twentieth century covers many dark topics that remind us of the indwelling sin nature of all of us. While we do offer gentle introductions to topics such as World War I, we also try to provide you with other options for your younger children. In addition to fun hands-on projects, you'll find entertaining and amusing literature selections, interesting read-alouds, and fascinating Church History biographies. Additionally, nearly every week you'll see some options for an invention project, which is detailed in the Hands-on Activities section. Our goal is to provide you with many options for your younger students' studies. You may desire to scan the following chart for ease in choosing learning threads and materials for your younger students.

WEEK	TOPICS FOR LOWER AND UPPER GRAMMAR STUDENTS	
1	<input type="checkbox"/> Wright Brothers <input type="checkbox"/> Henry Ford <input type="checkbox"/> Theodore Roosevelt	<input type="checkbox"/> Wright Brothers <input type="checkbox"/> Albert Einstein <input type="checkbox"/> Theodore Roosevelt
2	<input type="checkbox"/> Great San Francisco Earthquake <input type="checkbox"/> Panama Canal	<input type="checkbox"/> <i>Titanic</i> <input type="checkbox"/> Jane Addams
3	<input type="checkbox"/> Woodrow Wilson <input type="checkbox"/> Beginning of World War I <input type="checkbox"/> Trench Warfare	<input type="checkbox"/> Woodrow Wilson <input type="checkbox"/> Beginning of World War I <input type="checkbox"/> Trench Warfare
4	<input type="checkbox"/> World War I Battles <input type="checkbox"/> Airplanes, Airships, Battleships	<input type="checkbox"/> World War I Battles <input type="checkbox"/> Airplanes, Airships, Battleships <input type="checkbox"/> Communication and Intelligence
5	<input type="checkbox"/> More World War I Battles <input type="checkbox"/> Soldiers' Daily Lives	<input type="checkbox"/> More World War I Battles <input type="checkbox"/> America's Entrance into the War <input type="checkbox"/> Espionage
6	<input type="checkbox"/> End of World War I	<input type="checkbox"/> End of World War I <input type="checkbox"/> Influenza
7	<input type="checkbox"/> Children's Fashions of the early 1900's	<input type="checkbox"/> Eighteenth and Nineteenth Amendments <input type="checkbox"/> Red Scare
8	<input type="checkbox"/> Jazz Music <input type="checkbox"/> Louis Armstrong <input type="checkbox"/> Duke Ellington <input type="checkbox"/> Warren Harding	<input type="checkbox"/> Jazz Music <input type="checkbox"/> Harlem Renaissance <input type="checkbox"/> Warren Harding
9	<input type="checkbox"/> Babe Ruth	<input type="checkbox"/> American Pastimes <input type="checkbox"/> Advancements in Space and Air Travel <input type="checkbox"/> Scopes Trial
	LOWER GRAMMAR	UPPER GRAMMAR

Literature for Grammar and Dialectic Students

Children's classics abound in Year 4, and we are taking advantage of many of the great options available. If you have already read the primary title for a specific learning level, consider looking at the other levels' options or the Alternate Reading Assignment Chart (on page 5 of every week-plan). There should be plenty to choose from.

In their literature worksheets, lower grammar students have the opportunity to focus on descriptive words, complete a word search, compare characters, demonstrate understanding, practice dictionary skills, identify rhyming words, and learn about settings and plots.

Upper grammar worksheets help students develop their skills in mining a book for specific information, identifying and describing characters, recognizing causes and effects, practicing summary skills, noticing an author's style, and examining dialogue.

Dialectic students and teachers are also provided with literature worksheets and the corresponding answers in the Teacher's Notes. However, this level has the added dimension of a short discussion time to review old concepts and introduce new ones. This unit, students will look at characterization, learn about worldviews, identify the setting and events in the plot, discover aspects of conflict, learn poetry terms, and recognize genres. If you have purchased *Evaluations 4*, you also can give a literary terminology quiz at the end of the unit. Words to study are found in applicable week-plans, and also listed again in the Teacher's Notes in Week 9.

Rhetoric Literature

This year we will be studying much literature that is anti-biblical and hostile to the Christian worldview. We will read works that show the influence of philosophies such as naturalism, nihilism, existentialism, modernism, and postmodernism. Because the worldviews expressed in twentieth-century literature are frequently anti-biblical, we will devote more time than ever this year to examining literary content and evaluating it from a biblical perspective. Also, since the worldviews we will be studying are in the air we breathe today, we will begin to ask how we can use what we learn from literature to become more effective in understanding people around us and witnessing to them about our hope in the gospel of Christ.

Because of the importance of worldviews in our literary studies this year, we highly recommend that you make time to read the sections in *Poetics* that address twentieth-century worldviews that have affected literature, which are based on selections from James W. Sire's book, *The Universe Next Door*. Please also note that we have included a Worldview Supplement at the end of this Unit Introduction, which you can use to solidify your student's understanding of worldviews.

We will be referring to many of Sire's terms and tools in our literary studies this year, so it is well worth your time to have your student read the assigned chapters and any supplements on them that appear in the Worldview row of the Reading Assignment Chart and to review those readings and supplements with him. We even recommend at least part of the book as summer reading, which would give your student a head start on his whole year. However, please note that if you and/or your student don't have time to do this extra Sire reading, it is not necessary for you to do so: everything your student needs for worldviews in literary studies is contained in his *Poetics* readings.

On the *Loom*, you will find a document called "Teaching Rhetoric Literature." This document contains our overall philosophy and goals for literary studies, explanations of each component in our literature program at the rhetoric level, and many tips for using it (including high school credits, grading strategies, papers, and tools for customizing the program to your student's specific needs). We hope that you will take some time to read this document as you plan your year, especially since you always have the option of cutting one-fourth of the literature assignments (nine weeks of reading) from each year in order to give a credit of mixed Literature and English. The sections on customizing your Year 4 literature studies includes charts that can help you through that process.

Unit 1 Rhetoric Literature Content and Approach

If we were to give a title to Unit 1 rhetoric Literature, that title would be "Literature and Early Modernism." During most of these nine weeks we will stay closely in step with history studies and focus primarily on the coming of Modernism, the worldviews that undergirded it, and its effect on literature in America, England, Russia, and Germany.

The first two weeks of Unit 1 consist of eight American short stories by famous authors such as Jack London, Willa Cather, Henry James, and Stephen Crane. In these weeks we will also cover the literary movements of American Regionalism, Realism, and Naturalism, and lay the groundwork for Beginning students' understanding of worldviews and experiments in living while reviewing and apply the same terms and tools for Continuing students.

Week 3 is our introduction to poetry (for Beginning students) and to the Imagists and other modern poets who began to be active just before World War I. Our survey of early modern poets will include works by Ezra Pound and T.S. Eliot. For this week and Weeks 5-7, we urge you to make use of our free resource, the Twentieth-Century Poetry Supplement (found on the *Loom*). Continuing students especially will have the option of reading some poems by W.B. Yeats this week, and all students will have the opportunity to learn about (or review) the life and works of the famous Christian poet Gerard Manley Hopkins.

During Week 4, as historical studies review conditions in Russia, we will dip briefly into the theatrical world of Russia as it was in the years just before World War I with Anton Chekhov's play *The Cherry Orchard*.

Weeks 5 and 6 together form our two-week study of "the greatest war novel of all time," *All Quiet on the Western Front*. This honest (and therefore difficult) picture of World War I, written by a soldier who felt that his life had been destroyed by the conflict, is remarkably clean for a war novel but may still be too mature for fourteen and fifteen-year-olds. Please see the Glance in Weeks 4 and 5, as well as Appendix D in "Teaching Rhetoric Literature" so you can make an informed decision about whether or not to assign this important but painful book. If you do choose to skip this novel, you may still wish to have your student read the war poems in the optional assignment.

In Week 7 we will primarily study the poetry of Robert Frost, but Continuing students especially will have a chance to take a closer look at T.S. Eliot and his early masterpiece, *The Waste Land*.

Week 8 literature mirrors your student's focus in history on the rise of Stalin and totalitarianism in Russia as we read George Orwell's anti-totalitarian allegory, *Animal Farm*.

While students study the rise of Hitler in Week 9 history, they will also have the opportunity to read *The Metamorphosis*, a novella by a Czechoslovakian Jew named Franz Kafka, which sums up much of what students will have learned about the worldviews and characteristics of literary Modernism.

Geography

Week to week, please note that students do not have to label a paper map with every place listed in the Student Activity Pages. Sometimes students are instructed to find a particular place, or “notice” country borders, etc. Additionally, if you and your students have decided to make a transparency project, they will not necessarily add to it every week. For chosen countries or continents, your goal is to trace the changes in political boundaries over the years. As always, you can find blank maps, transparency overlays to print, and teacher answer keys on *MapAids 4*. It is also handy to have a learning-level-specific historical atlas for the study of the modern world; this is not essential, however, given Internet resources.

Note also that Year 4 is an ideal time for grammar students to memorize the state capitals, if they have not done so already. There are no prompts for this in your week-plans.

Hands-on Projects

The 1900’s are full of changes in entertainment, scientific advancements, and cultural revolutions. As an added learning opportunity and another educational choice, most weeks you’ll find listings, by year, of inventions or changes that have contributed to society. Included in the Week 1 Student Activity Pages are several ideas for carrying out this invention project. Please understand that you can do as much or as little with this project as you wish. Students can work on it every week that it is offered or do it sporadically when other threads or crafts may not meet your needs or desires.

Government Elective for Rhetoric Students

The first quarter of the twentieth century was a remarkable time in the history of government. European nations took unprecedented steps to survive four years of modern, mechanized slaughter, leading to an ever-increasing involvement of government in daily life. The United States was only involved in the Great War for a short time, but that brief period had great effects.

The period was a time of unusual constitutional experimentation. The American people decided to amend their Constitution in order to tax incomes, prohibit alcohol, and allow women to vote. Prohibition and the income tax may have seemed like good ideas at the time, but subsequent generations of Americans have had to deal with the unintended consequences of these experiments.

In these first twenty-five years of the new century, the Supreme Court played a major—but erratic—role in defending individual liberties. The Court went to extraordinary lengths to protect businesses from the “progressives” who sought to limit working hours and increase wages, but it did little to protect the First Amendment rights of free speech and a free press during the special circumstances of war.

We end the unit with one case the Court got right. In *Pierce v. Society of Sisters*, the Supreme Court struck down Oregon’s attempt to ban all private schools. The American right to teach and learn freely still heavily depends on the precedent in that case.

Philosophy Elective for Rhetoric Students

The new century began with revolutionary new ideas in the sciences. Albert Einstein proved the unity of space and time. Sigmund Freud blamed human behavior on repressed sexual urges. Darwin’s theory of human origins was still working its way into society. There were those who resisted it—especially the Christian Fundamentalist movement, but there were others who actively promoted it. John Dewey, an ardent Darwinist, sought to change the culture by teaching the teachers who taught the children in America’s schools.

It was an era of daring and optimism—until the Great War shattered Europe’s self-confidence. The “survival of the fittest” no longer conjured up a vision of an endless march of progress upwards and onwards—now it meant the endless, pointless, bloody butchery of the trenches. The greatest nations on earth harnessed the power of millions of men and machines to annihilate one another. The war changed the way western thinkers viewed themselves, their culture, and the world. Philosophy would never be the same.

IF YOU ARE JUST GETTING STARTED...

If this is your first week using *Tapestry of Grace*, please note the following start-up aids:

- ☐ Do you need to know how to do your weekly planning? Watch our online video¹ for ideas!
- ☐ Look on the *Loom* for detailed set-up instructions. Your set-up can be done the first day of school or you may choose to do it gradually the week before you begin your academics.
- ☐ If you are teaching dialectic or rhetoric students, read the tips for leading Socratic discussions found on the *Loom*.
- ☐ There is a cutting chart in the document entitled “Teaching Rhetoric Literature” that is also on the *Loom*. This will give you guidance as you plan which books to assign for this subject.
- ☐ Please read through the Unit Introduction as it will give you the big picture for the academic weeks ahead.
- ☐ Lastly, peruse all of the documents on the *Loom*; it will help you to know where to find these helps ahead of time.

¹ <http://www.tapestryofgrace.com/plan/>

Simple Start Guide

Please access a digital copy of our Simple Start Guide.¹ If you have not yet done so, please take the time to read this short but informative pamphlet thoroughly before you do anything else. If you are brand new to *Tapestry*, this guide will prove invaluable in both orienting you initially and then later in informing you of finer points that you may have missed when all was new and you were first getting to know the *Tapestry* layout. It is worth your time to read the Simple Start Guide at least three times: once when you get your curriculum, again just before starting school, and then a third time after you have taught the first three weeks.

Advice on Buying Books

Tapestry studies are arranged by stages, not ages or grades, as discussed in the Year 4 Introduction. We advise that you buy books one unit at a time, because students frequently jump to new levels mid-year, especially if they have significant academic weaknesses upon entering the *Tapestry* teaching method. Such students often blossom quickly under the regular and thorough instruction that many moms can accomplish using *Tapestry* and thus advance mid-year to a new learning level. All primary books are available on Bookshelf Central,² which exists to serve *Tapestry* customers and through your ongoing patronage will continue to do so.

If you are shopping with our sister company, Bookshelf Central, and you notice a discrepancy between books listed in your Reading Assignment Charts and the ones they are selling, it's highly likely that a title has gone out-of-print. To correlate your year-plan with the new titles, see our Book Updates Chart,³ which is available through the *Tapestry of Grace* website.

Summer Reading Assignments

On a traditional schedule, families will have completed Unit 4 of Year 3 in May or June of a school year. They then take a summer vacation. As we enter Unit 1, we assume that students will need some review. We also assume that they have time to do extra reading before starting this unit. If your student is rhetoric or new to *Tapestry*, plan to give at least a week or two to complete summer reading assignments, since these assignments, with the exception of the rhetoric Church History reading in *Modern Revivalism*, are not repeated in Week 1. We strongly encourage students to do the summer reading in order to benefit from all *Tapestry* has to offer them. See the Summer Reading Chart on page 11-12.

Summer Preparation for Teachers of Rhetoric Literature

If you have time to get ahead on reading this summer, here are our recommendations. (Please note that none of these are necessary in order for you to teach, but all of them will be helpful. Reading them now will also save you weekly reading, since we do recommend that you try to keep pace with your student's various assignments in *Poetics*⁴ during the school year if you did not read them during the summer. This is not necessary for you to do, however, since the kernel of those readings is condensed each week into your Teacher's Notes class plan.)

¹ <http://www.tapestryofgrace.com/brochures/>

² <http://bookshelfcentral.com/>

³ <http://www.tapestryofgrace.com/bookupdates/>

⁴ *Poetics* can be purchased through our online Store (<https://www.lampstandbookshelf.com/ZC/>).

- ❑ Minimum: “Teaching Rhetoric Literature” on the *Loom*, chapters 1-2 and 4-5 of *The Universe Next Door* by James Sire, and the Glance Into Next Week section at the end of each week-plan, which will alert you to any questionable sections in the various literature assignments, so that you can pre-read them and decide whether to assign them.
- ❑ Medium: All of the above, plus any time you can spend browsing *Poetics*.
- ❑ Maximum: All of the above, plus the poems and short stories that are discussed in the class plans this unit.
- ❑ Fabulously Deluxe: If you have all kinds of time this summer, you may also enjoy reading one of our core literary resource books: Mary Oliver’s *A Poetry Handbook*. This brief and beautifully written introduction to poetry is well worth reading!

Notes on the Reading Assignment Chart

As you can imagine, it is challenging to find labels that apply to books on all learning levels, since the goals for each level differ slightly. For historical studies, we want to give you an idea of the main focus of each week (its core), and then indicate assignments that are more in-depth. Hence, our labels. The first row of the Primary Reading Assignment Charts (on page 4 in each week-plan) is labeled “Core.” For lower and upper grammar students, these labels fully express the organization of the assignments.

For dialectic students, you might mentally rename these labels “main message” of the week and “secondary,” or “more detailed” information. Please note that Accountability and Thinking Questions draw from readings in both Core and In-Depth assignments each week. Therefore, if you skip one of these resources, be sure to adapt the questions for your student.

For rhetoric students, we are approaching all historical topics in depth. “Core” indicates the main topic of the week; “In-Depth” readings indicate important, albeit secondary, historical information. As with dialectics, Accountability and Thinking Questions draw from reading in both Core and In-Depth assignments each week.

If you need to pare down readings in a given week, an easy way to know what to skip is to look at the discussion outline for dialectic or rhetoric students. Note the focus of the discussion, and determine which topics you’ll cover. Then adjust both the students’ readings and the questions they need to answer from their Student Activity Pages.

Presidents Books

You’ll notice a special second row in many of the Reading Assignment Charts in this (and subsequent) unit(s), which merges the cells for all four learning levels. In each week that we study the administration of an American president, this row reminds you to use whatever comprehensive, learning-level-specific presidents book you have on your shelf. (We recommend and sell current versions of such presidents books on the Bookshelf Central.) Your students can find additional information by accessing links on our *Tapestry* website: see the Year 4 History page.¹

Be aware that some upper-level presidents books contain chapters on the administrations in one place and supplementary information (such as inaugural addresses or famous policy documents) in a different section. Of course, you can also find (and print) this information using the Year 4 History links. Use your student’s Accountability and Thinking Questions for dialectic and rhetoric students to direct your students to cover the material they need to know in order to prepare adequately for class.

Why are we doing it this way instead of listing a specific title for each level? It is because presidents books frequently go out of print so that publishers can produce a new edition with added information on new presidents and events. However, your “outdated” version will nicely cover all but the most recent administration.

The Universe Next Door, by James W. Sire

Continuing from Year 3, this book for rhetoric students is a key resource that doesn’t fit neatly into our pre-existing categories. It gives vital background information for students’ studies of history, literature, government, philosophy, and church history by discussing worldviews that were prominent in the nineteenth and twentieth centuries. Further, it presents a method by which your student can analyze any worldview that he encounters in life. This approach was introduced in the literature studies of rhetoric students in Years 1 and 2, but we did not use Sire’s book as a student resource until Year 3. With the start of Year 3, the book became very valuable for its analyses of major worldviews that underlie academic disciplines of the modern world, and it continues to be equally important (if not more so!) in Year 4. We highly recommend that your student read the chapters in it as we assign them throughout Year 4.

For lack of a better place to put this unique resource, we list readings in *The Universe Next Door* in the rhetoric Philosophy block. Chapters 1-2 are assigned as summer reading, and constitute a review for returning Year 3 students,

¹ <http://www.tapestryofgrace.com/year4/history.php>

as do assignments in this unit from this book: chapter 4 in Week 2 and chapter 5 in Week 9. (There is a discussion of chapters 1-2 offered in the Worldview Supplement at the end of this introduction, which we highly recommend that you discuss with your student once he has completed his summer reading.)

The Loom

Another invaluable aid to getting acquainted with your new curriculum is the *Loom*. You can access it through your Year 4 *Loom* disc, or as part of the Digital Edition Year 4 download. On the *Loom* you will find important documents that you should read as you are setting up your curriculum, purchasing books, and orienting yourself to the content of Year 4. Please be *sure* to look at the following documents before starting to teach this year, noting that you need not necessarily print most of them, unless printing is your preference.

	GRAMMAR TEACHERS ONLY	RHETORIC AND DIALECTIC TEACHERS ONLY	TEACHERS FOR ALL LEVELS
YEAR 4	<input type="checkbox"/> Helps for hands-on projects like a salt dough recipe and a cookie-dough map recipe	<input type="checkbox"/> “Accountability Questions and Thinking Questions” <input type="checkbox"/> “Answer Keys and Socratic Discussion” <input type="checkbox"/> Time line template <input type="checkbox"/> Information on figuring high school credits (rhetorics only) <input type="checkbox"/> “Teaching Rhetoric Literature” <ul style="list-style-type: none"> <input type="checkbox"/> Note especially Appendix D, which has a chart that shows all this year’s Rhetoric literature selections at a glance and makes suggestions about which ones might be most easily trimmed or cut from your year. <input type="checkbox"/> Read before buying rhetoric books and after understanding your options for assigning high school credits. 	<input type="checkbox"/> “Introduction to Year 4”—crucial! <input type="checkbox"/> “First Unit Orientation & Set-up” (for first-time users of <i>Tapestry</i>) <input type="checkbox"/> Writing Level Overview (so that you can place your kids in the right levels for writing assignments) <input type="checkbox"/> Weekly Topics chart <input type="checkbox"/> “Scheduling Advice” article <input type="checkbox"/> Assignment Charts (level-specific, blank assignment charts to print and use with your kids)

One question newcomers who have ordered printed copies have in accessing the *Loom* before their curriculum arrives is, “How much of this is in my printed copy?” The answer is “some, but not all.” The week-plans and supplements and this unit introduction will come in your printed copy. You can also print any page on this disc that you need to replicate. Additionally, if you wish to manipulate the contents of the Student Activity Pages, cutting and pasting to form customized worksheets, you can use the Workbook Content file to print assignments and worksheets, as needed.

Weekly Overview: People and Time Line Listings

The people who are listed in the “People” section on page 6 in each week-plan may be listed multiple times. This is a continuation of a decision we instituted in Year 2, Unit 4, when we began to list the figures that had a large role in the history for that week, whether or not they had been listed previously. Let’s take Woodrow Wilson for example. He was born in 1856, in the time frame covered by Unit 2 of Year 3, but he is not listed in that unit’s “People” section because he takes no major role in the history under consideration during that unit. Wilson is prominent in the history we cover in Weeks 3, 5, and 6 of Year 4, Unit 1. So, he is listed in “People” for each of those week-plans.

Time line dates (also found on page 6 each week) do *not* follow a similar logic. Students will enter each date only once. For most events, those dates are clearly related to the week’s topics of study. If, because of differing resources, dialectic and rhetoric students study someone in differing weeks, time line dates are given in the one place that seems the most logical for the most students.

Key Features of *Tapestry* Discussion Outlines

There are features built into our discussion outlines that are not immediately apparent to newcomers. These help you to find connections between student questions and discussion outline answers. We want to point them out here.

- ☐ First, please remember that, generally speaking, the purpose for our discussions is *not* to make sure that the student comprehended the main ideas in his reading that he could absorb independently. Rather, they are designed to help you lead your student through a series of questions that will enable him see connections that he could *not* make on his own. This said, dialectic outlines will go over more factual information than will rhetoric outlines. If



We sell Lapbook CDs (with instructions and printable templates for these same lapbooks, so your child can make the whole project from scratch, using your printer and paper and supplies that you purchase separately) and Lapbook Kits (where all the components come pre-printed on colorful paper, and you or your children cut, fold, and assemble them). You can purchase either of these packs from our Lampstand Press online Store.¹ Always remember that lapbooks are only one of the options you can use to enrich your child's studies this year!

Evaluation Strategies for Dialectic and Rhetoric Levels

In the last week-plan of this unit, we suggest several review strategies for older students. In addition, if you purchase *Evaluations 4*, you will find more review details, quizzes, and exams. See the "Introduction to Evaluations" on *Evaluations 4* for more information about our philosophy for assessing students and assigning quizzes or exams.

Count Dad In!

Pop Quiz is *Tapestry's* way of bringing working dads into the fun of multi-level learning. The *Pop Quiz* audio CD provides a brief summary of your students' weekly topic (on three learning levels) and gives age-appropriate questions (again, on three learning levels) so that Dad can be a part of your family's educational conversation! (Here's a secret: it's not just for dads. *Pop Quiz* is a great tool for moms on the go!) There are free samples² available on the Lampstand Press website, and you can purchase the complete product from the Lampstand Press online store.

UNIT 1 CELEBRATION

Why do a Unit Celebration?

Below are some ideas for your Unit Celebration. If you are new to *Tapestry* and don't understand why you should put energy into a Unit Celebration, here are some good reasons to plan at least a modest celebration:

1. It gives closure to your unit. You *need* to stop sometime! For some people, the problem with unit studies is that they drag on and on. Some of you don't have that problem, so consider #2.
2. It gives a deadline to your student, providing a reason to complete all his projects, writing assignments, and displays. In other words, it's a finish line you can all see and reach! Your students will display their work at your Unit Celebration. Even if it's just before Dad and a few neighbors or grandparents, displaying work is a great motivational tool for finishing what we start.
3. When the grandparents, friends, relations, and other guests see your work, they are often pleasantly surprised at the depth and quality of your studies, and they can (often) become more supportive. Besides, looking over a table laden with completed projects and evidences of God's grace as expressed through successful education is a strong encouragement to teachers!
4. Unit Celebrations give opportunities for hands-on activities or larger group events that can be done in no other setting. They are the perfect showcases for speeches, cooking experiments, costumes, multimedia presentations, or formal debating skills. We've also done deluxe field trips for Unit Celebrations. Since we live in Maryland, our co-op made trips in Year 3 to New York to see the Statue of Liberty and Ellis Island, and to Gettysburg.
5. Unit Celebrations are memory makers! When asked for highlights of their school careers, our kids and co-op students list them first.
6. Finally, Unit Celebrations provide landmarks by which to locate other studies. When our children are asked what we studied about ancient Greece in Year 1, they start looking into space and trying to remember what the Unit Celebration themes were. "Oh, yeah!" they say. "The *Trojan Women* play!" Then they remember the content of the unit as it was applied to the celebration.

Ideas for your Unit 1 Celebration

1. If your group is predominantly young, focus your evening on displays:
 - ☐ Hands-on crafts, display boards, posters, lapbooks, or invention projects that the students have created make really encouraging displays.
 - ☐ Display finished writing assignments. (Dads and visitors can be encouraged to take some time to read them and make written comments on cards you provide.)

¹ <https://www.lampstandbookshelf.com/ZC/>

² <http://www.tapestryofgrace.com/sample/>

- ☐ Coordinate students' displays so that together they explain to guests the first eras of the twentieth century through a logical progression of exhibits. (Students should be encouraged to stand by their exhibits and explain their displays to guests or parents as they would in a large trade show.)
 - ☐ The students can present a pre-recorded version of a radio play that they have written and performed, based on events covered in this unit or of fiction associated with the unit.
2. If your group is older—dialectic or rhetoric levels—we suggest you try one of the following:
- ☐ Take a deluxe field trip to a place of interest that relates to what you've studied. (Baseball Hall of Fame, Hollywood, homes of authors or Christian leaders you have studied, World War I exhibits at museums, etc.)
 - ☐ Do your children like drama? In our co-ops, we love to put on plays! An excellent choice for a fall production for Unit 1 would be *The Miracle Worker*, which portrays events in Helen Keller's life that climax with the moment when she discovered language. Think in terms of pantomiming most of the props, creating a simple set using the living room of a larger home in your co-op group if you lack the resources for a more elaborate stage. (If you can't put on the play, maybe you can plan to read it aloud, or view the excellent movie by the same title!)
 - ☐ Hold a "Roaring Twenties" celebration night. Please, no immodest flapper gowns (wear shawls?) or real cigarettes. But it's fun to dress up, listen to radio plays, share a meal together, and learn to dance the Charleston.
 - ☐ Another idea is to have each student (and as many parents as possible) choose one character from the first thirty years of the century and then come "in character" for the evening. If students do a good job with this, you can have a delightful evening "meeting" major figures of the early twentieth century. (See the weekly "People" lists on page 6 of each week-plan for ideas of who might come to your party!)

SUMMER READING

- ☐ Summer reading for history topics is largely intended for students who did not use Year 3 *Tapestry*, or for those who want to have some refresher reading before beginning Year 4.
- ☐ Most of the summer reading for literature is optional. There are a few selections in the rhetoric level that are intended to give the student a head-start.
- ☐ Upper grammar and dialectic church history summer readings are primarily for enjoyment, while the rhetoric reading is instrumental for background information and will be assigned or referenced several times.
- ☐ The books marked with a † were used heavily in earlier year-plans but are not essential for completing Year 4.

	HISTORY	LITERATURE	WORLDVIEW
Lower Grammar	<input type="checkbox"/> <i>Helen Keller</i> , by Leslie Garrett <input type="checkbox"/> <i>If You Lived 100 Years Ago</i> , by Ann McGovern	<input type="checkbox"/> <i>The Secret Garden</i> , retold by Deborah Hautzig	
Upper Grammar	<input type="checkbox"/> <i>Marie Curie</i> , by Vicki Cobb <input type="checkbox"/> <i>An Age of Extremes</i> , by Joy Hakim, chapters 8, 29, and 30	<input type="checkbox"/> <i>Pinocchio</i> , by Tania Zamorsky <input type="checkbox"/> <i>A Little Princess</i> , by Frances Hodgson Burnett	<input type="checkbox"/> <i>Trial and Triumph</i> , by Richard M. Hannula, chapters 41 and 42
Dialectic	<input type="checkbox"/> <i>Bully for You, Teddy Roosevelt!</i> by Jean Fritz, p. 9-89 <input type="checkbox"/> † <i>Understanding the U.S. Constitution</i> , by Mark A. Strange, review p. 7-58 if needed		<input type="checkbox"/> † <i>The Church in History</i> , by B.K. Kuiper, chapters 48 and 49
Rhetoric	<input type="checkbox"/> Students should understand the general history of Europe in the 1800's, and know the political boundaries of European countries in 1900. If your studies have not been in-depth on European topics, please find a history textbook or use Internet sites to learn about the general flow of European history during the 1800's. <input type="checkbox"/> <i>America in the 1900s and 1910s</i> , by Jim Callan, chapter 1 <input type="checkbox"/> † <i>Imperialism: A History in Documents</i> , by Bonnie Smith, chapters 1-6 (this is review for returning students)	<input type="checkbox"/> Selections from <i>The Portable American Realism Reader</i> , edited by James Nagel and Tom Quirk (NOTE: Some stories in this anthology may not be appropriate for all students. We suggest that you pre-read any stories that you assign beyond the ones listed below): <input type="checkbox"/> "Jim Smiley and His Jumping Frog," by Mark Twain <input type="checkbox"/> "To Build a Fire," by Jack London	<input type="checkbox"/> <i>Modern Revivalism</i> , by William G. McLoughlin, chapters 1-6 (Returning students need only read chapter 6, which is an overlong assignment for Week 1 otherwise.) Please read the note on this resource below. <input type="checkbox"/> <i>The Universe Next Door</i> , by James Sire, chapters 1 and 2

NOTE: In our Year 3 studies, rhetoric students read the first six chapters of a challenging but important book entitled *Modern Revivalism*, by William McLoughlin, Jr. If your student is new to *Tapestry*, a strong reader, mature, and interested in digging deeply into Church History, we recommend that he work his way through chapters 1-6 in the summer. (Chapter 6 is discussed in the first week of Year 4.) If your student is new to *Tapestry* and is a younger rhetoric student, we recommend that he save this book for older years and that you plan to assign the alternate, simpler biographies we list for the dialectic Church History track.

GLANCE INTO WEEK 1...

At the end of the Teacher's Notes each week, you will find a section that will help you as you prepare for the week ahead. You may find content warnings about particular books or topics, heads-up notices about the size of an assignment, advanced notice of the need for a trip to the library, etc. The following is provided for your advanced planning.

WEEK 1: DAWN OF THE TWENTIETH CENTURY	
Lower Grammar	<i>Henry Ford: Putting the World on Wheels</i> has one sidebar on p. 31 that says that Ford had a hateful opinion of Jews. While our research shows that there was a controversy concerning Ford's views of Jews, it does not seem as one-sided as this account would indicate.
Upper Grammar	Witches and sorcery are mentioned many times throughout <i>The Wonderful Wizard of Oz</i> .
Dialectic	<input type="checkbox"/> Dialectic students are assigned "mini-reports" as part of their History assignment. See the Teacher's Notes for more information. <input type="checkbox"/> You'll find curse words on p. 14, 21, 38, and 42 of <i>The Call of the Wild</i> . <input type="checkbox"/> <i>The Gift of Music</i> mentions Debussy's love affairs and atheism on p. 179-180 and 183.
Rhetoric	<input type="checkbox"/> <i>Imperialism: A History in Documents</i> has a reference to incest (although this word is not used) on p. 122. <input type="checkbox"/> Literature warnings: Short Story Selections <ul style="list-style-type: none"> <input type="checkbox"/> Literature warnings exist in order to make you aware, in advance, of material in our literary reading assignments that you may wish to keep your student from reading. We have four general categories for objectionable material: sexual, profane or rude, violent, and disgusting or scatological. Whenever a literary work contains material that does not meet our own standards of "common decency," we will cite the objectionable parts, as precisely as we can, so that you will be able to pre-read and, if needed, black out, cut out, or not assign the sections noted. <input type="checkbox"/> The twentieth century is an era in which sexuality, profanity, and violence are more common than in any other period of literary history. Because of this, we recommend that you diligently check each week's glances for literature warnings during this year's studies. <input type="checkbox"/> For more on our philosophy of what objectionable literary material is and why we choose to read books that do contain some objectionable material, please see the section on the Glance in "Teaching Rhetoric Literature" (on the <i>Loom</i>). <input type="checkbox"/> None of this week's four stories are strongly objectionable with regard to any of the four categories that we listed above. The only one you might want to glance over is "The Luck of Roaring Camp" (p. 8-17 in <i>The Portable American Realism Reader</i>). This story mentions—but does not include any explicit details about—a prostitute, profanity, brawling, and making fun of a christening. <input type="checkbox"/> Debussy's mistresses are mentioned on p. 356 and 360 of <i>The Vintage Guide to Classical Music</i> . <input type="checkbox"/> Page 307 of <i>Modern Revivalism</i> contains an inappropriate word for African Americans.
Teacher	<input type="checkbox"/> You will find set-up information on the Year 4 <i>Loom</i> . This invaluable resource has many documents that you can reference, not only at the beginning of the year, but throughout your <i>Tapestry</i> studies. <input type="checkbox"/> Dialectic and rhetoric students are assigned to read about the life and music of Claude Debussy. However, all students will benefit from listening to his music. Check your library for availability.
Links	<input type="checkbox"/> http://www.tapestryofgrace.com/plan/ <input type="checkbox"/> http://www.tapestryofgrace.com/year4/history.php <input type="checkbox"/> http://www.tapestryofgrace.com/year4/artsactivities.php <input type="checkbox"/> https://www.lampstandbookshelf.com/ZC/ <input type="checkbox"/> http://www.tapestryofgrace.com/year4/geography.php

WORLDVIEW SUPPLEMENT: WHAT IS A WORLDVIEW?

James W. Sire has written a book called *The Universe Next Door*. In it, he outlines seven basic questions that can help us to describe worldviews. Sire defines a worldview as “a commitment, a fundamental orientation of the heart, that can be expressed as a story or in a set of presuppositions (assumptions which may be true, partially true or entirely false) which we hold (consciously or subconsciously, consistently or inconsistently) about the basic constitution of reality, and that provides the foundation on which we live and move and have our being” (*The Universe Next Door* 17).

Let’s break down that definition. First of all, a worldview is a “fundamental orientation of the heart.” It goes as deep as our heart and soul, and points us in a particular direction. One might say it is the colored lens through which we see the world.

Second, a worldview can be expressed. We can learn the color of other people’s “colored glasses”—the conscious or unconscious assumptions and beliefs through which they view reality—and we can become aware of our own.

Third, a worldview can be expressed as one of two things: a story or a set of presuppositions. A set of presuppositions, written out, will put forward statements about what a person believes. It is an expository type of writing. Philosophy and theology are two examples of an expository expression of a worldview. A story (or play or poem) will express the same statements by embodying them within itself, usually in the form of concrete images and examples of personalities, events, etc. This is an imaginative type of writing, expressed in imaginative literature.

Whichever way they are expressed, these presuppositions (or assumptions) will have what logicians call a “truth value.” They may be completely true, partially true, or completely false. Also, the one who believes them may not know that he believes them (he may believe them consciously or unconsciously) and may not even believe them in any sort of consistent way (he may have at the same time two assumptions that contradict one another).

Fourth, this set of presuppositions relates specifically to “the basic constitution of reality”; that is, what is real and what form or shape reality takes.

Fifth, finally, and most importantly, our colored glasses give us the foundation on which “we live and move and have our being.”¹ We see nothing that is not filtered through these glasses, not even a blade of grass. That is the why the color of our glasses (i.e., the way our worldview depicts reality) has a profound influence over what we do and think.

The Seven Basic Questions²

As we saw above, Sire says that a worldview can be expressed in a “set of presuppositions.” In order to help us get at the set of presuppositions which make up one way of expressing a worldview, Sire poses a series of seven basic questions (see below). We will use these questions to help us understand each worldview that we encounter in our studies this year.

1. What is prime reality—the really real?

This question seeks to get at the heart of how we view reality by asking what it is that we think of as being ultimate reality. “To this [question],” writes Sire, “We might answer God, or the gods, or the material cosmos [the universe]” (The Universe Next Door 20). This may well be the most important of the worldview questions, because it pertains directly to the question of whether or not we believe in God. As A.W. Tozer observes in The Knowledge of the Holy, “What comes into our minds when we think about God is the most important thing about us.”³ Sire, too, feels that “Our answer here is the most fundamental.” He also writes that the answer to the first question “sets the boundaries for the answers that can consistently be given to the other six questions.”

2. What is the nature of external reality, that is, the world around us?

“Here,” writes Sire, “our answers point to whether we see the world as created or autonomous, as chaotic or orderly, as matter or spirit; or whether we emphasize our subjective, personal relationship to the world or its objectivity apart from us.” The question is fairly self-explanatory, and answers to it stem from our answer to the first question. If we believe in the Bible’s description of God, for example, then we are far more likely to view the world around us as created, orderly, made of matter (i.e., there is no pantheistic spirit that indwells all things), and objective.

3. What is a human being?

This is a question that asks us how we view ourselves and our own nature. Sire explains, “To this [question] we might answer: a highly complex machine, a sleeping god, a person made in the image of God, a naked ape.”

¹ Acts 17:28.

² The wording of these questions and all quotations not otherwise attributed are taken verbatim from the fourth edition of James W. Sire’s book, *The Universe Next Door* (Downers Grove IL: InterVarsity Press, 2004) 20.

³ A.W. Tozer, *The Knowledge of the Holy* (New York: Harper Collins Publishers, 1961) 1.

4. What happens to a person at death?
This question is also self-explanatory. "Here," writes Sire, "we might reply: personal extinction, or transformation to a higher state, or reincarnation, or departure to a shadowy existence on 'the other side.'"
5. Why is it possible to know anything at all?
This is a question about epistemology, which is a long word meaning "the study of knowledge" (i.e. how we know that we know anything, and how we know what we can actually know, rather than just believe, etc.). Most people believe that it is possible to have knowledge, but many disagree about the source of knowledge. Again, the answer to this question falls out from the answer to the first one. Do we believe that we know things because God has given us the ability to know? Or, if we do not believe in God, where do we get our ability to know "anything at all"? Sire writes, "Sample answers include the idea that we are made in the image of an all-knowing God or that consciousness and rationality developed under the contingencies of survival in a long process of evolution."
6. How do we know what is right and wrong?
Question 6 is a question about morality, about how we view right and wrong. Sire gives some possible answers: "Again, perhaps we are made in the image of a God whose character is good, or right and wrong are determined by human choice alone or what feels good, or the notions simply developed under an impetus towards cultural or physical survival."
7. What is the meaning of human history?
The answer to this question is related to the answers given to Questions 1 and 3. Once we have some view of what is most really real, and what a human being is, then we will begin to have some idea of what meaning human history has. Is the whole story of the human race meaningless? Do we just wander around in circles? Or are we going somewhere? These are important questions in a person's worldview. Sire writes, "To this we might answer: to realize the purposes of God or the gods, to make a paradise on earth, to prepare a people for a life in community with a loving and holy God, and so forth."

Christian Theism: The Bible Answers the Seven Basic Questions¹

The Greek word *theos* means "god." Any worldview that includes one or more gods or divine beings is "theistic." If a worldview includes belief in God the Father, Christ Jesus, and the Holy Spirit, as they are described in the Bible, then it is what Sire calls a worldview of "Christian Theism." This is how a Christian theist would answer the seven worldview questions:

1. What is prime reality—the really real?
"God is infinite and personal (triune), transcendent and immanent, sovereign and good."
2. What is the nature of external reality, that is, the world around us?
"God created the universe out of nothing and made it in such a way that it operates with a uniformity of cause and effect in an open system." (Note that the phrase "open system" means that God is able to work miracles in the created order, which would override the normal operation of cause and effect.)
3. What is a human being?
"Human beings are created in the image of God and thus possess personality, transcendence, intelligence, morality, sociableness, and creativity. Human beings were created good, but sinned against God and fell. God opened a way to restore them to Himself through the work of Christ, by whom human beings can be redeemed and sanctified. Any given person, however, can reject the redemption offered by God through Christ."
4. What happens to a person at death?
"For each person death is either the gate to life with God and his people or the gate to eternal separation from the only thing that will ultimately fulfill human aspirations."
5. Why is it possible to know anything at all?
"Human beings can know both the world around them and God himself because God has built into them the capacity to do so and because he takes an active role in communicating with them."
6. How do we know what is right and wrong?
"The realm of ethics (right and wrong) is based on the character of God as good (both just and loving)."

¹ The following "Christian Theism" answers are based on chapter 2 of *The Universe Next Door*, pages 23-44.

7. What is the meaning of human history?

“Human history is linear, a meaningful sequence of events leading to the fulfillment of God’s purpose for humanity. It can be summed up in four words—creation, fall, redemption, and glorification.”

As we continue through our Year 4 studies, we will refer to Sire’s definition of a worldview and to his seven worldview questions in order to discuss and compare the various “fundamental orientations of the heart” that we will encounter.

The Influence of the Worldview that is “Left Behind”

Here is a parting thought. The worldview that thinkers “leave behind” is always, in reality, forming a large part of the material out of which their new one is built. Human beings carry the influence of the old “model” with them. This is a truth easily discerned in history, for aspects of ancient polytheism and ancient philosophy were carried over into medieval Christianity, and the medieval worldview itself was not left behind nearly as quickly as many suppose. Many of its beliefs survived to become part of the Renaissance, which in turn had a great influence over the Age of Reason and the Enlightenment, and so on throughout the nineteenth century and down to our own present day.

TEACHING OBJECTIVES: CORE SUBJECTS

Threads: History		Teacher's Notes, p. 24-42
Lower Grammar	Observe children's fashions in the early 1900's.	
Upper Grammar	<input type="checkbox"/> Identify the Eighteenth (Prohibition) and Nineteenth (voting rights for women) Amendments. <input type="checkbox"/> Learn about Americans' fear of communists and their reaction, called the Red Scare. <input type="checkbox"/> Learn about the early life of Franklin D. Roosevelt.	
Dialectic	<input type="checkbox"/> Begin a four-week study of the 1920's, focusing this week on Prohibition, women's suffrage, and the Red Scare. <input type="checkbox"/> Learn about the early life of Franklin D. Roosevelt, who will become a major figure in Unit 2.	
Rhetoric	<input type="checkbox"/> Learn about the Red Scare and its effects on American society in the postwar years. <input type="checkbox"/> See how the dramatic change in women's roles and actions was an instrumental part of America's revolution in morals during the Twenties.	

Threads: Writing		Writing Assignment Charts, p. 8-10
All Levels	<input type="checkbox"/> Student assignments are found in the Writing Assignment Charts contained in this week-plan. Make sure your child writes every week! <input type="checkbox"/> Teachers should consult <i>Writing Aids</i> or their choice of writing handbook each week for additional help in teaching the week's assignment.	

Threads: Literature		Teacher's Notes, p. 42-53
Lower Grammar	Find rhyming words in this week's poetry assignment.	
Upper Grammar	Write descriptive words or phrases for several characters.	
Dialectic	<input type="checkbox"/> Complete biographical information about Robert Frost. <input type="checkbox"/> Learn the difference between poetry and prose. <input type="checkbox"/> Identify and mark stanzas and rhyme schemes.	

Threads: Literature**Teacher's Notes, p. 42-53**

Rhetoric	Begin	<input type="checkbox"/> Be introduced to the poetry, poetic styles, and worldviews of Robert Frost and T.S. Eliot. <input type="checkbox"/> Learn about the structures of lyric poetry, implied situations, and some techniques of poetic texture. <input type="checkbox"/> Begin to practice filling in literary analysis outlines for poetry.
	Continue	In addition to the above, study T.S. Eliot's <i>The Waste Land</i> .

TEACHING OBJECTIVES: ELECTIVES**Threads: Geography**

All Levels	There are no geography objectives this week.
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Threads: Fine Arts and Activities**Teacher's Notes, p. 53-54**

Lower Grammar	Upper Grammar	<input type="checkbox"/> Complete activities that help students understand more about life in the 1920's. <input type="checkbox"/> Add to your invention project. <input type="checkbox"/> Begin preparations for your Unit Celebration.
Dialectic		<input type="checkbox"/> Work on activities about important events or people of the Twenties. <input type="checkbox"/> Learn about the life of Jean Sibelius, and listen to his music if possible. <input type="checkbox"/> Begin preparations for your Unit Celebration.
Rhetoric		<input type="checkbox"/> Learn about the life of Paul Hindemith, and listen to his music if possible. <input type="checkbox"/> Begin preparations for your Unit Celebration.

Threads: Church History**Teacher's Notes, p. 54-59**

Lower Grammar		Read about the famous Olympian and Christian, Eric Liddell.
Upper Grammar	Dialectic	Begin a three-week study of the life and ministry of Eric Liddell.
Rhetoric		Begin a three-week study of C.S. Lewis's <i>The Screwtape Letters</i> . Discuss the practical insight that this work (which serves as an interesting foil for our studies of the Twenties) offers on the nature of temptation and how to resist it.

Threads: Government

Teacher's Notes, p. 59-61

Rhetoric

Understand the arguments for and against amending the Constitution to give women the vote.

Threads: Philosophy

Rhetoric

There are no philosophy objectives this week.



Actors Douglas Fairbanks & Mary Pickford in the fashions of the 1920's

PRIMARY RESOURCES				
HISTORY: CORE	<input type="checkbox"/> <i>Old-Time Children's Fashions Coloring Book</i> , by Ming-Ju Sun	<input type="checkbox"/> <i>War, Peace, and All That Jazz</i> , by Joy Hakim, chapters 4-6, 19, and 21	<input type="checkbox"/> <i>Franklin Delano Roosevelt</i> , by Russell Freedman, chapters 1-2 <input type="checkbox"/> <i>Unraveling Freedom</i> , by Ann Bausum, p. 63-73 (Week 4 of 4)	<input type="checkbox"/> <i>Only Yesterday</i> , by Frederick Allen (1973) chapters III-V
		<input type="checkbox"/> <i>The 1920s: Decade in Photos</i> , by Jim Corrigan (J 973) p. 4-13, 18-19, 38-39 (Week 1 of 5)	<input type="checkbox"/> <i>Women's Right to Vote</i> , by Elaine Landau <input type="checkbox"/> <i>Temperance and Prohibition</i> , by Mark Beyer, p. 4-19 (Week 1 of 2) <input type="checkbox"/> <i>Understanding the U.S. Constitution</i> , by Mark A. Stange, p. 60 (5th paragraph only), 105 (Amendments XVIII-XIX) (Week 2 of 2)	<input type="checkbox"/> <i>America in the 1900s and 1910s</i> , by Jim Callan (J 973) p. 108-119 <input type="checkbox"/> <i>Imperialism: A History in Documents</i> , by Bonnie Smith, p. 146-155
HISTORY: IN-DEPTH	SUGGESTED READ-ALOUD <input type="checkbox"/> <i>Harlem Stomp!</i> by Laban Carrick Hill, chapters 3-4 (Week 2 of 4)			GOVERNMENT ELECTIVE <input type="checkbox"/> "Suffrage Wins in the Senate" and "The Woman of Thirty" (<i>Key Documents in Government Studies 4</i>)
	<input type="checkbox"/> <i>When We Were Very Young</i> , by A.A. Milne, p. 1-51 (Week 1 of 2)	<input type="checkbox"/> <i>The Wind in the Willows</i> , by Kenneth Grahame, chapters 7-12 (Week 2 of 2)	<input type="checkbox"/> <i>Poetry for Young People: Robert Frost</i> , edited by Gary D. Schmidt	BEGINNING AND CONTINUING LEVELS <input type="checkbox"/> Selected Short Poems (See Poetry Supplement on the Loom.) <input type="checkbox"/> <i>A Poetry Handbook</i> , by Mary Oliver, p. 19-34 <input type="checkbox"/> <i>Words of Delight</i> , by Leland Ryken, p. 166-169; 177 (bottom)-178 <input type="checkbox"/> Readings in <i>Poetics</i>
LITERATURE			<input type="checkbox"/> <i>The Gift of Music</i> , by Jane Stuart Smith and Betty Carlson, chapter 29	<input type="checkbox"/> <i>The Vintage Guide to Classical Music</i> , by Jan Swafford, p. 449 (start at "Paul Hindemith")-459 (stop at "Sergei Prokofiev")
ARTS/ACTIVITIES				
WORLDVIEW	CHURCH HISTORY <input type="checkbox"/> <i>Eric Liddell: Running for a Higher Prize</i> , by Renee Taft Meloche	CHURCH HISTORY <input type="checkbox"/> <i>Eric Liddell: Something Greater Than Gold</i> , by Janet and Geoff Benge, chapters 1-6 (Weeks 1-3)	CHURCH HISTORY <input type="checkbox"/> <i>Men of Faith: Eric Liddell</i> , by Catherine Swift, p. 7-59 (Week 1 of 3)	CHURCH HISTORY ELECTIVE <input type="checkbox"/> <i>The Screwtape Letters</i> , by C.S. Lewis, prelude and letters 1-11 (Week 1 of 3)
				PHILOSOPHY ELECTIVE
Lower Grammar		Upper Grammar	Dialectic	Rhetoric

ALTERNATE OR EXTRA RESOURCES				
TEXTBOOKS			<input type="checkbox"/> <i>Heritage of Freedom</i> , by Lowman, Thompson, and Grussendorf, p. 502-504	
HISTORY: SUPPLEMENT	<input type="checkbox"/> <i>If You Lived When Women Won Their Rights</i> , by Anne Kamma <input type="checkbox"/> <i>America Has Fun: The Roaring Twenties</i> , by Sean Price	<input type="checkbox"/> <i>A Long Way to Go: A Story of Women's Right to Vote</i> , by Zibby O'Neal <input type="checkbox"/> <i>1920's Fashions</i> , from B. Altman & Company <input type="checkbox"/> <i>The 1920's: From Prohibition to Charles Lindbergh</i> , by Stephen Feinstein, p. 4-6, 10 (Start at "Joe Sent Me")-19, 34-36 (Week 1 of 5)	<input type="checkbox"/> <i>The Complete Idiot's Guide to 20th-Century History</i> , by Axelrod (909) p. 148-156 (stop at "The New Music") <input type="checkbox"/> <i>The Century for Young People</i> , by Peter Jennings and Todd Brewster (J 909) p. 56-62 <input type="checkbox"/> <i>Modern History in Pictures</i> , edited by Daniel Mills (909) p. 34-35, 64-65 <input type="checkbox"/> <i>Our Living Constitution</i> , by Jerry Aten, p. 125-128 <input type="checkbox"/> <i>Flapper Era Fashions From the Roaring '20s</i> , by Tina Skinner and Lindy McCord <input type="checkbox"/> <i>Children's Fashions 1900-1950</i> , edited by JoAnne Olian (Week 1 of 2)	<input type="checkbox"/> <i>The Century</i> , by Peter Jennings and Todd Brewster (909) p. 100-123 (stop after first full paragraph) <input type="checkbox"/> <i>Fashions of the Roaring 20's</i> , by Ellie Laubner
LITERATURE	<input type="checkbox"/> <i>Robert Frost: Stopping by Woods on a Snowy Evening</i> , illustrated by Susan Jeffers	<input type="checkbox"/> <i>The Burgess Bird Book for Children</i> , by Thornton W. Burgess (Week 1 of 3)	<input type="checkbox"/> <i>Letters from Rifka</i> , by Karen Hesse (Week 1 of 2) <input type="checkbox"/> <i>Rilla of Ingleside</i> , by Lucy Maud Montgomery (Week 1 of 3)	
ARTS / ACTIVITIES	<input type="checkbox"/> <i>American Family of 1900-1920: Paper Dolls in Full Color</i> , by Tom Tierney	<input type="checkbox"/> <i>Roaring Twenties Paper Dolls</i> , by Tom Tierney		
WORLDVIEW		<input type="checkbox"/> <i>Heaven's Heroes</i> , by David Shibley, chapter 8	<input type="checkbox"/> <i>For Those Who Dare</i> , by John Hudson Tiner, p. 251-253	<input type="checkbox"/> <i>Running the Race: Eric Liddell</i> , by John W. Keddie (Week 1 of 3)
ENRICHMENT			<input type="checkbox"/> <i>Invitation to the Classics</i> , by Louise Cowan and Os Guinness (809) p. 323-329, 335-338	
	Lower Grammar	Upper Grammar	Dialectic	Rhetoric

STUDENT THREADS	<div><input type="checkbox"/> Look at children’s fashions of the early 1900’s.</div>	<div><input type="checkbox"/> Identify the Eighteenth and Nineteenth Amendments. <input type="checkbox"/> Learn about the Red Scare. <input type="checkbox"/> Learn about the early life of Franklin D. Roosevelt.</div>	<div><input type="checkbox"/> Begin a four-week study of the 1920’s, focusing on Prohibition, women’s suf- frage, and the Red Scare. <input type="checkbox"/> Learn about the early life of Franklin D. Roosevelt, who will become a major figure in Unit 2.</div>	<div><input type="checkbox"/> Learn about the Red Scare and its effects on American society in the postwar years. <input type="checkbox"/> See how the dramatic change in women’s roles and actions was an instru- mental part of America’s revolution in morals dur- ing the Twenties.</div>
PEOPLE		<div><input type="checkbox"/> Franklin Delano Roos- evelt</div>	<div><input type="checkbox"/> Elizabeth Cady Stanton <input type="checkbox"/> Lucretia Mott <input type="checkbox"/> Susan B. Anthony <input type="checkbox"/> Lucy Stone <input type="checkbox"/> Carrie Chapman Catt <input type="checkbox"/> Harriot Stanton Blatch <input type="checkbox"/> Alice Paul <input type="checkbox"/> Franklin Delano Roosevelt</div>	<div><input type="checkbox"/> A. Mitchell Palmer <input type="checkbox"/> Sigmund Freud</div>
VOCABULARY/TIME LINE DATES	<div>Recognize or spell (op- tional) these words: <input type="checkbox"/> gingham <input type="checkbox"/> serge <input type="checkbox"/> embroidery <input type="checkbox"/> herringbone <input type="checkbox"/> cheviot <input type="checkbox"/> flannel <input type="checkbox"/> cashmere <input type="checkbox"/> organdy <input type="checkbox"/> percale <input type="checkbox"/> voile</div>	<div>All lower grammar words, plus these: <input type="checkbox"/> amendment <input type="checkbox"/> prohibition <input type="checkbox"/> temperance <input type="checkbox"/> bootlegger <input type="checkbox"/> speakeasy <input type="checkbox"/> suffrage <input type="checkbox"/> ratify <input type="checkbox"/> communism <input type="checkbox"/> anarchist <input type="checkbox"/> bigotry</div>	<div>Add the following dates to your time line this week: 1917 Police arrest White House suffragette picketers. 1920 Eighteenth Amendment prohibits the manufacture and sale of alcohol in the United States. 1920 Nineteenth Amendment gives women the right to vote. 1920 First radio network broadcast</div>	
	Lower Grammar	Upper Grammar	Dialectic	Rhetoric

ACTIVITIES	<input type="checkbox"/> Make paper dolls showing the fashions of the early 1900's. <input type="checkbox"/> Draw a self-portrait. <input type="checkbox"/> Add to your invention project.	<input type="checkbox"/> Write a newspaper ad about your views regarding women being able to vote. <input type="checkbox"/> Make a poster about your views on drinking alcohol. <input type="checkbox"/> Add to your invention project.	<input type="checkbox"/> Make a poster about your views on drinking alcohol.	<input type="checkbox"/> Learn about the life of Paul Hindemith, and listen to his music if possible.
	<input type="checkbox"/> Go on a field trip to a fabric store. <input type="checkbox"/> Draw a self-portrait. <input type="checkbox"/> Begin planning for your Unit Celebration. <input type="checkbox"/> Add to your invention project.	<input type="checkbox"/> Write a newspaper ad about your views regarding women being able to vote. <input type="checkbox"/> Begin planning your Unit Celebration. <input type="checkbox"/> Add to your invention project.	<input type="checkbox"/> Prepare a short skit about women's rights. <input type="checkbox"/> Begin preparing for your Unit Celebration.	<input type="checkbox"/> Learn about the life of Paul Hindemith, and listen to his music if possible. <input type="checkbox"/> Begin preparing for your Unit Celebration.
GROUP ACTIVITY				
GEOGRAPHY				
	Lower Grammar	Upper Grammar	Dialectic	Rhetoric

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
1	<input type="checkbox"/> Word Bank	<input type="checkbox"/> Learn about prepositions from your teacher. <input type="checkbox"/> Make preposition word cards to add to your Word Bank.
2	<input type="checkbox"/> Word Bank <input type="checkbox"/> Word Games	<input type="checkbox"/> Learn about or review interjections and conjunctions with your teacher. <input type="checkbox"/> In your Grammar and Composition Notebook, add a page entitled “Interjections and Conjunctions.” Put it behind the “Reference” tab. <input type="checkbox"/> Record as many interjections and conjunctions as you can in your notebook. Add more nouns, pronouns, verbs, adjectives, adverbs, and prepositions to appropriate pages if you want to! <input type="checkbox"/> See <i>Writing Aids</i> Graphic Organizer for instructions on playing word games. If you have time, play one or two this week.
3	<input type="checkbox"/> Playwriting (Week 3 of 4) <input type="checkbox"/> Dictation	<input type="checkbox"/> Practice taking daily dictation. <input type="checkbox"/> Present your radio play script to your teacher this week and ask for input: <ul style="list-style-type: none"> <input type="checkbox"/> Does she think the characters are believable? If not, how could they be improved? <input type="checkbox"/> Is she confused by any part of the plot? Add or change lines to make the story clearer. <input type="checkbox"/> Make any necessary changes to your rough draft, and file it under “Work in Progress” in your Grammar and Composition Notebook.
4	<input type="checkbox"/> Report Writing (Week 1 of 3) <input type="checkbox"/> Dictation	<input type="checkbox"/> Practice taking dictation at least three times this week. <input type="checkbox"/> Read about report writing in <i>Writing Aids</i> . <input type="checkbox"/> File the Talking Points (from <i>Writing Aids</i>) for reports in your Grammar and Composition Notebook under “Reference.” <input type="checkbox"/> Study and learn how to use the Report Grid (<i>Writing Aids</i> Graphic Organizer). <input type="checkbox"/> Do the first step in the writing process this week: prewriting. Here are some topics from which to choose: <ul style="list-style-type: none"> <input type="checkbox"/> Voting Rights for Women <input type="checkbox"/> The Eighteenth Amendment <input type="checkbox"/> File your prewriting under “Work in Progress” in your Grammar and Composition Notebook.

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
5	<input type="checkbox"/> Narrative Writing <input type="checkbox"/> Dictation	<input type="checkbox"/> Practice taking dictation at least two times this week. <input type="checkbox"/> Focus on the narrative genre. From <i>Writing Aids</i> , learn its special characteristics. <input type="checkbox"/> Write a short narrative about one of the following topics. <ul style="list-style-type: none"> <input type="checkbox"/> Narrate a day in the childhood of Franklin Roosevelt. <input type="checkbox"/> Pretend that you live at the time of the Red Scare and narrate a day in your life. <input type="checkbox"/> File your paper under “Completed Work” in your Grammar and Composition Notebook.
6	<input type="checkbox"/> Playwriting (Week 3 of 4) <input type="checkbox"/> Dictation	<input type="checkbox"/> Practice taking dictation at least once this week. <input type="checkbox"/> Present your radio play script to your teacher this week and ask for input: <ul style="list-style-type: none"> <input type="checkbox"/> Does she think the characters are believable? If not, how could they be improved? <input type="checkbox"/> Is she confused by any part of the plot? Add or change lines to make the story clearer. <input type="checkbox"/> Make any necessary changes to your rough draft, and file it under “Work in Progress” in your Grammar and Composition Notebook.
7	<input type="checkbox"/> Persuasive Writing	<input type="checkbox"/> Write another persuasive piece following all of the steps in the writing process, on one of the topics below. <ul style="list-style-type: none"> <input type="checkbox"/> Persuade your reader that the Treaty of Versailles was too harsh. <input type="checkbox"/> Persuade your reading that women don’t need to vote in order to make their wishes for the political process known. <input type="checkbox"/> Persuade your reader that Prohibition is a good idea. <input type="checkbox"/> File your paper under “Completed Work” in your Grammar and Composition Notebook.
8	<input type="checkbox"/> Analytical Essay	<input type="checkbox"/> Choose between the topics below to write another essay this week. <ul style="list-style-type: none"> <input type="checkbox"/> “Women did not need to have the legal right to vote in order to make their political preferences known.” Support this statement: what other ways could women affect political outcomes. <input type="checkbox"/> “There are good and biblical reasons why women should be allowed to vote.” Support this statement using biblical passages and common sense arguments that are well-organized into three strong categories. <input type="checkbox"/> File your completed essay under “Completed Work” in your Grammar and Composition Notebook.

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
9	<input type="checkbox"/> Playwriting (Week 2 of 4)	<input type="checkbox"/> Present your radio play script to your teacher this week and ask for input: <ul style="list-style-type: none"> <input type="checkbox"/> Does she think the characters are believable? If not, how could they be improved? <input type="checkbox"/> Is she confused by any part of the plot? Add or change lines to make the story clearer. <input type="checkbox"/> Make any necessary changes to your rough draft, and file it under “Work in Progress” in your Grammar and Composition Notebook.
10	<input type="checkbox"/> Expository Essay	<input type="checkbox"/> In <i>Writing Aids</i> , learn about the most common type of analytical essay, called an expository essay. <input type="checkbox"/> Gather lots of facts and then write an expository essay on one of the subjects below, or on topics given for Level 8 this week. <ul style="list-style-type: none"> <input type="checkbox"/> “Woodrow Wilson’s intellectual, social, and emotional makeup led him to fail at his most ambitious plan: the formation of the League of Nations.” Support this statement with evidence from the peace talks in Paris, the treaty that was produced there, and the reactions of Americans to the League. <input type="checkbox"/> “In the post-war period, Americans took time to transition from a war mentality to a peacetime one. Prohibition, women’s suffrage, and the Big Red Scare belonged more to the mindset of war than to that of peace.” Assess the validity of this statement.
11	<input type="checkbox"/> Essay Test-taking	<input type="checkbox"/> In <i>Writing Aids</i> , learn about, or review, the unique considerations when taking an essay test. <input type="checkbox"/> Make sure you understand how to budget your time while writing your answer. <input type="checkbox"/> Practice taking a timed essay test using one of the topics below. <ul style="list-style-type: none"> <input type="checkbox"/> “Without a heartfelt commitment, moral principles have little power.” Prove the truth or falsehood of this statement in light of America’s experiences with Prohibition, women’s suffrage, and the change in America’s morals in the 1920’s. <input type="checkbox"/> “America in the 1920’s was a contradictory place: at the same time that it passed the restrictive Eighteenth Amendment, it was also loosening its moral standards in a way it had never done before.” Assess this statement and explain how both of these trends could happen in America at the same time.
12	<input type="checkbox"/> Classical Comparison Paper (Week 7 of 15)	<input type="checkbox"/> Continue reading and taking notes for your classical comparison paper. You will need to be finished with all four works by the end of Week 10.

GENERAL INFORMATION FOR ALL GRADES

This week is the start of a four-week mini-unit that will actually extend into Unit 2. We are studying the Roaring Twenties, a fascinating period with lots of changes going on. To give you some idea of the big picture, here's our approach. This week's focus is the period when Woodrow Wilson was still in office (but sick, and hardly visible as a leader). America's economy, government, and society had been hyped for war for about eighteen months; there were over a million soldiers overseas on Armistice Day (November 11, 1918). It took over a year for people to lose their fighting spirit, go through a period of irrational fears concerning a violent socialist takeover of America—called the Red Scare—and settle back down to living everyday life.

Before things settled down, the postwar period brought inflated prices for all goods as businessmen sought to return to a privately run economy. It was hard for many people to make ends meet, especially workers. Business leaders were intent on regaining their pre-war profits and sought to do so by keeping workers' salaries low, even when prices were rising. During the war, however, workers had tasted the power of collective bargaining and, when they perceived that management was not going to work with them, laborers used strikes. Because of recent events in Russia and on the European continent, it was easy for Americans to fear that violent socialists were seeking to take over America. Older students will study why this fear arose, as well as the events that fueled the hysteria and what resulted from it.

During this era, two important amendments to the U.S. Constitution were ratified and put into effect. They were the Eighteenth Amendment (Prohibition) and the Nineteenth Amendment (women's suffrage). The Volstead Act enforced Prohibition, making the manufacture and sale of alcohol (but not its consumption) illegal in all states. There had long been support for eliminating liquor and its ill effects from the American scene. Indeed, many states were already "dry" by law, and a temporary law had banned the distilling and distribution of alcohol during the war. A majority of Americans had long wished to see the ban be permanent, and in a last decisive, moralistic, reformatory mood, states quickly ratified the amendment that Congress proposed. The Nineteenth Amendment was also ratified quickly during these years; again, this was the fruit of a long fight on the part of suffragettes, and a woman's right to vote had been debated for years by the American public. Dialectic students will review the entire women's movement and the details of the amendment's passage this week.

There were huge temptations during this period for Americans to abandon their traditional beliefs and morals. These came from events and forces both inside and outside of America. Older students will study these influences in detail. Unfortunately, many Americans—especially younger women—did succumb to these temptations and adopt ideas, attitudes, and behaviors that God warns against in the Bible. American society was changed for the worse as a result.

As students will learn, there were also good developments during this period. Lower grammar students will be observing children's fashions of the early 1900's. Older students will learn about the development of a familiar media—radio broadcasting—which added variety, news, and fun to Americans' lives in the Twenties.

LOWER GRAMMAR LEVEL

FINE ARTS AND ACTIVITIES

1. Make paper dolls out of poster board and clothes for them out of heavy construction paper or cardstock. Try to make the clothes and hairstyles as much like the 1920's as you can.
2. Go on a field trip to a fabric store and see if you can identify any of the types of fabric that are listed in your vocabulary words this week.
3. Draw a picture of yourself wearing fashions from the early 1900's.
4. Begin making plans for your Unit Celebration. Your teacher will give you ideas she read about in the Unit Introduction. This week decide on your theme, and choose a place and date for your celebration. (Week 1 of 3)
5. Add any of the following to your invention project:
 - ☐ 1920
 - ☐ The first commercial radio station in the United States broadcasts in Michigan.
 - ☐ Dickson invents the Band-Aid.
 - ☐ 1921: The cultural icon Betty Crocker is created.

GEOGRAPHY

There is no geography assignment this week.



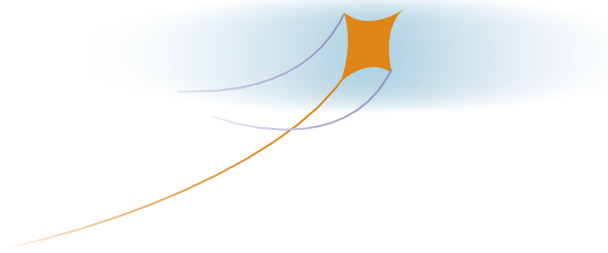
Detail of flapper from Russell Patterson's painting, *Where There's Smoke There's Fire*



LITERATURE

Worksheet for *When We Were Very Young*, by A.A. Milne

For each of the following poems, write one rhyming word that you find in that poem.



“Corner-of-the-Street” street

“The Christening” call

“Puppy and I” walking

“Twinkletoes” another

“The Four Friends” manger

“Brownie” quickly

“Water-Lilies” water

“Spring Morning” coo

“At the Zoo” house

“Rice Pudding” Jane

UPPER GRAMMAR LEVEL

FINE ARTS AND ACTIVITIES

1. Make a poster that illustrates your personal belief about drinking alcohol. Include at least one Scripture reference that backs up your belief.
2. Devise a newspaper ad that tells consumers your thoughts about women being able to vote.
3. Begin making plans for your Unit Celebration. Your teacher will give you ideas that she will read about in the Unit Introduction. This week decide on your theme, and choose a place and date for your celebration. (Week 1 of 3)
4. Add any of the following to your invention project:
 - ☐ 1920
 - ☐ The first commercial radio station in the United States begins broadcasting in Michigan.
 - ☐ Dickson invents the Band-Aid.
 - ☐ 1921: The cultural icon Betty Crocker is created.

GEOGRAPHY

There is no geography assignment this week.

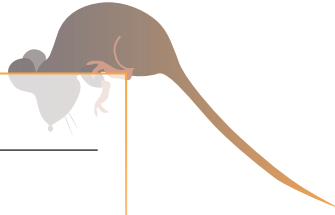


LITERATURE

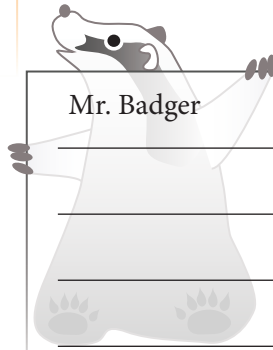
Worksheet for *The Wind in the Willows*, by Kenneth Grahame

Write at least three descriptive words or phrases to describe each character below.

Water Rat



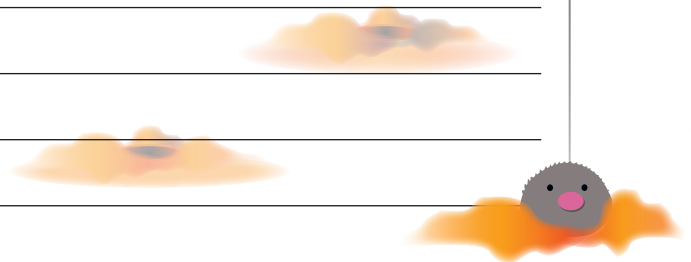
Mr. Badger



Mr. Toad



Mole



Gaoler's Daughter



DIALECTIC LEVEL

HISTORY

Accountability Questions

1. What was the Volstead Act? What was the result of this act?
2. What does the term “suffragette” mean?
3. What happened at the Seneca Falls Conference in 1848, and what were its long-term effects?
4. Was there any opposition to the Seneca Falls Declaration? If so, why?
5. Who was Susan B. Anthony, and what role did she play in her first few years as a leader in the women’s movement?
6. What led to the split in the women’s movement?
7. Who disagreed with Anthony and Stanton’s opposition to the Fifteenth Amendment?
8. What bold action did Susan B. Anthony decide must be made to further her cause, and what was the result?
9. Why did the two suffrage movements reunite in 1890, and when did the first phase of the women’s suffrage movement end?
10. What were the claims of the second phase of the women’s suffrage movement?
11. Who were some of the prominent leaders of this second phase, and what were their goals?
12. Did the other leaders of the suffrage movement agree with Alice Paul’s tactics?
13. How did Alice Paul continue her fight for the suffrage movement? What happened?
14. How did the jailed women work for their movement even from their jail cells?
15. How did Carrie Chapman Catt and her followers try to gain support for a women’s suffrage amendment to the Constitution?
16. What amendment to the Constitution gave women the ability to vote, and when did it finally become law?
17. What were some of the unexpected results of this new freedom for women?
18. What was the “Red Scare”? How did Americans respond?
19. What kind of childhood did Franklin Delano Roosevelt (FDR) have?
20. How did FDR manage at boarding school?
21. What were some of the important experiences of FDR’s time at college?

Thinking Questions

1. Do you think that Christian women should claim a biblical “right” to vote? Jot down some thoughts to share during your discussion time.
2. What was a flapper? What do you think God’s Word can tell us about the way flappers usually behaved?

FINE ARTS AND ACTIVITIES

1. Make a poster that illustrates your personal belief about drinking alcohol. Include at least one Scripture reference that backs up your belief.
2. How do you feel about women’s rights? Prepare a short skit that will explain what you’ve learned historically, as well as your feelings about the same issue today.
3. Choose one of the women who was influential in the early years of the women’s rights movement. Make an oversized time line of her life.
4. Begin making plans for your Unit Celebration. Your teacher will give you ideas that she will read about in the Unit Introduction. This week decide on your theme, and choose a place and date for your celebration. (Week 1 of 3)

GEOGRAPHY

There is no geography assignment this week.

CHURCH HISTORY***Men of Faith: Eric Liddell, by Catherine Swift***

1. When James Liddell went as a missionary to China, he knew that he was entering a dangerous land. What gave him courage and determination? Do you think that you could have the courage to enter a strange, hostile land to preach the gospel?
2. Once in China, what were some of the things that saddened James about Chinese society?
3. What was it like for the three Liddell children to grow up in China?
4. What was Eric like as a child growing up in China? What were some of his character qualities?
5. When it was time for the Liddells to go back to China after their time in Scotland, why did Robbie and Eric stay behind?
6. While at school, what was Eric's favorite thing to do? What were some of the ways that Eric grew in his character?
7. How did World War I affect Eric while he was at school?

**Eric Liddell**

LITERATURE

Worksheet for *Poetry for Young People: Robert Frost*, edited by Gary D. Schmidt

Complete the following biographical information about Robert Frost and his poetry. You will discuss the poems further in class with your teacher.

Where was Robert Frost born?

How old was Robert when his father died?

How old was he when he first started writing poetry?

Who was his wife?

At which New England university did he study?

What were the conditions under which Frost's grandfather would help buy a farm?

Why did the Frost family move to England?

What was the name of the first book he had published?

When did he return to America?

How much money did he earn from his first two books?

What was the name of the college that he helped begin?

Four times Frost won a particular prize. What was it?

Which English poet toasted Frost at a dinner?

Which poem did Frost read at John F. Kennedy's inauguration?

From each seasonal grouping of poetry in your book, choose your favorite and write the title here.

■ Summer

■ Autumn

■ Winter

■ Spring

RHETORIC LEVEL**HISTORY****Accountability Questions**

1. Besides the gains that socialists made in Europe, what events in America led to the Big Red Scare?
2. When the hysteria was at its height, what kinds of American civil rights and freedoms were violated?
3. List ways that the fear of a socialist revolution led to intolerance in other forms.
4. How does Frederick Allen, author of *Only Yesterday*, say boys and girls interacted before the war?
5. In *Only Yesterday*, Allen writes, “A sense of disillusionment remained; like the suddenly liberated vacationist, the country felt that it ought to be enjoying itself more than it was, and that life was futile and nothing mattered much. But in the meantime it might as well play—follow the crowd, take up the new toys that were amusing the crowd, go in for the new fads, savor the amusing scandals and trivialities of life. By 1921 the new toys and fads and scandals were forthcoming, and the country seized upon them feverishly” (67). List these fads.
6. Allen points out that the rebellion of American girls was the beginning of a society-wide revolution in manners and morals. He says that “a number of forces were working together and interacting upon one another to make this revolution inevitable” (81). What were these forces? (List both categories and examples within them.)

Thinking Questions

1. Remembering your readings last week, how did socialism make the early years of the postwar era frightening for Americans?
2. When and, generally speaking, why did the Big Red Scare subside?
3. What was the general mood of the country as the Big Red Scare wore off?
4. Summarize the traditional view that Americans held of women before World War I. Do you think this is biblical? Why, or why not?
5. List ways that women’s fashions, hairdos, and makeup were indicative of the changes in morality and manners in the Twenties.
6. What were some forms of rebellion to older traditions of womanhood that a sizeable number of young women openly adopted during the postwar years? Can you think of biblical reasons why these were wrong choices?
7. How did the “forces of morality” in America respond to the problem of the younger generation once they knew that a problem existed?
8. Allen asserts at least three times in his chapter on manners and morals that the forces arrayed against American traditionalism were “irresistible” and “inevitable.” Were they? Prepare to discuss and support your answer from Scripture.

GEOGRAPHY

There is no geography assignment this week.

LITERATURE**Literary Introduction**

The Armistice of November 1918 brought peace to the Western world. War-caused deaths numbered between 1 and 2 million apiece for nations like the United Kingdom, Germany, and Russia. These far outweighed America’s 100,000 dead, though the war left scars in the United States also. Nevertheless, by Christmas of 1918 the “return to normalcy” in America had begun.

As Americans sought to regain their pre-war footing, they found that Modernism had become the new “normal” among poets. In fact, Modernist poetry was almost the first major literary movement led by Americans. By 1920, two Americans (who both lived in England before the Great War) were beginning to be regarded as among the most gifted of the new generation of poets. Their names were Robert Frost (1874-1963) and T.S. (Thomas Stearns) Eliot (1888-1965).

Eliot you met before, in Week 3. Interestingly, both men became famous at about the same time, during the first years of the Great War. In 1915, Eliot published the poem that would launch him in the world of literature: “The Love Song of

J. Alfred Prufrock.” *Prufrock and Other Observations* appeared in Britain in 1917. Also in 1915, Frost’s first collection of poetry, *A Boy’s Will*, appeared in America (though it had been published in England two years earlier).

By 1920, both of these men had become mature poets of major stature, Frost at the age of forty-six and Eliot at thirty-two. It is ironic, therefore, that Eliot’s poem *The Waste Land*, published in 1922, has become one of the most common and popular cultural symbols for the sense of desolation that swept the West in the years immediately after the war.

In an even more surprising twist of this real-life plot, it was Eliot rather than Frost whose poetry grew more hopeful over time. Whereas Frost drifted further from a biblical worldview and deeper into naturalism over the course of his life, Eliot eventually turned from naturalism altogether and became a Christian in 1927. The poems he wrote after conversion—such as “Ash Wednesday,” and the “Four Quartets”—though still requiring much time and attention to be understood, are considered the most famous and perhaps the most beautiful poems penned by any Christian poet in the twentieth century.

Reading

- ☐ Beginning and Continuing Students
 - ☐ From *Poetics*
 - ☐ Book I
 - ☐ IV.D: “Structure: Lyric Poems”
 - ☐ IV.E.1 and 6: “Introducing Settings” and “Lyric Poetry and Implied Situations”
 - ☐ IV.H.4 and 6: “Figures of Speech” and “Metaphor and Simile: Two Types of Imagery”
 - ☐ Appendix B: T.S. Eliot and Robert Frost
 - ☐ All poems are in the Twentieth-Century Poetry Supplement (on the *Loom*) unless otherwise noted.
 - ☐ Robert Frost
 - ☐ “The Pasture”
 - ☐ “Mending Wall”
 - ☐ “The Road Not Taken”
 - ☐ “Birches”
 - ☐ “The Death of the Hired Man”
 - ☐ “Directive” (*The Making of a Poem* p. 113-114)
 - ☐ “Stopping by Woods on a Snowy Evening” (*A Poetry Handbook* p. 24-28)
 - ☐ T.S. Eliot
 - ☐ Re-read “The Love Song of J. Alfred Prufrock.”
 - ☐ “La Figlia Che Piange” (“The Girl Who Cries”) (*The Poetry Anthology* p. 30-31)
 - ☐ “Morning at the Window” (*The Poetry Anthology* p. 32)
- ☐ Continuing Students Only
 - ☐ From *Poetics*: Book I — IV.H.8.e: “Stream of Consciousness Point of View”
 - ☐ *The Waste Land*, by T.S. Eliot (in the Twentieth-Century Poetry Supplement on the *Loom*)

Recitation or Reading Aloud

Your teacher may let you pick your own selection for recitation or reading aloud this week, or may assign you one of the following selections:

- ☐ For One Student: “The Road Not Taken,” by Robert Frost
- ☐ For One Student: “Directive,” by Robert Frost
- ☐ For Two: “The Death of the Hired Man,” by Robert Frost

Defining Terms

You should continue your index card bank of literary terms this week, and make cards for whichever of these terms you do not already have. Be sure to write down exactly what you see here.

Terms for Beginning and Continuing Levels

- ☐ Alliteration: Repetition of the initial sound of words in a line or lines of verse (Mary Oliver, *A Poetry Handbook* 29).
- ☐ Allusion: A reference made within a literary work to something outside of the work, most often a historical or literary figure.

- ☐ Assonance: Repetition of vowel sounds within words in a line or lines of verse (Mary Oliver, *A Poetry Handbook* 30).
- ☐ Consonance: Repetition of consonant sounds anywhere in two or more words.
- ☐ Didactic Mode: A mode that emphasizes the teaching or reminding of what the author believes is true.
- ☐ Implied Situation: The implied and understood—but not explicitly told—situation of the speaker in a poem.
- ☐ Metaphor: A device of figurative imagery that identifies an object with something or someone else.
- ☐ Narrative Poem: A poem that is also a story, having at least one character, setting, and plot.
- ☐ Personification: A figure of speech in which human attributes are given to something nonhuman (Leland Ryken, *Words of Delight* 516).
- ☐ Refrain: A word, phrase, line, or even stanza, that is artistically repeated in a poem or song.
- ☐ Simile: A device of figurative imagery that uses words such as *like*, *as*, or *more than*, to make an explicit comparison between an object and something or someone else.
- ☐ Sound Echoes Sense: A literary principle whereby the author chooses one or more words whose sounds, either as individual words or as a progression of words, reinforce their meaning.
- ☐ Structure (Literary Analysis Category): A literary analysis category in which we study how a poem is shaped and what techniques are used to give it a particular form.

Additional Terms for Continuing Level Only

- ☐ Blank Verse: Unrhymed iambic pentameter.
- ☐ Stream of Consciousness: A point of view in which the narrator, who is usually a character, tells the story in the first person and in the shape of his own thought processes.

Beginning Level

1. Thinking Questions:
 - ☐ What are some similarities and differences between the lives, poetic styles, and worldviews of Robert Frost and T.S. Eliot?
 - ☐ Although Frost and Eliot have such different poetic styles, is it still possible for you to enjoy them both? Why?
2. Thinking Question: What was the metaphor or simile that you enjoyed most from this week's poems? Why did you like it?
3. Written Exercise: Sound echoes sense is a literary technique whereby the author chooses one or more words whose sounds, either as individual words or as a progression of words, reinforce their meaning. This week you read in *A Poetry Handbook* (24-28) about the way sounds in Robert Frost's "Stopping by Woods on a Snowy Evening" support the poet's meaning. Write down an example from that reading to share with your teacher in class.
4. Written Exercise: In the Literature Supplement at the end of this week-plan is a filled-in outline on "The Love Song of J. Alfred Prufrock" that is meant to serve as an example for you. After looking at that outline, copy the following outline onto a fresh space (we recommend a computer document so that you can easily give yourself as much space as you need). Then try to fill in the blank spaces on the following outline.

"Directive," by Robert Frost

- ☐ Frameworks
 - ☐ Genre: This poem belongs to the general category of the lyric poem, though its expression of the speaker's personal thoughts and feelings is unusual in that they are addressed to the reader in the form of directions.
 - ☐ Mode: The mood of the poem is didactic.
- ☐ Content
 - ☐ Topic: Confusion and restoration
 - ☐ Theme:
- ☐ Setting (Implied Situation)
- ☐ Structure
- ☐ Texture
 - ☐ Imagery
 - ☐ Metaphor: the speaker tells the reader to "pull up your ladder road" (line 37)
 - ☐ Simile:
 - ☐ Alliteration:
 - ☐ Assonance:
 - ☐ Consonance:

- ☐ Personification:
- ☐ Allusion:

5. Thinking Question: Which of the poems that you read this week did you like best? Why? Be prepared to share your thoughts with you teacher in class.

Continuing Level

Do everything in the Beginning level above, plus the following:

6. Written Exercise: Add the following Artistry section to the Beginning outline for “Directive” and fill it out:
 - ☐ Artistry
 - ☐ Ten Artistic Elements
 - ☐ Meaning Through Form
 - ☐ Form Follows Function
7. Thinking Questions for T.S. Eliot’s *The Waste Land*
 - ☐ What do you think this poem is about (topic)? What appears to be its main theme?
 - ☐ What are some of the main poetic and/or artistic devices that T.S. Eliot uses in this poem?
 - ☐ What did you think of *The Waste Land*? Do you believe that it does a good job of depicting the various problems and general sense of despair that Eliot saw around him?

CHURCH HISTORY

C.S. Lewis was a British professor of medieval literature during the 1900’s. On his nineteenth birthday, he arrived at the trenches of the Western Front at Somme. He was subsequently wounded and sent home to Great Britain. Many do not know that Lewis, beloved for his works of fiction, like *The Chronicles of Narnia* and his space trilogy, wrote a number of nonfiction books on Christianity. Like many youths of his day, he too was disillusioned and horrified by his World War I experiences. He endured the trenches as an atheist who had, at the age of 15, turned from Christianity to the occult. But, God’s mercy broke through—in part using J.R.R. Tolkien, a fellow teacher at Oxford—and at age 30, Lewis was saved.

The book we’ve assigned for reading over the next three weeks is a bit different than other church history selections. Lewis published *The Screwtape Letters* during the closing years of World War II. It is a book about temptations, which were certainly as real for Lewis as for others we have read about in his generation who succumbed to them. However, Lewis’s example proves that God does provide ways out of temptations. While his book may seem to be all about the ways we are tempted, if you read closely, you’ll see that Lewis offers many important insights into how to resist the temptations of the Devil, who prowls around seeking souls to devour.

The Screwtape Letters, by C. S. Lewis

1. What are the two errors into which people commonly fall regarding devils, according to Lewis in the preface? Why are these both errors?
2. Summarize the general vehicle that Lewis is employing. By whom and to whom are the fictional letters of this book supposedly written? Who is “the Enemy”? Who is “Our Father Below”? Who is “the patient”? What do you think Lewis’s aim is in writing this book in this way?
3. In Letter 1, what is Screwtape saying about truth versus jargon? How do you determine what is true for yourself?
4. In Letter 2, Screwtape is contrasting the real and powerful Church triumphant—the spotless Bride of Christ to be—with the ordinary members of a church family as they appear on this earth. What good can Wormwood make of the differences? Would these kinds of strategies work on you, if tried? Why, or why not?
5. In what four ways does Screwtape advise Wormwood to turn the patient’s relationship with his mother to demonic advantage? Be honest: can you see ways that some of these strategies work on your heart in your own home?
6. Lewis tackles the subject of prayer in Letter 4. What does he identify as common weaknesses or distractions for believers who attempt to pray? Did this letter shed any light on your prayer life?
7. In Letter 5, what makes Wormwood drunk with joy? How are these “joys” just a foretaste of Wormwood’s eternal reward? What are the ways that war can actually benefit people amidst its horrors?
8. In Letter 6, Screwtape advises, “There is nothing like suspense and anxiety for barricading a human’s mind against the Enemy. He wants men to be concerned with what they do; our business is to keep them thinking about what

will happen to them.” Why are suspense and anxiety such powerful distractions to us in our Christian walk? What related general rule does Screwtape formulate for Wormwood? Do you see this rule at work in your own life?

9. In Letter 7, why does Screwtape say that demons should encourage all extremes, except extreme devotion to the Enemy (Christ)? Are there any areas of your life that you take to extremes?
10. In Letters 8 and 9, what is the “law of Undulation” that Screwtape explains? How can Christians be extra vulnerable during times in a trough? What then is our hope? How does God use such “trough times”? Have you had trough times? Jot down some things that helped you most when walking through such times and be prepared to share them during your discussion.
11. According to Letters 10 and 11, what are some of the temptations to Christians that socializing offers? Prepare to share any ways that Lewis’s observations ring true for you from your personal experience.

GOVERNMENT

In the summer of 1919, by a two-thirds vote in each house, Congress proposed the following amendment to the United States Constitution:

Section 1. The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of sex.

Section 2. Congress shall have power, by appropriate legislation, to enforce the provisions of this article.

The proposed amendment was immediately submitted to the states for ratification. Women and their allies made a concerted (and successful) effort to get three-quarters of the states to ratify the amendment in time for women to vote in the presidential election of 1920. On August 18, 1920, Tennessee became the thirty-sixth state to ratify the language, and the Nineteenth Amendment joined the rest of the Constitution as “the supreme law of the land.”

This week’s readings provide a closer look at the Nineteenth Amendment in context. The first is a news article the day after the amendment passed the Senate, which details some of the arguments raised against it. The second is an editorial opinion that appeared eleven days after the amendment was ratified and nine weeks before the elections of 1920.

“Suffrage Wins in the Senate”

1. From the introduction above and the article “Suffrage Wins in the Senate,” recount the story of women’s suffrage in America from colonial times to 1920 in your own words.
2. Based on the votes and the arguments in the Senate, which party was more in favor of the Nineteenth Amendment?
3. Which do you think would be more likely to approve the Nineteenth Amendment—a state legislature or a constitutional convention of people assembled solely for the purpose of ratification? Why do you think this?
4. What did Senator Gay of Louisiana propose? What would have been the practical effect of his wording?
5. What was New York Senator Wadsworth’s position? Do you think he was right or wrong to take this stand?
6. What did proponents and opponents say about the prospects for ratifying the amendment?

“The Woman of Thirty”

7. Why is this editorial entitled “The Woman of Thirty”?
8. According to this editorial, how did the “feminine abhorrence of bloodshed” affect the election campaign?
9. What, if any, political impact did the *New York Times* expect from women’s votes? Do you agree with the *Times*? Do you think women have had a positive impact on American government and politics?

PHILOSOPHY

There is no philosophy assignment this week.

HISTORY: BACKGROUND INFORMATION

In Weeks 7-10, students are studying a variety of topics on various learning levels. The common subject is world history in the 1920's. We study the first two-thirds of the Roaring Twenties in this unit, and the last few years of that decade in Unit 2, Week 10, as the era crescendoed before the stock market crash that brought on the Great Depression. Another way to divide the period is the postwar years and the Ballyhoo Years. Some learning levels are more focused on American events; others will learn what happened in Europe during the 1920's as well. Within the American focus, learning levels are covering a variety of topics: Prohibition, women's suffrage, the Jazz Age, the Red Scare, and the revolution in American manners and morals that resulted from the disillusionment of World War I and the shaky theological condition of many evangelical Americans. You can see the breakdown of the major topics by level in the chart below. Some students will touch on all of these lightly, while others go into greater depth on only some of them. This is where using *Tapestry of Grace* for multi-grades in a family setting or co-op really shines! Make sure that your students have opportunities to share what they are learning with siblings or friends as they work through these four week-plans.

WEEK	LOWER GRAMMAR	UPPER GRAMMAR	DIALECTIC	RHETORIC
7	<input type="checkbox"/> Children's fashions of the early 1900's	<input type="checkbox"/> Eighteenth and Nineteenth Amendments <input type="checkbox"/> Red Scare	<input type="checkbox"/> Red Scare <input type="checkbox"/> Eighteenth and Nineteenth Amendments <input type="checkbox"/> Early life of Franklin D. Roosevelt	<input type="checkbox"/> Red Scare <input type="checkbox"/> Eighteenth and Nineteenth Amendments <input type="checkbox"/> Revolution in U.S. manners and morals after the war
8	<input type="checkbox"/> Jazz music <input type="checkbox"/> Louis Armstrong <input type="checkbox"/> Duke Ellington <input type="checkbox"/> Warren Harding	<input type="checkbox"/> Jazz music <input type="checkbox"/> Harlem Renaissance <input type="checkbox"/> Warren Harding	<input type="checkbox"/> Early life of Stalin <input type="checkbox"/> Warren Harding	<input type="checkbox"/> Stalin's rise to power <input type="checkbox"/> Warren Harding's flawed administration
9	<input type="checkbox"/> Babe Ruth	<input type="checkbox"/> American pastimes <input type="checkbox"/> Advancements in space and air travel <input type="checkbox"/> Scopes Trial	<input type="checkbox"/> Hitler and Mussolini's rise to power <input type="checkbox"/> Calvin Coolidge <input type="checkbox"/> People and events of the Ballyhoo Years <input type="checkbox"/> Scopes Trial	<input type="checkbox"/> Adolf Hitler's early life <input type="checkbox"/> Calvin Coolidge, and Coolidge prosperity <input type="checkbox"/> People and events of the Ballyhoo Years <input type="checkbox"/> Scopes Trial

World Book on the Roaring Twenties (an overview for Weeks 7-9)¹

The Roaring Twenties was the period of the 1920's in the United States. The Roaring Twenties were years of rapid economic growth, rising prosperity for many people, and far-reaching social changes for the nation. The period is sometimes called the **Jazz Age**, because of the new style of music and the pleasure-seeking people who made it popular. It is also called the **Tribal Twenties**, because of the rise of nativism (hostility toward foreigners). This nativism led to immigration restrictions and the growth of the **Ku Klux Klan**, a white secret society.

More than 116,000 American soldiers had died in World War I (1914-1918), answering President Woodrow Wilson's call to "make the world safe for democracy." After the war ended, large numbers of Americans wanted to forget about the troubles of Europeans and return to a normal life. But the war had brought many changes that set the stage for social and cultural clashes during the 1920's. Spurred on by new prosperity and a desire to be "modern," large numbers of Americans adopted new attitudes and lifestyles. They listened to jazz, drank **bootleg liquor**, and enjoyed other new thrills. Many other Americans, however, strongly disapproved of what they saw as immoral behavior and tried to enforce a national prohibition of alcoholic beverages.

Rising prosperity. During the economic expansion of the Roaring Twenties, business profits boomed and the living standard rose for most Americans. From 1922 to 1929, the national income increased more than 40 percent, from \$60.7 billion annually to \$87.2 billion. The increased use of **labor-saving machinery** in factories and on farms enabled workers to produce more goods faster and less expensively. [In homes, labor-saving devices freed women to pursue careers and leisure activities that would not have been possible in earlier years.]

Several new major industries expanded in the 1920's. More and more people could afford to buy the **Model T**, the inexpensive automobile that **Henry Ford** had developed in 1908. The number of passenger cars [and, notably, closed

¹ Excerpted from a *World Book* article entitled *Roaring Twenties*. Contributor: E. David Cronon, Ph.D., Emeritus Professor and Dean, University of Wisconsin, Madison.

cars] in the United States jumped from fewer than 7 million in 1919 to about 23 million in 1929. Traffic jammed the nation's highways and created a need for gas stations, roadside restaurants, tire manufacturers, and other businesses.

Radio also helped the economy. The value of radio sales in the United States jumped from \$60 million in 1922 to almost \$850 million in 1929. Popular network programs, such as "Amos 'n' Andy" and "The Philco Hour," provided an effective method of advertising products to a nationwide audience. Radio commercials persuaded listeners to spend a larger share of their rising income. Stores developed **installment payment** plans and urged customers to "Buy now, pay later." Higher wages and the use of credit enabled millions of Americans to purchase their first automobile, refrigerator, and washing machine.

During the 1920's, most Americans came to regard big business as the foundation of society. They agreed with President Calvin Coolidge that "the business of America is business." Coolidge's comment symbolized the spirit of the era. Republican candidates—**Warren G. Harding**, **Coolidge**, and **Herbert Hoover**—won all three presidential elections of the 1920's. Their policies reflected the belief that the economy can best regulate itself without government controls. Americans bought millions of copies of *The Man Nobody Knows* by Bruce Barton, the best-selling nonfiction book of 1925 and 1926. It called Jesus Christ the founder of modern business because he "picked twelve humble men and created an organization that won the world."

John J. Raskob, vice president of the DuPont Company and the General Motors Corporation, declared that anyone who invested \$15 a month in the **stock market** could make \$80,000 in 20 years. Such promises of wealth persuaded many Americans to buy stocks. Stock prices had risen gradually since the early 1920's, but they skyrocketed in 1927 and 1928. The average price of stocks on the New York Stock Exchange nearly tripled from 1925 to 1929. The high profits seemed to confirm President Hoover's pledge of a new era of abundance, in which "poverty will be banished from this nation."

Changing attitudes toward foreign relations, society, and leisure revolutionized American life in the 1920's. After World War I, many Americans demanded that the United States stay out of European political affairs. The Senate refused to approve the Treaty of Versailles, which officially ended the war with Germany and provided for the establishment of the League of Nations, a forerunner of the United Nations. Some senators argued that League membership could involve the United States in future European wars.

Industrial unrest and a fear of radicalism (desire for extreme changes or reforms) set off a nationwide panic called the **Red Scare**. Many Americans blamed what they regarded as an international Communist conspiracy for various protest movements and union activities in 1919 and 1920. [As we learned earlier, even during the Russian Civil War, Lenin did not lose sight of his goal of a worldwide Communist revolution. In 1919, he had organized the **Comintern** to run Communist parties in all parts of the world. The organization also helped gain international support for the Bolsheviks during the civil war. In 1920, Lenin tried to export the revolution by military means by way of Poland to central Europe, but failed.] Americans reasonably believed that immigrants from southern and eastern Europe were promoting radical ideas, and they called for restrictions on immigration. The **Immigration Act of 1924** limited the number of immigrants from outside the Western Hemisphere.

Millions of white Americans joined a secret organization called the **Ku Klux Klan** [as emotions raised by the Red Scare extended to other "undesirable" groups within America.] The Klan targeted blacks, Jews, Roman Catholics, and foreigners as threats to what it called "100 percent Americanism." The Klan attracted men from throughout the Midwest, West, and South.

[In Week 8, we will focus attention on the political corruption that made front-page headlines during the Roaring Twenties.] Albert B. Fall, secretary of the interior under **President Harding**, was convicted of accepting a \$400,000 bribe from two oil companies. Fall had arranged to secretly lease these companies three government oil reserves, including one at **Teapot Dome**, Wyoming.

[This week, we'll see that] breaking the law became fashionable after the **18th Amendment** to the Constitution went into effect in 1920. This amendment prohibited the manufacture and sale of alcoholic beverages. After **prohibition** began, thousands of Americans began to make their own liquor at home or bought liquor provided by underworld gangs. **Gangsters** bootlegged liquor from Canada, supplied it to illegal bars called **speakeasies**, and bribed the police not to interfere. More than 500 gangland murders occurred as underworld mobs fought for control of the liquor traffic.

Many people feared that morality had crumbled completely. Before World War I, women had worn long hair, ankle-length dresses, and long cotton stockings. But in the 1920's, many wore short, tight dresses and rolled their silk stockings down to their knees. They cut their hair in a boyish style called the **bob** and wore bright lipstick and other cosmetics. Couples danced cheek-to-cheek to blaring **jazz music**.

Most Americans kept busy having a good time. **Radio** was a major source of family entertainment. Families gathered in their living rooms in the evening to listen to comedies, dramas, and other programs. **Charlie Chaplin** [whom students will learn about in Week 9], **Mary Pickford**, **Rudolph Valentino**, and other motion-picture stars attracted crowds to theaters. Sports fans jammed stadiums to watch such top athletes as home run slugger **Babe Ruth** and boxing champion **Jack Dempsey**. **Charles A. Lindbergh**, the “Lone Eagle,” received a hero’s welcome after making the first solo nonstop airplane flight across the Atlantic Ocean. Alvin (Shipwreck) Kelly won nationwide fame by **sitting on top of a flagpole** for 23 days and 7 hours.

Cultural trends. The literature, art, and music of the 1920’s reflected the nation’s changing values. In his novel *Main Street* (1920), Sinclair Lewis attacked what he considered the dull lives and narrow-minded attitudes of people in a small town. Many American authors, including F. Scott Fitzgerald [who wrote *The Great Gatsby*] and Ernest Hemingway [who wrote, among many other works, *The Old Man and the Sea*], lived in Paris during the period. Some of their finest works present the attitudes and experiences of the era’s so-called **Lost Generation**. H. L. Mencken, in his witty magazine *The American Mercury*, ridiculed the antics of dimwitted politicians, prohibitionists, and others.

Artists and composers were inspired by both the traditions and changes in American life. Joseph Stella painted soaring lines and precise geometric patterns to represent skyscrapers, his favorite theme. The paintings of Edward Hopper show the loneliness experienced by some people—even among familiar surroundings. **George Gershwin** became the most popular composer of the 1920’s. His best-known orchestral works, *Rhapsody in Blue* (1924) and *An American in Paris* (1928), feature many elements of jazz.

The end of an era. By 1929, the U.S. economy was in serious trouble despite the soaring profits in the stock market. Since the end of World War I in 1918, farm prices had dropped about 40 percent below their prewar level. Farm profits fell so low that many farmers could not pay their debts to banks. Partly as a result, about 550 banks went out of business between July 1928 and June 1929. Also, industrial production rose about four times as fast as wages. People could not afford to buy goods as fast as industry manufactured them.

The illusion of unending prosperity was shattered on Oct. 24, 1929, when stock values plunged. Worried investors who had bought stock on credit began to sell it. A panic developed, and on October 29, stockholders sold a record 16,410,030 shares. By mid-November, stock prices had dropped about 40 percent. The stock market crash led to the **Great Depression** and brought an end to the Roaring Twenties.

World Book on Prohibition¹

Prohibition refers to laws that are designed to prevent the drinking of alcoholic beverages. The laws forbid the manufacture, sale, or transportation of such beverages. Alcoholic beverages include beer, gin, rum, vodka, whiskey, and wine.

In the United States, prohibition became so popular in the early 1900’s that, in 1920, a prohibition amendment was added to the U.S. Constitution. This amendment, the 18th Amendment, caused the use of alcoholic beverages to decline sharply. However, many people ignored the national ban and drank illegal beverages supplied by networks of bootleggers. The 18th Amendment was abolished in 1933. It is the only amendment to the U.S. Constitution that has ever been repealed. Canada, Finland, and Norway also outlawed intoxicating beverages during the early 1900’s.

The movement toward prohibition. In the 1600’s and 1700’s, the American colonists drank large quantities of beer, rum, wine, and hard cider. Such alcoholic beverages were often safer to drink than impure water or unpasteurized milk and were less expensive than coffee or tea. By the 1820’s, people in the United States were drinking, on the average, the equivalent of 7 gallons of pure alcohol per person each year. This amount of alcohol is in about 70 gallons of beer, 39 gallons of wine, or 15 ½ gallons of distilled liquor.

Some people, including physicians and ministers, became concerned about the extent of alcohol use. They believed that drinking alcohol damaged people’s health and moral behavior, and promoted poverty. People concerned about alcohol use urged **temperance**—that is, the reduction or elimination of the use of alcoholic beverages.

At first, supporters of temperance urged drinkers to drink only moderate amounts. But the supporters later became convinced that all alcoholic beverages were addictive. As a result, they tried to end the use of alcohol. In the 1820’s and 1830’s, the first temperance crusade reduced the average annual intake of pure alcohol per person to about 3 gallons. During the 1850’s, about a dozen states passed prohibition laws, led by Maine in 1851.

Support for prohibition declined after the Civil War began in 1861. To revive support, people who favored prohibition, often called dries or prohibitionists, formed a number of organizations to promote liquor reform. In 1869, for

¹ From a *World Book* article entitled *Prohibition*. Contributor: David E. Kyvig, Ph.D., Professor of History, University of Akron.

example, drys founded the **Prohibition Party**, which presented prohibitionist candidates for political office. In 1874, a group of Protestant women established the **Woman's Christian Temperance Union (WCTU)**. Drys organized the **Anti-Saloon League** in 1895.

From about 1900 to 1920, numerous economic, political, and social reforms were carried out in the United States. During this period, many reformers supported national prohibition, and they did so for a variety of reasons. Social reformers blamed alcohol for poverty, health problems, and the neglect by husbands of their wives and children. Political reformers saw saloons as the backbone of corrupt urban political organizations. Employers felt that drunkenness reduced their workers' safety and productivity.

During the early 1900's, some people felt that the large numbers of recent immigrants to the United States would become more "American" if their drinking habits were changed. Many religious denominations taught that drinking alcohol was immoral.

Between 1880 and the beginning of World War I in 1914, many states adopted either statewide prohibition or local-option laws. Local-option laws gave individual communities the right to ban the sale of alcohol. In 1913, Congress passed the **Webb-Kenyon Act**, which forbade the mailing or shipping of liquor into any state that banned such shipments. That same year, drys began calling for a prohibition amendment to the Constitution.

When the United States entered World War I in 1917, most Americans considered prohibition an appropriate patriotic sacrifice. In December 1917, the U.S. Congress approved the **18th Amendment** to the Constitution. This amendment prohibited the manufacture, sale, transportation, import, and export of "intoxicating liquors." It was ratified by the states in January 1919. In October 1919, Congress adopted the **Volstead Act**. This law provided for the enforcement of the 18th Amendment and defined intoxicating liquors as those containing at least 0.5 per cent alcohol. The 18th Amendment went into effect in 1920 with widespread support.

Life during prohibition. Although national prohibition did not eliminate the drinking of alcoholic beverages, it did sharply reduce their use. Purchasing liquor was not only against the law, but it was also very expensive. However, a large minority of Americans continued to drink alcohol. Drinking wine, beer, and other alcoholic beverages had been a traditional part of the cultures of many recent immigrants to the United States, including Irish, Italians, Jews, and Poles. In addition, numerous urban middle- and upper-class Americans considered drinking sophisticated and sociable. [They set a tone that lowered moral standards throughout the nation.]

During prohibition, many people made their own beer, wine, or distilled liquor at home illegally. Also, numerous people bought alcoholic drinks in illegal bars called **speakeasies**. Many physicians gave their patients prescriptions for legal "medicinal" wine or liquor.

Bootleggers met much of the demand for illegal alcoholic beverages. Most bootleggers were young immigrant men. The liquor trade was highly profitable, and bootleggers battled each other for control of liquor supplies and markets. Violent gang wars erupted in many large cities, and gang members killed one another at a furious pace. Al Capone of Chicago was probably the era's most famous bootlegger.

During the late 1920's, more than 1 million gallons of liquor was smuggled into the United States each year from Canada. Liquor also was smuggled into the country from ships located just beyond U.S. waters in the Atlantic or Pacific oceans or in the Caribbean Sea. In addition, alcoholic beverages were made from alcohol that was legally produced in the United States for use in manufacturing. Neither federal agents nor state and local officials could stop the widespread violation of national prohibition.

The decline of the prohibition movement. Antiprohibitionists opposed prohibition for a number of reasons. They argued that the ban on alcohol encouraged crime and disrespect for the law. They also claimed that prohibition gave the government too much power over people's personal lives. Recent immigrants to the United States saw prohibition as an attack on their cultural traditions. After the **Great Depression** began in 1929, many people argued that prohibition took away jobs and deprived the government of badly needed revenues from taxes on liquor.

In the 1932 presidential campaign, the Democratic Party endorsed the repeal of prohibition, and the Democratic presidential candidate, **Franklin Delano Roosevelt**, won the election by a large margin. In February 1933, Congress proposed the **21st Amendment** to the Constitution to repeal the 18th Amendment. The states quickly ratified the 21st Amendment, and national prohibition ended on Dec. 5, 1933.

A few states, mainly ones in the South, retained prohibition until the 1950's or 1960's. In 1966, Mississippi became the last state to repeal statewide prohibition. Since then, most efforts to forbid the use of alcohol by adults have been abandoned. Attention has shifted instead to the treatment of alcoholism and to the solution of other alcohol related problems.

World Book on Women's Suffrage¹

Women's suffrage [also called **franchise**] is the right of women to vote. Today, women in nearly all countries have the same voting rights as men. But they did not begin to gain such rights until the early 1900's, and they had to overcome strong opposition to get them. The men and women who supported the drive for woman suffrage were called **suffragists** [or **suffragettes**].

In the United States

During colonial times, the right to vote was limited to adult males who owned property. Many people thought property owners had the strongest interest in good government and so were best qualified to make decisions. Most women could not vote, though some colonies gave the vote to widows who owned property.

By the mid-1700's, many colonial leaders were beginning to think that all citizens should have a voice in government. They expressed this belief in such slogans as "No Taxation Without Representation" and "Government by the Consent of the Governed."

After the United States became an independent nation, the Constitution gave the states the right to decide who could vote. One by one, the states abolished property requirements and, by 1830, all white male adults could vote. Only New Jersey gave women the vote, but in 1807, that state also limited voting rights to men.

Beginnings of the movement. Changing social conditions for women during the early 1800's, combined with the idea of equality, led to the birth of the woman suffrage movement. For example, women started to receive more education and to take part in reform movements, which involved them in politics. As a result, women started to ask why they were not also allowed to vote.

One of the first public appeals for woman suffrage came in 1848. Two reformers, **Lucretia Mott** and **Elizabeth Cady Stanton**, called a women's rights convention in **Seneca Falls, N.Y.**, where Stanton lived [as rhetoric students learned in Year 3]. The men and women at the convention adopted a **Declaration of Sentiments** that called for women to have equal rights in education, property, voting, and other matters. The declaration, which used the Declaration of Independence as a model, said, "We hold these truths to be self-evident: that all men and women are created equal..."

Suffrage quickly became the chief goal of the women's rights movement. Leaders of the movement believed that if women had the vote, they could use it to gain other rights. But the suffragists faced strong opposition.

Most people who opposed woman suffrage believed that women were less intelligent and less able to make political decisions than men. Opponents argued that men could represent their wives better than the wives could represent themselves. Some people feared that women's participation in politics would lead to the end of family life.

Growth of the movement. The drive for woman suffrage gained strength after the passage of the 15th Amendment to the Constitution, which gave the vote to black men but not to any women. In 1869, suffragists formed two national organizations to work for the right to vote. One was the **National Woman Suffrage Association**, and the other was the **American Woman Suffrage Association**.

The National Woman Suffrage Association, led by Stanton and another suffragist named **Susan B. Anthony**, was the more radical of the two organizations. Its chief goal was an amendment to the Constitution giving women the vote. In 1872, Anthony and a group of women voted in the presidential election in Rochester, N.Y. She was arrested and fined for voting illegally. At her trial, which attracted nationwide attention, she made a stirring speech that ended with the slogan "Resistance to Tyranny Is Obedience to God."

The American Woman Suffrage Association, led by the suffragist **Lucy Stone** and her husband, **Henry Blackwell**, was more conservative. Its main goal was to induce individual states to give the vote to women. The two organizations united in 1890 to form the **National American Woman Suffrage Association**. The **Woman's Christian Temperance Union** and other organizations also made woman suffrage a goal.

During the early 1900's, a new generation of leaders brought a fresh spirit to the woman suffrage movement. Some of them, including **Carrie Chapman Catt** and **Maud Wood Park**, were skilled organizers who received much of their support from middle-class women. These leaders stressed organizing in every congressional district and lobbying in the nation's capital.

Other leaders, including **Lucy Burns**, **Alice Paul**, and Stanton's daughter **Harriot E. Blatch**, appealed to young people, radicals, and working-class women. This group of leaders devoted most of their efforts to marches, picketing, and other active forms of protest. Paul and her followers even chained themselves to the White House fence. The suffragists were often arrested and sent to jail, where many of them went on hunger strikes.

¹ From a *World Book* article entitled *Woman Suffrage*. Contributor: Anne Firor Scott, Ph.D., W. K. Boyd Professor of History Emerita, Duke University; author, *Making the Invisible Woman Visible*.

Action by individual states. In 1869, the Territory of Wyoming gave women the right to vote. The Utah Territory did so a year later. Wyoming entered the Union in 1890 and became the first state with woman suffrage. Colorado adopted woman suffrage in 1893, and Idaho in 1896. By 1920, 15 states—most of them in the West—had granted full voting privileges to women. Twelve other states allowed women to vote in presidential elections, and two states let them vote in primary elections.

The 19th Amendment. A woman suffrage amendment was first introduced in Congress in 1878. It failed to pass but was reintroduced in every session of Congress for the next 40 years.

During World War I (1914-1918), the contributions of women to the war effort increased support for a suffrage amendment. In 1918, the House of Representatives held another vote on the issue. Spectators packed the galleries, and several congressmen came to vote despite illness. One congressman was brought in on a stretcher. Representative Frederick C. Hicks of New York left his wife's deathbed—at her request—to vote for the amendment. The House approved the amendment, but the Senate defeated it. In 1919, the Senate finally passed the amendment and sent it to the states for approval.

By late August 1920, the required number of states had ratified what became the 19th Amendment. The amendment says, "The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any state on account of sex."

In Other Countries

In 1893, New Zealand became the first nation to grant women full voting rights. In 1902, Australia gave women the right to vote in national elections. Other countries that enacted woman suffrage during the early 1900's included Britain, Canada, Finland, Germany, and Sweden. During the mid-1900's, China, France, India, Italy, Japan, and other nations gave women the right to vote. By 1990, women had the right to vote in almost every country where men had the right. Some countries still did not allow many or all of the people to vote. Only Kuwait extended the vote to men but not to women.

Before beginning your discussion, please read the following:

- ☐ History Background Information
- ☐ Teachers of rhetoric students will want to read Supplement 6 as well.

HISTORY: DIALECTIC DISCUSSION OUTLINE

1. Week 7 begins a four-week study of the 1920's. Tell your student that there are four phrases that are often used to refer to the decade of the 1920's as a whole. Ask your student what he thinks each one communicates about the era, based upon his reading throughout the entire unit. Lecture on any information that he does not know.
 - ☐ Return to Normalcy
 - ☐ This was the phrase that future President Warren G. Harding promised the nation during his presidential campaign in 1920. "Normalcy" was a new word that Harding coined in a speech during the election.
 - ☐ *After involving themselves in the terrible World War, Americans wanted life to go back to normal. They wanted to forget wartime troubles, noble sacrifices, and world events, and instead enjoy the peace.*
 - ☐ Lost Generation
 - ☐ This phrase was coined by Gertrude Stein, a famous American author, when talking with her friend and fellow author, Ernest Hemingway. She told him that he belonged to the lost generation, referring to the generation that lost thousands upon thousands of young men in the war.
 - ☐ As students will learn, there was an entire enclave of artists and writers who lived as expatriates in Paris and Spain during the Twenties. They were generally bitter and disillusioned, without a homeland or a dream.
 - ☐ The Jazz Age
 - ☐ Writer F. Scott Fitzgerald coined this phrase, referring not only to the new music, but to the spirit of the music that encompassed the new age of energy, creativity, and a looser morality.
 - ☐ *People were determined to enjoy themselves after the stress of the war. Nightclub businesses flourished, gender roles began changing, and jazz music became popular.*

☐ The Roaring Twenties

- ☐ *This phrase expresses the all-out energy and celebration of the decade. American culture was changing in a multitude of ways, and the changes were sometimes extreme.*
- ☐ Topics relevant to this expression that we will study in more detail are the new economic prosperity, the looser morality, new musical styles, and the new fashions and images of women.

2. During the postwar period at the beginning of the decade, two important amendments were passed that instituted prohibition and women's suffrage. Go over prohibition first. Ask, "What was the Volstead Act? What was the result of this act?"

- ☐ *The Volstead Act was the legislation passed to enforce the Eighteenth Amendment, which made it illegal to sell, manufacture, or transport alcoholic beverages anywhere in the United States, introducing the era known as Prohibition.*
- ☐ *President Woodrow Wilson, who had vetoed the amendment but was overruled, believed that prohibiting alcohol would create a nation of lawbreakers. He was absolutely correct. Instead of increasing morality and eradicating the use of alcohol, for many upper- and middle-class Americans, the 1920's became one of the most corrupt and lawless eras in U.S. history.*
- ☐ *Many people rebelled against Prohibition. "Bathtub gin" (home-brewed alcohol) was sold by bootleggers and distributed through local venues such as ice cream parlors and grocery stores.*
- ☐ *Policemen who had been bribed or given alcohol often disregarded these illegal practices.*
- ☐ *Although these underhanded, illegal practices seemed trivial at first, they opened the door for mobster violence and crime.*

3. Discuss the history of the suffragette movement with your student.

NOTE: Your student may have lightly covered some of the history of the women's suffrage movement in his Year 3 studies, but this week's suggested readings cover the whole movement in detail, and we feel that it is worthwhile to discuss it as a whole.

☐ Ask, "What does the term 'suffragette' mean?"

The term "suffragette" was used to describe someone who supported voting rights for women.

NOTE: "Suffrage" means "the right to vote" for men or women. It is from the Latin word *suffragari*, meaning "to express support."

☐ Ask, "What happened at the Seneca Falls Conference in 1848? What were the long-term effects of this convention?"

☐ *The Seneca Falls Convention was the first public conference regarding women's rights in history. About 300 people were in attendance, including some men.*

☐ *The leaders of the conference, Elizabeth Cady Stanton and Lucretia Mott, drew up a document that they called the Declaration of Sentiments and Resolutions. This document affirmed that men and women were created equal, and it listed eighteen grievances to bring to the public's attention. The document also included a series of resolutions by which these grievances could be repaired.*

☐ *The conference was not only the first ever public convention regarding women's rights, but it was the beginning of the women's rights movement that would transform women's roles in the home and workplace.*

☐ Ask, "Was there any opposition to the Declaration? If so, why?"

☐ *Stanton firmly believed that women should receive the right to vote. The ninth resolution of the Declaration of Sentiments and Resolutions, which requested the right to vote for women, was her idea. She believed that the right to vote would make women equal in the eyes of the people who made the decisions.*

☐ *Many people believed that this ninth resolution was too radical and would make their conference look foolish. They thought it would discredit their views and cause them not to be taken seriously by the public.*

☐ *The Declaration of Sentiments and Resolutions was barely passed at the conference because of disagreement over this resolution about a woman's right to vote.*

☐ Ask, "Who was Susan B. Anthony, and what role did she play in her first years as a leader in the women's movement?"

☐ *Susan B. Anthony was a single woman who grew up in a Quaker home. As a female school teacher, she was paid only one-fifth of a male teacher's salary in the same position. She was troubled by the inequality she saw between men and women.*

☐ *Anthony became a friend of Elizabeth Cady Stanton and grew determined to change the culture of inequality that she experienced.*

- ❑ *In 1863, Anthony and Stanton led a group of women to form a petition that asked for a constitutional amendment to abolish slavery. After the Thirteenth Amendment was ratified in 1865 (which freed the slaves), Anthony and Stanton formed the American Equal Rights Association, which was formed to help both freed slaves and women receive the right to vote.*
- ❑ Ask, “What led to the split in the women’s movement?”
 - ❑ *After Anthony and Stanton established the American Equal Rights Association, some of the members believed that by pushing for both women and former slaves to receive the vote, they were hurting the chance of former slaves to receive the right to vote.*
 - ❑ *This belief led to the split of the women’s movement. Anthony and Stanton established a new group, called the National Woman Suffrage Association (NWSA). The NWSA opposed the Fifteenth Amendment because it gave blacks the right to vote but made no mention of giving the same right to women.*
 - ❑ *The NWSA wanted an amendment which would guarantee universal suffrage—that is, one that would ensure that everyone had the right to vote. This amendment would also create more fair divorce laws and unions that would ensure higher salaries for female workers, because NWSA leaders believed that money and freedom had a strong connection. If women could earn more money, they could be independent of men.*
- ❑ Ask, “Who disagreed with Anthony and Stanton’s opposition to the Fifteenth Amendment?”
 - ❑ *Lucy Stone, another young leader of the women’s movement, did not agree with Anthony and Stanton.*
 - ❑ *Stone formed a less radical group called the American Woman Suffrage Association, which was focused primarily on the right of women to vote but also supported the Fifteenth Amendment.*
- ❑ Ask, “What bold action did Susan B. Anthony decide must be made to further her cause? What happened?”
 - ❑ *The Fourteenth Amendment, adopted in 1868, states that all citizens must receive equal protection under the law. Anthony reasoned that because women are citizens, they should be able to vote as well.*
 - ❑ *In the presidential election of 1872, Anthony and fifteen other women openly challenged the status quo by voting.*
 - ❑ *Within weeks, Anthony, the fifteen women, and the men who had allowed them to vote were arrested. Anthony, however, was the only person put on trial. At her trial, Anthony was found guilty and fined \$100.*
 - ❑ *Anthony not only refused to pay the fine, but her lawyer protested for her that the “crime” for which she was condemned was an act that was illegal solely because she was female instead of male.*
 - ❑ *Anthony’s protest increased the interest in the suffrage movement and inspired other women to follow her example and vote.*
- ❑ Ask, “Why did the two suffrage movements reunite in 1890, and when did the first phase of the women’s suffrage movement end?”
 - ❑ *As years passed, the passionate leaders of the suffrage movement were getting older. They recognized that the struggle would go on beyond their lifetimes.*
 - ❑ *They wanted to ensure that the next generation of suffragettes would prosper, so they joined together the National Woman Suffrage Association (NWSA) with the American Woman Suffrage Association (AWSA) in hopes that the next generation would have more power to succeed. The new organization was called the National American Woman Suffrage Association (NAWSA).*
 - ❑ *This first phase of the women’s suffrage movement came to a close in the first few years of 1900 after the death of several of the most prominent leaders: Lucy Stone (1893), Elizabeth Cady Stanton (1902), and Susan B. Anthony (1906).*
- ❑ Ask, “What were the claims of the second phase of the women’s suffrage movement?”
 - ❑ *The second phase of the women’s suffrage movement centered on the claim that women must be allowed to vote because women are morally superior to men. The suffragettes believed and argued that their vote would keep the United States pure. This proved to be a powerful argument.*
 - ❑ *In 1914, although some states had granted women the right to vote, the suffragettes knew that an amendment was needed to ensure that all women could cast their vote in the national election.*
- ❑ Ask, “Who were some of the prominent leaders of this second phase, and what were their goals?”
 - ❑ *Carrie Chapman Catt*
 - ❑ *Carrie Chapman Catt was one of the leaders of the new suffrage movement. She followed Susan B. Anthony in becoming the president of the NAWSA.*
 - ❑ *In 1902, she also established the International Woman’s Suffrage Association because she knew that the suffrage issue was not limited to the United States.*

- ❑ Catt actively reached out to poor women who worked long hours in factories, middle-class women, and the daughters of the elite, wealthy businessmen and industrialists.
- ❑ For each of these classes, the suffrage movement offered different benefits: the hope of either better pay and fewer working hours, the opportunity to rise up in their professions, or to gain independence from their father's or husband's money.
- ❑ Each class that embraced the suffrage movement also brought unique gifts to the movement. Many middle-class women especially aided the cause by serving as speakers, writers, and organizers.
- ❑ Among other things, Catt believed strongly that compromise was needed in order to achieve her goals. She wanted Americans to see that the suffragette cause could benefit all of American society.
- ❑ Harriot Stanton Blatch
In reaching out to all the classes of American women, Catt was aided by Harriot Stanton Blatch, the daughter of Elizabeth Cady Stanton. Harriot was especially known for her work among working-class women.
- ❑ Alice Paul
 - ❑ Alice Paul's views were very different from those of Carrie Chapman Catt.
 - ❑ Born into a Quaker family, Paul had earned two degrees from two excellent colleges. She had also spent time in England, where she became involved in the British fight for women's suffrage. The women in England were much more emphatic in their fight for equality. They formed parades, picket lines, and some were even imprisoned for their actions.
 - ❑ When she returned to the United States, Paul brought a more radical mindset to the American suffrage movement. She and her friend Lucy Burns joined the NAWSA and set up a special unit of the organization called the Congressional Union.
 - ❑ On March 13, the day before President Wilson was to take office, Alice organized an enormous parade of 8,000 suffragettes. Women from every state in the country marched up Pennsylvania Avenue to the White House and astounded those watching.
 - ❑ Unfortunately, the crowd grew unruly and disorganized as men both verbally and physically assaulted the women in the parade. The opposition that day made Alice even more determined to get President Wilson's attention.
- ❑ Ask, "Did the other leaders of the suffrage movement agree with Alice Paul's tactics?"
Other leaders within the women's rights movement, such as Carrie Chapman Catt, did not agree with Alice Paul's methods. In 1916, therefore, Alice Paul and her supporters left NAWSA and established a more radical organization called the National Woman's Party (NWP).
- ❑ Ask, "How did Alice Paul continue her fight for the suffrage movement? What happened?"
 - ❑ Alice Paul and her friend Lucy Burns organized protests and picketed outside the White House. For months, suffragettes stood on the sidewalk in front of the White House, peacefully pleading for women's freedom.
 - ❑ However, when the U.S. entered World War I, suffragettes who picketed in front of the White House were seen as traitors for picketing during wartime.
 - ❑ The suffragettes, however, stood firm because they believed that it was not right for men to be fighting overseas to "make the world safe for democracy" when there was no democracy for women at home.
 - ❑ In July of 1917, many of these picketers were arrested and sent to jail.
- ❑ Ask, "How did the jailed women work for their movement even from their jail cells?"
 - ❑ While in jail, the suffragettes started a hunger strike by refusing to eat. They argued that they were political prisoners who were not jailed for breaking laws but for wanting the freedom to vote.
 - ❑ The women in jail were treated terribly by the prison officials, who attempted to end the hunger strikes by force-feeding the women through tubes that were forced up their noses or down their throats.
 - ❑ When the public heard about these events, they were outraged, and many people began to favor the cause of the women in jail.
 - ❑ Embarrassed, President Wilson was forced to release the women as the public outcry grew strong.
- ❑ Ask, "How did Carrie Chapman Catt and her followers try to gain support for a women's suffrage amendment to the Constitution?"
Carrie Chapman Catt and her supporters visited congressmen, gave talks and wrote articles about women's suffrage, and volunteered to help with the war effort, and Catt herself made a personal appeal to President Wilson on behalf of the women of America.

- ❑ Ask, “What amendment to the Constitution gave women the ability to vote, and when did it finally become law?”

The Nineteenth Amendment, ratified in 1920, gave women the ability to vote.

- ❑ Ask, “What were some of the unexpected results of this new freedom for women?”

Because women’s suffrage had been identified with liberal and radical causes, most people thought that once women received the vote, they would vote for liberals. Men and women were surprised, however, when women did not vote as a unified group, but rather as either liberals or conservatives. In fact, President Harding, the first president elected after women could vote, was a conservative.

4. Ask your student if Christian women should claim a biblical “right” to vote.

Answers will vary.

NOTE: Recognize that this is an opinion question, and listen to your student’s reasoning, including the support that he draws from the full counsel of Scripture. Here are some ideas to bring out in this discussion.

- ❑ Over and over, a close examination reveals that the Bible is not overly concerned with political rights for men or for women. Whether one is free (to come and go, choose one’s own work, marry or not marry individuals, etc.) is seen (especially in the New Testament) as a circumstance within which the gospel can be displayed. We can display Christ-like character (and have political influence) whether or not we have the right to vote. Consider the following verses in this context: 1 Corinthians 7:17-24, Galatians 3:28, Ephesians 6:5-9, and Colossians 3:11.
- ❑ The idea of women voting was not even entertained in the first century, so Paul doesn’t address it in his letters. Neither was it an issue in the Old Testament. The focus for women in terms of power is the power of submission in order to adorn the gospel. Submission takes the strength of self-control, the humility of not demanding one’s own way, and trust that God can direct matters through a husband or father, not through a woman’s will or understanding. Submission is work, but a submitted woman adorns her husband or father and gives a strong witness to the gospel. Consider the following verses in this context: Colossians 3:18-25, Titus 2 (look for the *why* behind the *what*), and 1 Peter 3:1-6.
- ❑ Women have influence over matters great and small without needing to vote. Examples of this abound in the Bible. Here are just a few examples:
 - ❑ The story of Jael in Judges 4 and 5
 - ❑ The story of Abigail in 1 Samuel 25
 - ❑ The story of how Solomon’s mother, Bathsheba, made sure he was king after his father died in 1 Kings 1
 - ❑ The story of how Salome and her mother influenced King Herod in Matthew 14:1-12 and Mark 6:14-29
 - ❑ The way a woman can win her husband to the Lord without speaking a word, according to 1 Peter 3:1
 - ❑ The influence that Christians (including women) can have as they give their lives to Kingdom work: 1 Corinthians 9:19
- ❑ One of the promises (or arguments) that the women’s suffrage movement made was that women would raise the moral climate of American society if they had influence through the ballot box. Ask your student if he thinks this promise has been fulfilled now that women can legally vote. Make sure your student backs up his or her claims with evidence.

Basically, the promise was not fulfilled, because a majority of American women chose to rely on their own understanding and become financially and emotionally independent, leaving behind the beauties of biblical submission and companionship marriage. In doing so, they forfeit the opportunity to adorn the gospel in ways that God designed them to do, and all—men, women, children, and the aged—are the losers.
- ❑ The right to vote was just one of the ways that women rapidly became independent of men in the 1920’s. Ask, “Do you think that modern women better adorn the gospel now that they have modern freedoms? Why or why not?”

Again, your student may be a little young for mature reflection on this topic, but it is your chance to share your observations of women you know who, by clinging to God’s ways, do adorn the gospel. What is important here is that you listen to your student’s reasoning and gently inform him from your own life experience.
- ❑ So now, to return to the original question, “Should Christian women claim a biblical right to vote?”
 - ❑ There is no biblical text that directly addresses this point.
 - ❑ God does not seem concerned about women being politically active. In looking at those who fought for the right for women to vote, we need to ask what motivated women to demand the right to vote. Ask, “What did they wish to gain, and why?”

It seems that they were not satisfied in the roles of dependent wives and mothers and the degrees of education, personal freedom, career possibilities, and validated "personhood" allotted them in American society.

- ❑ Ask, "Is it wrong for a woman to seek higher education, a career, and personal fulfillment?"

It is not necessarily wrong for a woman to seek these things, but women should also realize that sometimes the paths that they desire to follow lead them to misery, not joy. What a woman must be careful to search out is God's will for her individual life, within the context of Christian community, advice of her authority figures, and in submission to God's Word, with the goal of adorning the gospel with her life.

- ❑ Finally, we should note that women today can legally vote. It is not wrong for a Christian woman to cast informed, prayerfully considered votes for candidates that support gospel values. It is also not wrong for women to abstain from voting, or to follow their husband's directions in voting. All of these are biblical expressions of a woman's lawful actions with regard to voting privileges in America.

5. Ask, "What was a flapper? What do you think God's Word can tell us about the way flappers usually behaved?"

- ❑ *A flapper was the label for a woman who loved having a good time, was independent of men, and who was sexually "liberated."*

- ❑ A flapper was often seen wearing short skirts, heavy makeup, and bobbed hair.

- ❑ She typically listened to the latest jazz music, danced the latest (scandalous) dances, drove an automobile, smoked cigarettes, drank alcohol (illegally, in the 1920's), and otherwise flouted conventional norms.

- ❑ Talk with your student about what Scripture says about the way a woman is to dress and act. Some Bible verses to consider include 1 Peter 3:3-4, Titus 2:3-5, and Proverbs 31. This might be an opportunity to discuss the biblical roles of men and women.

6. As your student remembers from World War I readings, Lenin took over the Russian government and imposed what he called socialism. Many other European democracies had large socialist parties immediately after the war. Ask your student, "What was the 'Red Scare'? How did Americans respond?"

- ❑ *The United States Department of Justice targeted so-called radicals who were fighting against industries for the rights of workers to form unions and better their working conditions.*

- ❑ *It was called the "Red Scare" because these labor organizers were associated with those who had established communist rule in the Soviet Union.*

- ❑ *Hundreds of American immigrants were deported back to their homelands because of the public's fear that they were a threat to America.*

- ❑ Attorney General A. Mitchell Palmer led raids against radical organizations in many cities within the U.S. In one simultaneous nationwide raid, his agents illegally held 6,000 U.S. citizens who were suspected of supporting communism without warrants (intending to deport them to the U.S.S.R.).

- ❑ *Moderate voices were soon heard, and the deportations came to be regarded as an exaggerated scare even though these restrictions on civil liberties resurfaced again (as we will learn in week 21).*

- ❑ The activity of these cominterns caused a worldwide "Red Scare." People were genuinely frightened, thinking that the bloody, forced revolution in Russia could be repeated in their homelands as well. The result was intense anticommunism and active opposition to it in many countries.

- ❑ Ask your student to imagine what it must have been like to be living in the United States during the Red Scare. A person must have had to be very careful about who they talked to, what they said in public, and with whom they associated. How hard would that be for you?

Answers will vary. Impress on your student that men and women lost jobs, were sent to jail, and were even lynched for being suspected Bolshevik agents, socialists, or anarchists. The question is not just about conformity: it is about a real mob mentality that ruled the hearts and minds of Americans for about a year. It is possible that we will see this kind of mania directed towards Christians in your child's lifetime!

7. Franklin Delano Roosevelt (also known as FDR) will be a significant figure during our study of World War II, and over the next few weeks we will look at his early life and involvement in politics. This week, discuss his childhood and young adulthood with your student.

- ❑ Ask, "What kind of childhood did Roosevelt have?"

- ❑ *Roosevelt was born into a wealthy, upper-class family and grew up as an only child on a country estate. At an early age, he understood that he was born to privilege and was different from other boys.*

- ☐ Roosevelt had a very close relationship with both his father and his mother. They doted on him, and he grew up with no cares, very little responsibility, and many pleasures.
- ☐ Roosevelt rarely interacted with other children. He was not allowed to mingle with children below his class, and thus most of his time was spent around his parents' friends and other adults.
- ☐ FDR was educated at home by his mother and a succession of governesses until he was fourteen.
- ☐ Like his distant cousin Teddy Roosevelt, FDR loved nature and pursued naturalist hobbies. Also like his cousin, he became well-traveled and had been around much of the United States and Europe by the time he was fourteen.
- ☐ Although Roosevelt's life was scheduled for him, and his mother was particularly strict, he usually managed to get his own way. He was sometimes deceitful and selfish, but he was not openly rebellious.
- ☐ Talk with your student about the temptations that FDR would have faced in growing up so wealthy. He probably did not know much about the real world, being sheltered from everyday trials that most Americans faced in their lives.
- ☐ You might also draw your student out about how FDR was similar to his cousin, Teddy Roosevelt. Ask, "What were the similarities between the two of them with respect to the way that they grew up?" As mentioned above, the two Roosevelts both loved nature. Like Teddy, FDR hunted and stuffed birds for his collection. Also like Teddy, FDR was well-liked by people and had an outgoing and kind personality.
- ☐ Although Roosevelt did not rebel outwardly, his deceit and the instances of lack of concern for others reveal that he was inwardly rebellious. This points to the fact that he was human and sinful, and in need of a Savior. Is this ever a struggle for your student?
- ☐ As a boy, FDR did not like going to church; this might indicate that at this point FDR was not saved. Ask your student if he enjoys church or not. Listen hard to reasons that he gives, and thank him for being honest.
- ☐ Ask, "How did FDR manage at boarding school?"
 - ☐ At first, FDR was intimidated by his new school, especially since he arrived two years later than most boys.
 - ☐ He was not an exceptional athlete, but soon found his niche as a champion high kicker.
 - ☐ Professors and the headmaster, Reverend Endicott Peabody, taught FDR the importance of social responsibility. He was taught that, because of his wealth and privilege, it was his duty to become a respected leader in American society.
 - ☐ Although he was an average student, FDR soon became self-confident and popular.
- ☐ Ask, "What were some of the important experiences of FDR's time at college?"
 - ☐ While at Harvard from 1900-1904, his days were filled with a little studying, riding, parties, and other social events.
 - ☐ FDR worked for the undergraduate daily newspaper, the *Crimson*, and became the editor-in-chief in his senior year. Later in life, Roosevelt believed that he could empathize with newspaper reporters because he had been one himself.
 - ☐ FDR became well known and popular at college not only because of his personality, but because of his relationship with Theodore Roosevelt, who was on his road to becoming president of the United States.

HISTORY: RHETORIC DISCUSSION OUTLINE

This week's discussion relies heavily on suggested readings in *Only Yesterday*, by Frederick Allen. Though Allen does not write with a God-centered view, he is insightful and correct in his analysis of where Americans departed from a basically Christian expression of culture to a basically humanistic one. Allen's is an amazing feat, since his book was published in 1931, and thus Allen lacked the benefit of distance from the events he analyzed. We highly recommend this book for its readability and wealth of detail (noting as we do in the Glances the references to sexual activity that may or may not be appropriate for your high schooler). If your student is not reading it, much of the discussion below will need to become a lecture, since Allen's topics are not repeated in other student readings over the next few weeks. This discussion outline is also complemented by the information offered in Supplement 6, which you may also want to print for yourself before starting your discussion.

1st Hour: Discuss the Red Scare and America's postwar moods and amusements.

1. Set the greater context for fears among Americans of a violent socialist revolution there. Ask your student, "What was going on in Europe that made the early years of the postwar era frightening for Americans?"

As your student read last week in the closing pages of *World War I*, by H.P. Willmott, Lenin's Bolsheviks took over Russia after a three-year civil war that was filled with horrific atrocities. In many other European countries as well, socialism was on the rise as Europeans confronted high inflation, the devastation that the war had wreaked on their homelands, and the disillusionment that many felt with traditional capitalist and democratic systems.

2. Ask, "Besides the gains that socialists made in Europe, what events in America led to the Red Scare?"

NOTE: It is called the "Red Scare" because the symbol for Bolsheviks in Russia was a red flag.

- ☐ Labor issues prompted much of the fear.
 - ☐ The labor movement had gained strength during the months that America was at war. The government had encouraged collective bargaining and elevated the roles of moderate labor leaders like Samuel Gompers who supported the war effort. Thus, when the war ended and prices were inflated, laborers hoped for a reasonable attitude towards their needs and grievances on the part of their employers.
 - ☐ President Wilson, however, went off to the Paris peace talks and left labor unions unprotected and the American government leaderless. Big businessmen—tired of being regulated by the government—were eager to get back to pre-war profits, which meant squeezing laborers' wages and hours as hard as they could.
 - ☐ In response to worsening economic conditions in postwar days, when inflation made shrinking wages go less and less far towards meeting their expenses, laborers around the nation called strikes in almost all heavy industries, for they saw this as their only means to a better life.
 - ☐ Socialist ideas gained ground among a vocal minority.
 - ☐ Some labor leaders and liberal intellectuals wanted even more than traditional demands (better pay, conditions, and working hours). They wanted a new industrial order. They really were socialists. Different ones advocated government control (nationalization) of mines, railroads, and even of farms, with labor having a voice in how such industries were run.
 - ☐ Present, too, in the country were hard-core socialists, communists, and anarchists—many of whom were foreign-born immigrants—who, emboldened by Russia's experiences, talked and wrote of the need for an imminent, violent, and sudden overthrow of the American government. These radicals made up a tiny percentage of the American population, but their views were aired publicly and added momentum to the Big Red Scare.
 - ☐ Some of the more radical protestors took steps to violence.
 - ☐ In 1919, a series of bombs were packaged and mailed to government officials. Happily, almost all were discovered and diffused before they did harm.
 - ☐ Later that year, more bombs were exploded in several isolated incidents outside officials' private houses.
 - ☐ The Boston policemen—sorely in need of raises in order to survive in the postwar economy—went on strike and left the city unprotected from criminals. Unchecked looting, violence, and property destruction resulted, which scared people in Boston and around the nation into siding with city officials rather than the struggling policemen.
 - ☐ Big business leaders, learning from the Boston police strike that if they associated ordinary strikers with Bolshevik revolutionaries (whether or not any true association actually existed), they would gain public and governmental support, hastened to tar all striking workers with the Bolshevik label. Thus, the fear was elevated, since strikes kept coming and businessmen kept using this technique—successfully—to win the day.
 - ☐ A. Mitchell Palmer, Wilson's Attorney General, mounted a series of raids on "radicals" when he noted that this kind of action made him popular with the American press and public. His actions heightened everyone's anxiety.
3. Ask students, "When the hysteria was at its height, what kinds of American civil rights and freedoms were violated?"
- ☐ Attorney General Palmer misused a war-related law that was still technically in force to stop a coal strike.
 - ☐ Enjoying public acclaim, Palmer directed police agents to round up over 6,000 suspected communists and communist leaders as they met in halls around the country on January 1, 1920 (or just in their homes). He had them jailed against a pending wholesale deportation from America to Russia without any specific warrants for arrest.
 - ☐ Following this raid, Palmer issued further inflammatory statements, and hysteria ensued. "College graduates were calling for the dismissal of professors suspected of radicalism; school-teachers were being made to sign oaths of allegiance; business men with unorthodox political or economic ideas were learning to hold their tongues if they wanted to hold their jobs. ... A cloud of suspicion hung in the air and intolerance became an American virtue" (Only Yesterday 51).
 - ☐ Groups that had formed to work for the improvement of American society—such as the National League of Women Voters, the Federal Council of Churches, and the Foreign Policy association—were publicly accused of

having revolutionary associations or intentions. “There was hardly a liberal civic organization in the land at which these protectors of the nation did not bid the citizenry to shudder” (52).

- ❑ All artists and writers came under strict scrutiny, as either promoting socialist ideas or agitating for revolution. Dance troupes, movies, and books (especially school books) were all examined for Bolshevik connections.
 - ❑ “The effect of [it all] was oppressive. The fear of the radicals was accompanied and followed by a fear of being thought radical” (53). Oppressive conformity to a narrow set of Americanized ideals became imperative in virtually every walk of American life; people looked over their shoulders as they worked, socialized, or relaxed.
4. Discuss ways that the fear of a socialist revolution led to intolerance in other forms.
- ❑ Many blacks had moved to the North during World War I and now competed in Northern cities for jobs, houses, and other amenities of society. Increased postwar racial oppression caused tensions. When a single incident in the Chicago area touched off six days of rioting, looting, and lynching, other cities that had significant black populations also experienced riots or increased incidents of intolerance and the growth of racial tensions.
 - ❑ Jews and Roman Catholics also experienced a renewed hostility at the hands of their white, Protestant neighbors.
 - ❑ Jews were linked by some with Bolsheviks and openly accused of secretly forming an international organization bent on taking over the world.
 - ❑ Roman Catholics were known to be “foreigners” themselves, and even if they were not, it was pointed out that they had questionable loyalties to a “foreign leader”—the pope.
 - ❑ It is hardly surprising that in this charged atmosphere, the Ku Klux Klan gained a new lease on life. Only white males could belong to this resurrected version of its Reconstruction forbearer. Under new management, those who recruited members made significant incomes. KKK members were the ultimate champions of Americanization; they stood for white supremacy, Protestantism, and the purity of women and American institutions. They stood outside the law, however, and the means they employed to their ends were intimidation, violence, and murder.
5. Ask, “When and, generally speaking, why did the Red Scare subside?”
- ❑ In May, Attorney General Palmer announced that May Day “had been selected by the radicals as the date for a general strike and for assassinations” but nothing happened (Only Yesterday 69). This was a general embarrassment to Palmer and to police units who had been fully mobilized.
 - ❑ As the summer of 1920 unfolded, people found that other things successfully competed for their attention. The nominations for the upcoming election, the fascinating topics of prohibition and women’s suffrage (both newly made law and being enforced), and various scandals were much more interesting to talk about.
 - ❑ Share with your student the perennial truth that the American public has a short attention span and can only be held in breathless suspense for so long. In this case, people gradually came to see that there simply were not the requisite numbers of socialists necessary to foment a successful revolution in America, and so they relaxed.
6. Ask, “What was the general mood of the country as the Big Red Scare wore off?”
- ❑ “The temper of the aftermath of war [a fighting one that had sought to strike down at all threatening things, like socialists, blacks, Jews, labor agitators, and Roman Catholics] was at last giving way to the temper of peace. Like an overworked business man beginning his vacation, the country had to go through a period of restlessness and irritability, but was finally learning how to relax and amuse itself once more” (Only Yesterday 67).
 - ❑ Allen’s terms “restlessness” and “irritability” express a forgiving secular view of an uglier reality. Many powerful Americans, feeling threatened by an imagined danger, responded with uncontrolled, emotional, and irrational actions. A good number of them took the opportunity to vent their hatred of those who were both weaker and friendless in society. This is oppression, and we should not excuse it as Allen does here, so let’s discuss it fully.
 - ❑ While not all Americans were guilty of wicked and false accusations, violence, and persecutions, we know that a large and vocal group were, and they were not silenced by the majority.
 - ❑ This would be good time to talk about the Christian’s right response to events of this kind (which are not unheard of in our own day, unfortunately). What should a Christian do when popular opinion-makers speak, or a number of powerful people act, with cruelty, oppression, hatred, or irrational fears that are against the expressed will of God?
 - ❑ Here are Scriptures on cruelty and oppression that help us to understand our duty: Genesis 49:5-7, Exodus 22:21-24, Deuteronomy 24:14-22, Proverbs 11:17, and Micah 2:1-3.

- ❑ The Christian's duty is to befriend and help to save those who are oppressed or downtrodden, following the example of our Savior's attitude towards us when we were lost in sin and His enemies: Psalm 82, Proverbs 24:10-12, Matthew 5:43-48, Galatians 1:3-5, and James 2:1-9.
- ❑ In addition to the above quote from *Only Yesterday*, your student also read the following:

A sense of disillusionment remained; like the suddenly liberated vacationist, the country felt that it ought to be enjoying itself more than it was, and that life was futile and nothing mattered much. But in the meantime it might as well play—follow the crowd, take up the new toys that were amusing the crowd, go in for the new fads, savor the amusing scandals and trivialities of life. By 1921 the new toys and fads and scandals were forthcoming, and the country seized upon them feverishly. (67)

Ask your student, "What were these fads?"

- ❑ *Radio, which came on in a rush in the winter of 1921-22, allowed a new, cheap form of entertainment and spread news rapidly throughout the country.*
- ❑ *Sports continued to obsess the public: fights, college football, horse racing, and tennis gained new fervor. Babe Ruth began his baseball career.*
- ❑ *Food fads surfaced.*
- ❑ *The bathing beauty and beauty pageants became popular.*
- ❑ *Tabloids gave all the lurid details concerning sports, crime, and sex scandals in the news.*
- ❑ *Readers of "serious literature" had their diversions as well.*
- ❑ *Mah Jong was a new game that was beginning its sweep of the country.*
- ❑ *Emil Coué spread the power of positive thinking, and millions chanted, "Day by day in every way I am getting better and better" (Only Yesterday 72).*
- ❑ *The discovery of the Egyptian tomb of Tutankhamen spurred fashion designers to sport Egyptian fashions for the following season.*

2nd Hour: Discuss the revolution in manners and morals.

This is a crucial topic for American Christians to fully understand from a biblical perspective. There are few eras in history that you can point to and say, "Here's where society departed willfully and knowingly from God's clear teachings," but, sadly, this is one of them. The expressed goal of this discussion outline is to dissect the heart attitudes underneath the grievous actions described by our secular author, Frederick Allen.

1. Ask, "What did traditional American codes hold to be true about its women before World War I?"
 - ❑ *The natural sphere for almost all women was marriage and childbearing. As such, women were best suited to be the keepers of their homes. Their unchallenged domain was the domestic realm; a man's place was out in the world earning a living and running the affairs of the world.*
 - ❑ *By nature, women were believed to be more pure and moral than men; indeed, they had been entrusted with the guardianship of morality. (Women of the suffrage movement had made this argument for years.)*
 - ❑ *While a well-brought up young man might be expected to have had sexual experiences before marriage (and excused for the same), young women were required to be sexually pure on their wedding night.*
 - ❑ While this vision of womanhood might sound noble on its face, it was not motivational enough to withstand the pressures of the Twenties, as we will see as this discussion unfolds. Neither is it grounded in biblical teaching. Lecture on (or discuss) these truths:
 - ❑ The Bible teaches us that men and women are made of the same moral fiber and the same sinful natures. "Male and female, He created them" from "one flesh" and "from the dust of the earth." Both sexes are equally human and equally morally fallible. If anything, men bear the responsibility as leaders to protect the morality of their homes, not women.
 - ❑ Indeed, the Bible teaches us that, if anything, women are more vulnerable, for—as a sex—they are more easily deceived (Genesis 3:13 and 1 Timothy 2:12-14). God designed men to be the moral leaders and protectors of the home, not women (see Genesis 3:16, Ephesians 5:22-24, 2 Timothy 3:6-7).
 - ❑ Women should keep the home, love their husbands, nurture children, care for the elderly, and remain sexually pure because God created them for these tasks and will bless them in these roles, not because women are "made of different stuff" than men (Titus 2:3-5).
 - ❑ Finally, there is no biblical support for men being sexually impure before or after marriage! (See 1 Corinthians 6:9 and Hebrews 13:4.)

2. Ask, "How did boys and girls interact before the war?"

They were "permitted large freedom to work and play together, with decreasing and well-nigh nominal chaperonage, but only because the code worked so well on the whole that a sort of honor system was supplanting supervision by their elders; it was taken for granted that if they had been well brought up they would never take advantage of this freedom" (77).

NOTE: As Allen points out, many young people were violating the code and engaged in "petting parties" well before the war ended. This example points both us and our teens to the wisdom of parents who chaperone their children closely and limit their personal freedoms, and to the loving exercise of concern for temptation among such youths.

3. Ask, "How were women's fashions, hairdos, and makeup indicative of the changes in morality and manners?"

- ☐ *Dress hems rose to show first ankles, then shins, and (by the end of the decade) knees!*
- ☐ *Petticoats and other bulky underclothes were eliminated or made of thinner materials.*
- ☐ *Flapper dresses were made of thin clothes and cut straight. They had short sleeves, or were even made sleeveless as evening dresses.*
- ☐ *Women abandoned their corsets in an attempt to mimic the underdeveloped figures of youth, in contrast to the corset-induced accentuation of feminine features that were well-suited to motherhood.*
- ☐ *Thick cotton stockings (colored black, typically) were replaced with thin, silk ones in flesh color.*
- ☐ *Women cut their hair short (called a bob cut).*
- ☐ *Many women chose to wear cosmetics openly and boldly, whereas in earlier years, women wore "paint" only if they were prostitutes or (for respectable women) attempting to discreetly hide major flaws without seeming to wear any makeup.*
- ☐ Talk with your student about fashions, hair styles, and makeup. Why do our daughters choose to use them? Are our girls seeking to enhance their appearance for personal vanity or to adorn the gospel and bless others with their beauty? Are they aware of the effect that various cosmetics can have on their brothers in Christ? (1 Timothy 2:8-10, 1 Peter 3:3-5, Matthew 5:16, Philippians 2:15, and Song of Solomon 1:10-11 may be helpful.)

4. Ask, "What other forms of rebellion to older traditions of womanhood did a sizeable number of young women openly adopt during the postwar years?"

- ☐ *Women smoked cigarettes in their homes and in public.*
- ☐ *They drank in public places with men (and if wealthy, illegally, even after prohibition went into effect).*
- ☐ *Women danced in close embraces with men, who could feel every curve through their new, thin dresses.*
- ☐ *Young women (adolescents) engaged in "petting parties" with boys while unchaperoned, and had been doing so in great numbers since at least 1916. In this, girls and boys had taken advantage of the lack of elders' care and had tempted one another to greater and greater sexual experimentation.*
- ☐ *They talked openly about passion and sex, and their needs for these.*
- ☐ Some of these were health issues; others led women to ever greater, eternity-threatening temptations and ruined their lives. Share with your student that small transgressions are the first step on slippery slopes that lead to destruction. This is why biblical and parental wisdom should be seen as guardrails and road maps to the highways of life. If you want to arrive safely, it is good to obey the rules of the road! Furthermore, and more importantly, such behavior screamed, "I will live for myself!" God commands us to live for Him, and obey His Word for the sake of His glory. That is the purpose for which He made us.

5. Ask, "How did the 'forces of morality' in America respond to the problem of the younger generation once they knew that challenges with young people existed?"

- ☐ *Leaders denounced certain aspects of modern girls' behavior, such as their choices in fashion or the style of dance they had adopted, as offenses "against womanly purity, the very fountainhead of our family and civil life" (79).*
- ☐ *Mothers and sisters were called upon to admonish and better instruct these girls who were going astray.*
- ☐ *Church officials and influential church members wrote or spoke against the modern trends in strong terms, and sought to form societies that would stop them where they could (which, practically speaking, was nowhere).*
- ☐ *"Not content with example and reproof, legislators in several states introduced bills to reform feminine dress once and for all" (81). (Reading them is both sad and laughable!)*
- ☐ *Some of the more progressive "force of morality" (liberal clergymen and teachers) explained that "young people were at least franker and more honest than their elders had been; having experimented for themselves, would they not soon find out which standards were outworn and which represented the accumulated moral wisdom of the race? Perhaps this flareup of youthful passion was a flash in the pan, after all" (81). They were wrong.*

- ❑ This week's Supplement 6 discusses the reasons that such "forces of morality" were ineffective in curbing the rush to destruction among American young people. The damage to the American Church's influence had been done long before this decade, beginning in the 1800's. Wise parents today will heed the warning of these years and seek to be authentic models of both Christian purpose and behavior that pleases the Lord for His sake alone. Only if we hold dear the ancient paths (see sidebar, right) can we hope to pass our Christian faith to the next generation.

6. Allen points out that the rebellion of America's young girls was the beginning of a society-wide revolution in manners and morals. He says that "a number of forces were working together and interacting upon one another to make this revolution inevitable" (81). Ask your student to name these forces.

- ❑ *State of mind about the war and its conclusion*
 - ❑ *Fatalism: eat, drink, and be merry, for tomorrow we die*
 - ❑ *Numerous sudden war marriages during war years*
 - ❑ *Less conventional liaisons (hurried fornication) before shipping out to war—in case he never came back*
 - ❑ *Prostitution was rampant during trench warfare far from home and safety, and many young men developed a taste for it.*
 - ❑ *American girls who went overseas as nurses and aides were introduced to European manners and standards but without their safeguards.*
 - ❑ *Many youths who traveled overseas in the war years acquired a taste for danger and zesty life that was hard to domesticate once they returned home.*
 - ❑ *Many of the younger generation felt that the older one had made a mess of the world and then handed it to them. This left them feeling hopeless, overwhelmed, and helpless, as well as disillusioned. It also led to a mindset that questioned the reasons behind all traditional ways.*
 - ❑ *The returning men and women wanted to forget their European experiences and have a good time.*
 - ❑ Students should recognize that life can be hard, and usually is. We are not promised a life of ease as disciples of Jesus Christ, but there is purpose behind our suffering as we walk the pilgrim's road to our home in heaven.
 - ❑ See, for instance, Luke 9:62, 2 Corinthians 12:7-10, and Mark 10:28-31, noting the word "persecutions."
 - ❑ Romans 8:28-29 is a key to understanding hard times in the context of eternity. God uses our circumstances—pleasant and unpleasant—to discipline us (see Hebrews 12:3-13) and to transform our characters to be like Christ when we humble ourselves under His mighty hand and thank Him for sustaining grace in trials.
 - ❑ The young American men and women who experienced World War I did not *have to* have sinful responses. But, they were ill-equipped to embrace God's plan for their lives, as we discuss in detail in this week's Supplement 6.
- ❑ *"The revolution was accelerated by the growing independence of American women" (83).*
 - ❑ *Women gained voting rights with the ratification of the Nineteenth Amendment in 1920. Though many women were uninterested in politics in 1920, those who sought equality with men in other arenas found validation in this new legal status and impetus to push for greater freedoms.*
 - ❑ *New electric-powered machines in the homes of the wealthy and middle-class families freed women from much of the work of keeping the home. They could turn their energies to other pursuits.*
 - ❑ *Furthermore, more and more housework was outsourced, as evidenced by the growing number of bakeries, laundromats, canned goods, and ready-made dresses, to name a few examples.*
 - ❑ *Women had proven during the war that they could hold a variety of jobs that had previously been held only by men. In the Twenties, it became fashionable for a young single woman of good family to take a job rather than marry young. (Mothers with children still did not tend to work outside the home, though.)*
 - ❑ *With the independence of jobs and living situations came a lessening of fatherly or husbandly authority.*

Jeremiah 6:16-19

This is what the LORD says:

*"Stand at the crossroads and look;
ask for the ancient paths,
ask where the good way is; and walk in it,
and you will find rest for your souls.
But you said, 'We will not walk in it.'*

*"I appointed watchmen over you and said,
'Listen to the sound of the trumpet!'
But you said, 'We will not listen.'*

*"Therefore hear, O nations;
observe, O witnesses,
what will happen to them.*

*"Hear, O earth:
I am bringing disaster on this people,
the fruit of their schemes,
because they have not listened to my words
and have rejected my law."*

- ☐ The dialectic discussion outline talks about questions of women's suffrage and response to authority in topic 4 (in the context of whether women could claim a biblical right to vote). This would be good information to go over here, too.
 - ☐ *"Like all revolutions, this one was stimulated by foreign propaganda" (85).*
 - ☐ Allen is referring to Freud here. Though Freud was published in Europe before the war, he gained a wide-spread following in America only after it ended, in the Twenties.
 - ☐ As your student learned in Week 4 in the Pageant of Philosophy, Freud theorized that all of human behavior was motivated or influenced by latent sexual desires, dreams, or experiences. "Sex, it appeared, was the central and pervasive force which moved mankind" according to Freud (85).
 - ☐ The result of Freud's influence was an obsession with the topic and with sexual experimentation.
 - ☐ Freud's theories are not biblical, and his influence tempted many young and older men and women to sin sexually. You need not get into any detail here. Suffice it to say that Freud's advice that people give reign to their sexual urges and passions (and even that to repress such urges was unhealthy for people's psychological well-being) was in direct contradiction to the Word of God.
 - ☐ Prohibition gave rise to a blurring of distinctions between sexes and changes in American morality.
 - ☐ In pre-war days, drinking was a male activity, especially when in company or public.
 - ☐ During Prohibition, men and women who drank illegally did so together. Speakeasies often included women's smoking rooms, lavatories, changing rooms, and live music for dancing.
 - ☐ Drinking alcohol together gave rise to frank and unmannerly conversations, as well as sexual temptations.
 - ☐ Even when public, lower- or middle-class pubs were converted to non-alcoholic beverages, women accompanied their husbands for a time outside the home to enjoy socializing and music.
 - ☐ Talk with your student about the fact that alcoholic drinks are not in themselves sinful. Jesus and his disciples drank and enjoyed wine, and Jesus said at the last supper that He would drink of the fruit of the vine in heaven at his marriage supper (Matthew 26:29).
 - ☐ However, there are biblical injunctions against excessive use of alcohol, and warning about alcohol's effects on our senses and judgment. Christians should never be drunk, nor should they seek escape or solace in alcohol (Romans 13:13 and Ephesians 5:18).
 - ☐ Automobiles were owned by more and more people, and more automobiles were closed cars.
 - ☐ Closed cars (those with tops, as opposed to the open Model T cars) allowed young people to be more independent of adult supervision, and gave them a portable living room in which to indulge in sinful behaviors (sex, drinking, smoking, petting, etc.) away from chaperones or near neighbors who might have protected them.
 - ☐ Closed cars enabled people of all ages to travel secretly to speakeasies or other illicit rendezvous.
 - ☐ *"Finally, as the revolution began, its influence fertilized a bumper crop of sex magazines, confession magazines, and lurid motion pictures, and these in turn had their effect on a class of readers and movie-goers who had never heard and never would hear of Freud and the libido" (87).*
 - ☐ As with today, printed and visual resources were powerful temptations to throw off the restraints of biblical (and to many, traditional) wisdom. They encouraged and incited sinful behaviors.
 - ☐ Movies especially were powerful visual models that tempted impressionable young people who had lost their moorings and were adrift on uncharted seas full of possibilities that had been (wisely) forbidden in the past.
 - ☐ Talk about the power of media to tempt us all to sinful thoughts, words, and actions. Acknowledge to your student a time that you were tempted (without giving details that may tempt him), and tell what you learned from the experience. Then, invite your student to share with you (again, in general ways) aspects of media that most entice them to sin.
7. Finally, discuss the assertions that Allen makes at least three times that the forces arrayed against American traditionalism were "irresistible" and "inevitable." Ask your student, "Were they?"
- ☐ Each person makes choices for himself or herself. God does not tempt; indeed, it is God who warns us of the dangerous places along the road of life, to flee temptations when they confront us, and who promises to provide a way out if we will look to Him for it when tempted. (See Luke 22:46, James 1:12-15, and 1 Corinthians 10:13-14.)
 - ☐ There really is an enemy of our souls; his goal is to take us to hell. If we resist the Devil, who prowls about looking for souls to devour, then he will flee from us. (See 1 Peter 5:8-9 and Ephesians 6:12-13.)
 - ☐ The purpose for trials is to show us (and those who watch us) our growth and faithfulness, as well as to demonstrate God's saving power in our weaknesses and utter dependence on His grace. Trials also shape our souls

into the likeness of Christ through Fatherly discipline. (See 1 Peter 1:6-7, Hebrews 12:3-13, and Romans 8:28-29.) Knowing God's loving purpose in trials helps us to bear them cheerfully and to profit from them.

- Some of God's ways with us seem very hard to understand, which is why at bottom, we must acknowledge His sovereignty (ownership) over us as created, finite, limited, weak, and sinful beings. We must acknowledge that nothing happens without His expressed will being granted and that, even if we don't understand, God—who is all wise, all loving, and all powerful—really does know best. This is the rock bottom basis for faith in hardships and is a revealed truth that unbelievers find impossible to affirm, but true Christians find utterly necessary for their comfort and perseverance. (See Romans 3:4-6 and 9:19-21 and Job 9:12 and 42:1-6 for examples of God's sovereignty declared.) We know that God sovereignly sends troubles but does not allow us to be tempted beyond what we can bear, and we know that all things are working together for our good. Thus, it is not “inevitable” that we give way to temptations or trials.

LITERATURE: BACKGROUND INFORMATION

World Book on A.A. Milne¹

A. A. Milne pronounced mihln, (1882-1956), an English author, became famous for his children's stories and poems. Two of Milne's books, *Winnie-the-Pooh* (1926) and *The House at Pooh Corner* (1928), have become masterpieces of children's literature.

Milne based the characters in the Pooh stories on his son, Christopher Robin, and the young boy's stuffed animals. Milne's stories describe the adventures of Christopher Robin and his animal friends in a forest called the Hundred Acre Wood. Some of the characters in the Pooh stories include Winnie-the-Pooh, a bear; Piglet, a small pig; and Eeyore, an old donkey. In his autobiography, *It's Too Late Now* (1939), Milne told how his son's stuffed animals led to the creation of the characters in the Pooh stories.

In addition to the Pooh stories, Milne wrote two classic collections of children's poems, *When We Were Very Young* (1924) and *Now We Are Six* (1927). He wrote the children's play *Make-Believe* (1918) and adapted Kenneth Grahame's children's book *The Wind in the Willows* into a play, *Toad of Toad Hall* (1929). Milne also created novels, short stories, and plays for adults. He wrote a famous detective novel, *The Red House Mystery* (1922), and a book of short stories called *A Table Near the Band* (1950). His comic plays include *Mr. Pim Passes By* (1919), *The Truth About Blayds* (1921), and *The Dover Road* (1922). He also wrote his *Autobiography* (1939).

Alan Alexander Milne was born in London and graduated from Cambridge University in 1903. From 1906 to 1914, he served as assistant editor of *Punch*, a humor magazine. Milne contributed many comic essays and poems to the magazine.

World Book on Robert Frost²

Robert Lee Frost (1874-1963), became the most popular American poet of his time. He won the Pulitzer Prize for poetry in 1924, 1931, 1937, and 1943. In 1960, Congress voted Frost a gold medal “in recognition of his poetry, which has enriched the culture of the United States and the philosophy of the world.” Frost's public career reached a climax in January 1961, when he recited his poem “The Gift Outright” at the inauguration of President John F. Kennedy.

His life. Frost was born in San Francisco on March 26, 1874. After the death of his father in 1885, his family moved back to New England, the original family home. Frost briefly attended Dartmouth and Harvard colleges but did not earn a degree. In the early 1890's, he worked in New England as a farmer, an editor, and a schoolteacher, absorbing the materials that were to form the themes of many of his most famous poems. In 1912, he moved briefly to England where his poetry was well-received and where he met poets William Butler Yeats and Ezra Pound. His first volume of poetry, *A Boy's Will*, appeared in 1913. His final collection, *In the Clearing*, appeared in 1962.

His poems. Frost's poetry is identified with New England, particularly Vermont and New Hampshire. Frost found inspiration for many of his finest poems in the region's landscapes, folkways, and speech mannerisms. His poetry is noted for its plain language, conventional poetic forms, and graceful style. He was deeply influenced by classical poets, especially Horace. Many of Frost's earliest poems are as richly developed as his later ones.

1 From a *World Book* article entitled *Milne, A. A.* Contributor: Carol Tecla Christ, Ph.D., Professor of English, University of California, Berkeley.

2 From a *World Book* article entitled *Frost, Robert.* Contributor: Bonnie Costello, Ph.D., Professor of English, Boston University.

Frost is sometimes praised for being a direct and straightforward writer. While he is never obscure, he cannot always be read easily. His effects, even at their simplest, depend upon a certain slyness for which the reader must be prepared. In "Precaution," Frost wrote:

I never dared be radical when young
For fear it would make me conservative
When old.

In his longer, more elaborate poems, Frost writes about complex subjects in a complex style.

Frost tends to restrict himself to New England scenes, but the range of moods in his poetry is rich and varied. He assumes the role of a puckish, homespun philosopher in "Mending Wall." In such poems as "Design" and "Bereft," he responds to the terror and tragedy of life. He writes soberly of vaguely threatening aspects of nature in "Come In" and "Stopping by Woods on a Snowy Evening." In the latter poem, he wrote:

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

(Source: "Precautions" and the second stanza from "Stopping by Woods on a Snowy Evening" from *The Poetry of Robert Frost* edited by Edward Connery Lathem. Copyright 1923; Copyright 1951 by Robert Frost; Copyright 1964 by Lesley Frost Ballantine; Copyright 1969 by Henry Holt and Co. Reprinted by permission of Henry Holt and Co. and Jonathan Cape Ltd., an imprint of Random House UK Ltd.)

A similar varied pattern can be found in Frost's character studies. "The Witch of Coos" is a comic account of the superstitions of rural New England. In "Home Burial," this same setting is the background of tragedy centering around a child's death. In "The Hill Wife," Frost shows the loneliness and emotional poverty of a rural existence driving a person insane.

By placing people and nature side by side, Frost often appears to write the kind of Romantic poetry associated with England and the United States in the 1800's. There is, however, a crucial difference between his themes and those of the older tradition. The Romantic poets of the 1800's believed people could live in harmony with nature. To Frost, the purposes of people and nature are never the same, and so nature's meanings can never be known. Probing for nature's secrets is futile and foolish. Humanity's best chance for serenity does not come from understanding the natural environment. Serenity comes from working usefully and productively amid the external forces of nature. Frost often used the theme of "significant toil"—toil by which people are nourished and sustained. This theme appears in such famous lyrics as "Birches," "After Apple-Picking," and "Two Tramps in Mud Time."



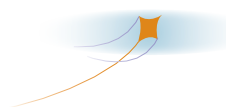
Robert Frost, c. 1910

LITERATURE: LOWER LEVEL QUESTIONS AND ANSWERS

Answers to Lower Grammar Worksheet for *When We Were Very Young*

Point out to your student that not all of the poems have rhyming words.

"Corner-of-the-Street"	street	meet, feet, tweet
"The Christening"	call	small
"Puppy and I"	walking	talking
"Twinkletoes"	another	brother
"The Four Friends"	manger	danger
"Brownie"	quickly	tickly
"Water-Lilies"	water	daughter
"Spring Morning"	coo	do
"At the Zoo"	house	mouse
"Rice Pudding"	Jane	main, again, chain, vain, etc.

Answers to Upper Grammar Worksheet for *The Wind in the Willows*

Your student was asked to write at least three descriptive words or phrases that describe each character listed. Answers will vary.

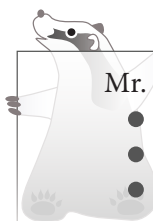
Water Rat

- concerned
- dreamy
- passionate



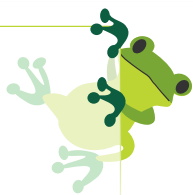
Mr. Badger

- brave
- mannerly
- kind



Mr. Toad

- wealthy
- arrogant
- thief



Mole

- helpful
- tactful
- careful



Gaoler's Daughter

- pleasant
- good-hearted
- encouraging

Discussion and Answers to Dialectic Worksheet for *Poetry for Young People: Robert Frost*

- Go over your student's worksheet.
 - ☐ Where was Robert Frost born?
San Francisco, California
 - ☐ How old was Robert when his father died?
11
 - ☐ How old was he when he first started writing poetry?
16
 - ☐ Who was his wife?
Elinor
 - ☐ At which New England university did he study?
Harvard
 - ☐ What were the conditions under which Frost's grandfather would help buy a farm?
If Robert would agree to work the farm for ten years, then grandfather was willing to pay for it.

- ☐ Why did the Frost family move to England?
Robert thought that there they could live on little money and this would free up time for him to write poetry.
- ☐ What was the name of the first book Frost had published?
A Boy's Will
- ☐ When did he return to America?
1914
- ☐ How much money did he earn from his first two books?
\$200
- ☐ What was the name of the college that he helped begin?
The Bread Loaf School of English
- ☐ Four times Frost won a particular prize. What was it?
The Pulitzer Prize
- ☐ Which English poet toasted Frost at a dinner?
T.S. Eliot
- ☐ Which poem did Frost read at John F. Kennedy's inauguration?
"The Gift Outright"
- ☐ From each seasonal grouping of poetry in your book, choose your favorite and write the title here. (Our recommended version groups the poems into "summer," "autumn," "winter," and "spring.")
Answers will vary.

2. Explain to your student the differences between poetry and prose.

- ☐ Poetry differs from prose in that poetic language is more heightened (elaborate or emotional) and compressed.
- ☐ Poetry also differs from prose in its main medium of expression. Poetry relies to a much greater extent on images, as well as on the sounds of words and (for metrical poetry) metrical sound patterns.
- ☐ Finally, poetry differs from prose in that its basic unit is the line, whereas the basic unit of prose is the sentence or paragraph.
- ☐ Teach, or review, the poetry term *stanza*. A stanza is a group of lines which can be recognized as a separate unit in the overall pattern of a poem. A group of lines is a stanza if one or more of the following is true:
 - ☐ It is set off from other groups of lines by spaces. (This is most common.)
 - ☐ It has a self-contained metrical pattern.
 - ☐ It has a self-contained rhyme scheme.
- ☐ Stanzas are named according to the number of lines that they contain. If you wish, go over the names of common stanzas given in the chart on the right.

COMMON STANZAS	NUMBER OF LINES
Couplet	Two
Tercet	Three
Quatrain	Four
Quintain	Five
Sestet	Six
Octave	Eight

3. Go over the stanzas and rhyme schemes of the following poems. If you'd like to have your student practice on other poems that he has been assigned this week, you can take the time to do so by asking the same questions.

- ☐ "Ghost House"
 - ☐ How many stanzas are in this poem? 6
 - ☐ What stanza pattern is this called? *Quintain*
 - ☐ Mark the end rhymes of the first stanza.

I dwell in a lonely house I know	<i>a</i>
That vanished many a summer ago,	<i>a</i>
And left no trace but the cellar walls,	<i>b</i>
And a cellar in which the daylight falls,	<i>b</i>
And the purple-stemmed wild raspberries grow.	<i>a</i>
- ☐ "The Road Not Taken"
 - ☐ How many stanzas are in this poem? 4
 - ☐ What stanza pattern is this called? *Quintain*
 - ☐ Mark the end rhymes of the first stanza.

Two roads diverged in a yellow wood,	<i>a</i>
And sorry I could not travel both	<i>b</i>

And be one traveler, long I stood *a*
 And looked down one as far as I could *a*
 To where it bent in the undergrowth. *b*

☐ “Now Close the Windows”

- ☐ How many stanzas are in this poem? 2
- ☐ What stanza pattern is this called? *Quatrain*
- ☐ Mark the end rhymes of the first stanza.

Now close the windows and hush all the fields: *a*
 If the trees must, let them silently toss; *b*
 No bird is singing now, and if there is, *c*
 Be it my loss. *b*

☐ “A Prayer in Spring”

- ☐ How many stanzas are in this poem? 4
- ☐ What stanza pattern is this called? *Quatrain*
- ☐ Mark the end rhymes of the first stanza.

Oh, give us pleasure in the flowers today; *a*
 And give us not to think so far away *a*
 As the uncertain harvest; keep us here *b*
 All simply in the springing of the year. *b*

4. If you wish to go more in-depth about Frost and his poetry, see the rhetoric literature Teacher’s Notes this week.
5. Note that the following words are subject to the literary terminology quiz at the end of this unit: stanza, quatrain, and quintain.

LITERATURE: RHETORIC DISCUSSION OUTLINE

- ☐ We recommend that all teachers read the Literary Introduction in the Student Activity Pages and look over this week’s assignments in *Poetics*, for your own literary background reading.
- ☐ If you have time to read a few pages and poems this week, we particularly recommend “The Love Song of J. Alfred Prufrock” by T.S. Eliot (Twentieth-Century Poetry Supplement on the *Loom*), “Directive,” by Robert Frost (*The Making of a Poem*, p. 113), and Mary Oliver’s analysis of Frost’s poem “Stopping by Woods on a Snowy Evening” (*A Poetry Handbook*, p. 24-28).
- ☐ You may wish to release your student from filling out the poetry analysis outlines before class (assigned in his Student Activity Pages). See the note in topic 4 for details.

Recitation or Reading Aloud

Any of the Frost poems that your student read this week would make a good choice for recitation or reading aloud. We encourage you to let your student pick his own selection, or assign him one of the following poems:

- ☐ For One Student: “The Road Not Taken,” by Robert Frost, we recommend for the beginning of class.
- ☐ For One Student: “Directive,” by Robert Frost, we recommend as an accompaniment to topic 4.
- ☐ For Two: “The Death of the Hired Man,” by Robert Frost, we recommend this piece for the beginning of class.

Two students might recite this together by taking the parts of Mary and Warren and sharing the narrator’s role.

Defining Terms

This week your student has been asked to make cards for some literary vocabulary terms, which have been given to him with definitions. Please check his cards.

Class-Opening Question: Though Robert Frost is most associated with the New England region, he wasn’t born there and did not move to New England until he was eleven. Where was he born, and where did he spend his early boyhood?

- ☐ *Frost was born in San Francisco and spent his early boyhood in the West.*
- ☐ His father was a newspaperman but had become an alcoholic. When he died of tuberculosis in 1885, the family moved back to New England.

Class Topics¹

1. From *Poetics*, discuss Robert Frost (1874-1963) and T.S. (Thomas Stearns) Eliot (1888-1965) in light of their historical context, personal worldviews, and poetic styles. (Student Question #1)
 - ☐ What were the historical and literary contexts in which Robert Frost and T.S. Eliot lived, up until 1920? *These men grew up in the late nineteenth century during the era of Realism. Their young adulthoods were spent in the literary context of rising Modernism and in the historical context of the Age of Innocence. In adulthood, both experienced World War I with the rest of Europe and America (though neither fought in it).*
 - ☐ How would you describe the worldview of each man? Did their beliefs change over time?
 - ☐ *Frost seems to have had great earthly wisdom but not the kind that makes one wise for salvation. His early poems seem to show an assumption of God's existence and a positive view of His character (sovereign and loving). Later in life, however, he appears to have moved towards a naturalistic position, though he apparently disliked scientific arrogance and Darwinism. As far as we know, he believed in the power of art but not in Christ.*
 - ☐ *T.S. Eliot seems to have accepted naturalism as a young man. As we said in Week 3, his "Prufrock" poem captured much of the spiritual alienation and uncertainty that was characteristic of Modernism. Later in life, however, Eliot converted to Christianity and thereafter described himself as an "anglo-catholic" (a member of the Church of England who leans towards the conservative, traditional, "High-Church" side of Anglicanism). After his conversion, his poetry changed, reflecting his new hope.*
 - ☐ Did Frost have a distinct style or use certain types of content and form often enough that they became characteristic of his poetry? In other words, were there certain subjects, themes, modes, techniques, or devices (such as imagery, alliteration, or any of the other devices you considered this week) that he tended to use? *Answers may vary. After hearing your student's thoughts, we invite you to make the following points:*
 - ☐ Frost drew heavily on nature for his poetry, especially nature as it was in rural New England. His poems tend to be universal; they might occur in almost any time and express thoughts and feelings common to all mankind. Yet he also addressed specific events and subjects of his day, and many of his poems have a tone of Modernism, a sense of isolation, uncertainty, and concern for his ability to communicate. Most of his poems relate human responses to various scenes or situations, or to one another.
 - ☐ Frost's tendency was to write in common diction (i.e., plain, ordinary language).
 - ☐ It was also typical of Frost to use gentle but often wry humor, and poignant (sometimes even bitter) irony. Some of his poetry is also tender, and several of his most famous poems could be described as wistful.
 - ☐ Frost was a master of subtle sound patterns. Poetic devices such as alliteration, assonance, and consonance, as well as examples of the principle of "sound echoes sense," abound in his poems.
 - ☐ He also tended to use imagery (most often drawn from nature) and personification.
 - ☐ What about Eliot? What was his style, and what characterized the content and form of his poetry? *Answers may vary. After hearing your student's thoughts, we invite you to make the following points:*
 - ☐ Eliot's style is indirect and allusive; there are frequently multiple layers of meaning in a given line of his work. In terms of content, he tended to focus on the deepest things of human experience and of his day: life, death, God, isolation, a feeling of loss and desolation after the Great War, and later redemption and rejuvenation in Christ. Many of his works also seek to understand the modern world in light of the past.
 - ☐ Throughout his poetic works, Eliot often used the techniques of refrain and allusion.
 - ☐ Eliot's early style of poetry was highly fragmentary, indirect, and restlessly unhappy.
 - ☐ Later, after he converted to Christianity, Eliot's poetry became less fragmentary. His later poems are still filled with allusions, but they are also more musical and hopeful.
 - ☐ What are some similarities and differences between the lives, poetic styles, and worldviews of Frost and Eliot? *Answers may vary. After hearing your student's thoughts, we invite you to make the following points:*
 - ☐ Similarities
 - ☐ Both men were born and raised in America, though both also spent significant time abroad and lived in England.
 - ☐ Both associated with the Modernist poets living in England during the years just before World War I, and both became famous in the years immediately before the war as well.

¹ Continuing teachers, please note that all of the terms and literary concepts taught this week in topics 2-3 should be review for your student. We hope you will feel free to skip explanations of metaphor, simile, and other terms that are familiar to your student. Instead we suggest that you focus on finding examples of these terms and discussing the content of each poem. We also hope you will make full use of topic 5.

- ☐ Both were master poets and also distinctly Modernist poets, though their styles are strikingly different.
 - ☐ Both endured personal tragedy in the form of death and/or madness among their family members.
 - ☐ Differences
 - ☐ Frost is more closely associated with Edward Thomas and some of the other Modernist “War Poets.” T.S. Eliot, by contrast, was closely associated with Pound and the Imagists.
 - ☐ Frost seems never to have fully accepted the beliefs of naturalism, whereas T.S. Eliot did for some time.
 - ☐ However, of the two it was T.S. Eliot who made a full conversion to Christianity. As far as we know, Frost only acknowledged the possibility of an intelligent Higher Being—he did not accept the gospel.
 - ☐ Frost was by far the more popular of the two poets; his style was simpler and more direct, appealing to a wide audience. Eliot, though he desired a large audience, was always a “poet’s poet”—his difficult poems were influential among other poets but did not enjoy the widespread popularity of Frost’s works, at least during his lifetime.
 - ☐ Although Frost and Eliot have such different poetic styles, is it still possible for you to enjoy them both? Why? *Answers will vary, but we think it is important to understand that both poets were masters of their art, and that their artistic styles, while very different, can both be appreciated as brilliant literary craftsmanship. This does not mean that we cannot prefer one to the other, but we should do our best to understand and enjoy both.*
2. From *Poetics*, discuss implied situations and structure, as well as metaphor and simile. (Student Question #2)
- ☐ In the analysis category of setting, for lyric poetry, we have the term “implied situation.” From *Poetics*, what is an implied situation, and why is it helpful to find the implied situation in a lyric poem?
 - ☐ *The implied situation is the understood—but not explicitly told—situation of the speaker in a poem.*
 - ☐ *It is the “setting” of a lyric poem.*
 - ☐ *Knowing the implied situation helps us to orient ourselves to the poem and gives us a starting-place from which we can begin to understand and interpret it.*
 - ☐ For example, in Frost’s poem “The Road Not Taken,” the implied situation is that the speaker is reflecting on a journey and his choice of a particular road on that journey. This forms a starting point from which we can understand what the rest of the poem is saying.
 - ☐ Once we know the implied situation we can begin to ask whether this journey is (or may symbolize) life itself, since the speaker talks of “how way leads on to way” and how his choice “has made all the difference”—phrases that seem to indicate important life choices rather than simply a choice of road.
 - ☐ Because implied situations may occasionally be tricky to perceive, or may even change in the course of a poem, it is good to think them out clearly at the beginning of the analysis, in order to avoid confusion.
 - ☐ Some short poems are narratives (such as Frost’s “The Death of the Hired Man”), but many are not, and those that are not must be structured on some other principle(s) than narration. There are several principles of structure that can provide shape and support for such poems, and these are what we study under the heading of poetic structure.¹ Can you name some of them from your reading this week in *Poetics*?
 - ☐ *Based on mode or content: expository (meditative), logical, expressive, and self-examining structures*
 - ☐ *Based on form or technique: descriptive, controlling image, catalogue, dramatic, repetitive, and comparative structures*
 - ☐ Many poems are based on more than one structural principle, though most use only two or three. For instance, Frost’s poem “Birches” is both an expository or meditative poem (in which the purpose is to explain or to meditate on how birch trees become bent) and a descriptive poem that helps us to see the birches bowed down by ice or by boys.
 - ☐ Also, it is important to remember that literary analysis, especially in the area of finding the structural principles in a poem, is not an exact science. Sometimes structures are so overlapping and so mixed that it can be hard to untangle them. Sometimes a highly unusual structure is used, so that the poem cannot be described in terms of any of the principles we have listed.
 - ☐ In such cases, we must be willing to use our own words to describe what we find, rather than trying to force the poem to fit the categories already listed.
 - ☐ Why might it help us, as students of literature, to know what structural principles are being used in a poem?
 - ☐ *Seeing the structural principles at work in a poem can help us to better understand the poet’s purpose and the artistic forms that he is using to make his meaning clear.*

¹ For more information on these poetic structures, please see the section on poetic structures in *Poetics*.

- ☐ It can also help us to see the poem's organization and gives us clues about where to look for its meaning.
 - ☐ For instance, knowing that "Birches" is expository (or meditative) and descriptive is a hint that Frost probably means to explain something and describe it, and also leads us to expect that he will have some conclusion about it to share with us, as indeed he does: "One could do worse than be a swinger of birches" (line 60).
 - ☐ Metaphor and simile are two popular kinds of imagery. According to Leland Ryken, how do they function?¹
 - ☐ Leland Ryken explains that metaphor and simile function by transferring qualities from image to object. They are like steps, he says; they "secure an effect on one level and ask us to transfer that meaning to another level."
 - ☐ Ryken explains that even the word *metaphor* means in Greek "to carry over." Metaphors and similes, transfer or "carry over" qualities from an image to an object. For example, we saw how a poet might transfer a meaningful quality of brilliant greenness from an emerald to his object: a friend's eyes.
 - ☐ But metaphor and simile are not a way to transfer just any meaning or quality to any object—they carry only those that make sense. Ryken says that poets "do not invent metaphors and similes; they discover them. The resemblances that a poet claims are rooted in reality. If [the poet] says that God's law is like a light on a path, we can ... [see] the logic of the connection that he claims."
 - ☐ In Ryken's example of light being compared to God's law (the object), it is quite easy to see a resemblance. For instance, light reveals the world around us clearly, and God's law similarly illuminates the way that we should live. There is a real similarity between the role of light and the role of God's Word, which makes it logical that we should attribute the qualities of light to God's law.
 - ☐ However, if a poet claimed that God's law is like Jell-O™, we would wonder how something as slippery and perishable as Jell-O™ could be at all like God's fixed, imperishable, and divine rules for our lives.
 - ☐ So, poets cannot just say whatever they want; their comparisons have to make sense. At the same time, images communicate something more than logical similarities and differences. According to Ryken, "They are an attempt to communicate [a] total experience."
 - ☐ From your reading in *Poetics*, how are metaphor and simile different from each other?
 - ☐ Similes and metaphors differ a little in the way they present the relationship between the object and the thing to which it is being compared.
 - ☐ Similes use words such as like, as, or more than, to make an explicit comparison between an object and something or someone else.
 - ☐ Metaphors, however, do not use comparative words. Instead, metaphors say that the object is the image, or otherwise indicate that there is almost a shared identity between the two.
 - ☐ Thus, in a simile, the poet says "my friend's eyes are like emeralds," making the comparison explicit by using the comparative word like.
 - ☐ However, a metaphor says, "Your law is a light unto my feet" (Psalm 119:105, emphasis added). By using "is," the Psalmist identifies light with the object (law), thus drawing the two closer together than a simile would, and calling for a stronger emotional reaction from the audience.
 - ☐ Still, the reader knows perfectly well that in a metaphor the identification is done for emotional effect and that the Psalmist does not claim that God's law is *really* the same thing as a lamp.
 - ☐ What was the metaphor or simile that you enjoyed most from this week's poems? Why did you like it? *Answers will vary, but this is an opportunity for your student to talk about the way a particular image affected him and why he thought it was interesting or why it particularly enhanced a poem for him.*
3. From *Poetics*, discuss some devices and techniques of texture that poets use to ornament their work. (Student Question #3)

Assonance, Alliteration, and Consonance

Explain the similarities and differences between the poetic devices of assonance, alliteration, and consonance.

- ☐ All three are devices of repeating sounds in the words of a line (or lines) of poetry.
- ☐ Assonance refers only to repeated vowel sounds (not to repeated consonants) within words in a line or lines of verse.
- ☐ Alliteration applies only to repetition of sounds (consonants or vowels) at the beginning of words, whereas consonance applies to consonant sounds repeated anywhere in a word, whether beginning, middle, or end.
- ☐ Here are some examples of each technique from "Stopping by Woods on a Snowy Evening."
 - ☐ Assonance: *e* in "He will not see me stopping here" (line 3)

1 All quotes attributed to Ryken in the following sections are from *Words of Delight* (Grand Rapids, MI: Baker Book House, 1992) 166-167.

- ☐ Alliteration: *o* and *s* in “The only other sounds the sweep” (line 11)
- ☐ Consonance: *w* in “To watch his woods fill up with sw” (line 4)

Sound Echoes Sense

Sound echoes sense is a literary technique whereby the author chooses one or more words whose sounds, either as individual words¹ or as a progression of words, reinforce their meaning. Can you give an example from Robert Frost’s “Stopping by Woods on a Snowy Evening”?

Answers may vary. After hearing your student’s thoughts, we invite you to take a few minutes and review with him Mary Oliver’s excellent analysis of the sounds in this poem and the way they support Frost’s meaning throughout (see A Poetry Handbook, p. 24-28).

Refrain

What is a refrain?

- ☐ A refrain is a word, phrase, line, or even stanza, that is artistically repeated in a poem or song.
- ☐ In “Stopping by Woods on a Snowy Evening,” the line “And miles to go before I sleep” is repeated. Though refrains are usually repeated more than once in a poem, even this single repetition gives the line additional weight and contributes to our awareness of both the speaker’s weariness and his resolution.

Allusion

What is an allusion? How do you think that allusions might serve to deepen and ornament a poem?

- ☐ An allusion is a reference made within a literary work to something outside of the work, most often a historical or literary figure.
- ☐ Many poets throughout history have used allusions to add depth and richness to their works.
- ☐ For instance, in line 59 of “Directive,” Frost refers to St. Mark (i.e., author of the Gospel of Mark).

Personification

What is personification? What can it do for a poem (that is, why do you think a poet would choose to use it)?

- ☐ Personification is a figure of speech in which human attributes are given to something nonhuman, such as animals, objects, or abstract qualities (Leland Ryken, Words of Delight 516).
- ☐ Answers will vary as to the second question, but we think that personification primarily entertains and/or heightens the interest of the imagination by giving personality to objects, animals, etc. This provides a fresh vividness to such objects and often gives the speaker a friend or an enemy with whom he can relate in the poem.
- ☐ For example, in the poem “Directive,” Robert Frost describes “forty cellar holes” as having eyes (“forty eye pairs”) and personality in that the holes watch the reader whom the speaker is directing (lines 20-22).

Stream of Consciousness

What is the stream of consciousness point of view, and what was its role in Modernist literature?

- ☐ Stream of consciousness is a point of view in which the narrator, who is usually a character, tells the story in the first person and in the shape of his own thought processes.
- ☐ The stream of consciousness point of view was a very popular one for Modernist writers, perhaps since it worked well for their intense focus on individual people and their various perceptions of reality.
- ☐ The stream of consciousness technique appears in “The Love Song of J. Alfred Prufrock,” which you re-read this week. In fact, the whole poem is narrated in the first person by the character Prufrock, and it follows the stream of his own thoughts as they occur in his mind.
- ☐ Other important early Modernist writers who helped to popularize and perfect the stream of consciousness technique were Virginia Woolf, James Joyce, and Hugh MacDiarmid.

4. Review all the terms for poetry analysis learned so far this year by applying them to the following lyric poems. (Student Questions #4-6)

- ☐ Review the example analysis outline on “The Love Song of J. Alfred Prufrock” (found in the Literature Supplement at the end of this week-plan) with your student. Then look with him at his own outline for “Directive.”

NOTE:

- ☐ Your student’s answers may not be as detailed as ours, and he may not use the same examples. However, we invite you to use our outline to expand and (where necessary) correct his outline.

¹ When an individual word’s sound echoes its meaning, especially if it is a strong echo (such as in the word “bang!”), then there is a special name for it: onomatopoeia.

- ❑ If your student has trouble with these outlines as a pre-class assignment, we invite you to release him from the task of filling it out before class and instead fill it out with him in class as a way of solidifying his understanding of the poetic terms that you taught him in topics 2 and 3.
- ❑ The “Artistry” category in a blue box at the end of this outline is meant to serve as an answer key for the Continuing student analysis outline (because Beginning students have not yet studied the category of artistry), but you are more than welcome to discuss it with your Beginning student if you wish.

“Directive,” by Robert Frost

- ❑ Frameworks
 - ❑ Genre: This poem belongs to the general category of the lyric poem, though its expression of the speaker’s personal thoughts and feelings is unusual in that they are addressed to the reader in the form of directions.
 - ❑ Mode: The mood of the poem is decidedly didactic.¹
- ❑ Content
 - ❑ Topic: Confusion and restoration
 - ❑ Theme
 - ❑ The meaning of the poem seems to be that restoration from sorrow and/or confusion is possible, and that the process of restoration might look like what the poet describes in his directions.
 - ❑ We might describe the process of restoration as one of stepping away from the confusing or grief-stricken present and getting “lost enough to find yourself” (line 36) wandering until you come to a simpler place and/or time (or perhaps just a memory), where you are sure of yourself and can find again the truths, or just the little happinesses known then.²
- ❑ Setting (Implied Situation): The implied situation is that the reader needs direction and that the speaker is offering it.
- ❑ Structure
 - ❑ This poem’s structure is unique in that it is primarily built around the idea of giving a set of directions.³
 - ❑ Expository: The speaker is expositing (setting forward) a process of restoration under the guise of a set of directions for the reader.
 - ❑ Descriptive: The speaker’s directions are highly descriptive, telling of a particular abandoned town and a cup in a child’s playhouse in that town.
 - ❑ Dramatic: Throughout this poem, the speaker is addressing a listener, who is the reader.
- ❑ Texture
 - ❑ Imagery
 - ❑ Metaphor: The speaker tells the reader to “pull up your ladder road” (line 37), thus identifying the reader’s road or journey with a sort of tree house ladder that he can pull up behind him.
 - ❑ Similes
 - ❑ “loss of detail ... *like* graveyard marble sculpture in the weather” (lines 2-4)
 - ❑ “being watched from forty cellar holes / *As if* by eye pairs out of forty firkins (lines 20-22)
 - ❑ “The only field / now left’s *no bigger than* a harness gall” (lines 39-40)
 - ❑ “cellar hole / Now slowly closing *like* a dent in dough” (lines 46-47)
 - ❑ “broken drinking goblet *like* the Grail” (line 57)
 - ❑ Alliteration: “Besides the *w*ear of iron *w*agon *w*heels” (line 14)
 - ❑ Assonance: “And *put* a sign *up* CLOSED to all *but* me” (line 38)
 - ❑ Consonance: “Of *d*etail, *burned*, *d*issolved, and broken off” (line 3)
 - ❑ Personification: The glacier that in ancient times helped to form the mountainous outcropping on which the town sits is referred to repeatedly by Frost as “he” or “him” (lines 17 and 18); the cellar holes are described as watching the reader (lines 20-22); the young trees are described as “excited,” having “upstart

1 The didactic mode is a mode that emphasizes the teaching or reminding of what the author believes is true.

2 The goal of this outline is to understand Frost’s poem, not to evaluate its content. However, you may wish to point out to your student that Frost’s solution to confusion or pain is touching, but insubstantial. He was wise enough to direct the reader to lose himself in order to find himself, but he does not offer the hope of losing one’s life permanently in order to be found by the Shepherd and granted eternal life, which is truly to become “whole beyond confusion” because the “brook” that flows from the throne of God runs with living water.

3 “Set of directions” is not a category in our literary analysis toolbox, but it is the main feature of this poem’s structure. In order to describe the poem accurately and fully, we should include this in our account.

inexperience,” and “thinking too much” (lines 23 and 25-27); the brook near the house is described as being “too lofty and original to rage” (lines 50-52).

- ❑ Allusion: Frost alludes to both St. Mark¹ (author of one of the four Gospels in the Bible) and the Holy Grail (a cup said to be the one that Christ drank from at the Last Supper, and the object of a quest by King Arthur’s knights).
- ❑ Artistry
 - ❑ Ten Basic Elements²
 - ❑ Unity and Unified Progression: The poem is unified around the speaker’s directions to take a journey and progresses in a unified fashion towards the goal: the reader’s restoration at the brookside.
 - ❑ Contrast
 - ❑ Frost simultaneously gives the impression that the town to which he directs the reader is deserted, and also that it is full of living things (the glacier, cellar holes, trees) watching his progress.
 - ❑ The speaker in the poem is aware of and even perhaps a little amused by the contrasts in his role and in the reader’s situation: “If you’ll let a guide direct you / who only has at heart your getting lost” (lines 8-9), and “if you’re lost enough to find yourself” (line 36).
 - ❑ Repetition: The repetition of wording such as “in a _____ that is no more a _____” (in lines 5-7 and 45) is a pleasing device that creates a rhythmic cadence.
 - ❑ Meaning Through Form: One of the great artistic beauties of this poem is that, although Frost invokes the refreshment of a simpler time, a childhood home, and childish play, he does not explicitly say that these things will bring the reader restoration. Instead he uses them as images for the *process* of restoration.
 - ❑ Form Follows Function: The poem is structured as a set of directions, which is highly unusual for a poem and also an extremely effective use of artistry for *this* poem, because the speaker’s kindly and authoritative role as direction-giver is a perfect manner to take towards one who is confused or lost, and therefore a good way of addressing the process of becoming “whole again beyond confusion” (line 62).
- ❑ Like several of the great Modernist poets, Frost was a master of metrical verse and often used subtle metrical patterns even in poems that do not have an obvious meter. “Directive,” however, does have a clear metrical pattern. Do you know what it is?
The poem is composed in blank verse (unrhymed iambic pentameter³).
- ❑ Which of the poems that you read this week did you like best? Why?
Answers will vary, but this is an opportunity for you to draw your student out and see what he enjoyed from his reading. Since enjoyment is one of the primary goals of our literary studies, we urge you to take time for this!
- ❑ OPTIONAL: If you have time and if your student is interested in doing so, we invite you to conclude this week by asking your student to choose one more Frost poem from the Twentieth-Century Poetry Supplement (on the Loom) and discuss it with your student, either to apply more of what he learned this week or just to enjoy it with him (or both!).

5. Discuss the *The Waste Land*, by T.S. Eliot. (Student Question #7)

- ❑ Where and when did Eliot compose *The Waste Land*? To whom was it dedicated?
 - ❑ *He composed it in 1921-1922 and wrote at least part of the poem in a mental hospital in Lausanne, Switzerland, while recovering from a nervous breakdown. Eliot dedicated the poem to Ezra Pound.*
 - ❑ This information tells us at least two things about *The Waste Land*: first, that this fragmentary poem is the product of a man engaged in picking up the pieces of his own mind; and second, that we may expect it to be Modernistic, since Eliot dedicated this poem to the foremost Modernist poet of the era, Ezra Pound.
- ❑ From the notes that you read on T.S. Eliot’s *The Waste Land* in the Twentieth-Century Poetry Supplement, what is going on in each part of this complex and fragmentary poem?

¹ Frost references St. Mark as saying that the “wrong people” must not “find” the cup and “get saved.” His allusion here is to Mark’s account of how Jesus’ parables were not meant to be understood by those whom God had not called to be saved (Mark 4:10-12).

² The ten basic elements of artistry are pattern (or design), unity, central focus, balance, contrast, unified progression, variety in unity, symmetry, repetition, and recurrence (or rhythm). This list is borrowed from Leland Ryken, *Words of Delight* (Grand Rapids, MI: Baker Book House, 1992), p., 92, 187.

³ Iambic pentameter means that each line contains five (pentameter) pairs of two syllables each, the first unaccented and the second accented (iambic).

This question is really just an opportunity for you to review with your student the explanations of each part of the poem that he read in the Twentieth-Century Poetry Supplement.

- ❑ What do you think this poem is about (topic)? What appears to be its main theme?
 - ❑ *Topic: It touches on a number of subjects and can be interpreted various ways. One understanding is that the poem is about the “waste land” of Eliot’s disintegrated relationship with his wife. The poem also seems to extend the “waste land” to describe the postwar, modern society as Eliot knew it in the early 1920’s.*
 - ❑ *Main Theme: Eliot’s main meaning appears to be a statement about Western culture in the wake of World War I. That statement is a word picture of a culture that has become a desert waste land, longing for regeneration and peace, but unable to find them. (The poem might also be read in a more personal way, emphasizing the poet’s individual need for regeneration and peace.)*
- ❑ What are some of the main poetic and/or artistic devices that T.S. Eliot seems to be using in this poem?

Answers may vary slightly. After hearing your student’s thoughts, we invite you to make the following points:

 - ❑ *Allusions: This poem is so full of allusions to other literary works, to various cultures, historical events, people, or places, and to biographical details of Eliot’s own life, that it is often described as a poem in which the total meaning is made up of allusions.*
 - ❑ *Fragments: Though there are some unifying strands that lace the poem together, it is made up of fragments of many different voices and characters, scenes from the present and references to the past, etc. Line 430—“These fragments have I shored against my ruins”—captures the way that the poem’s fragmentary structure is especially well suited to the depiction of a shattered mind, life, marriage, or culture.*
- ❑ What did you think of *The Waste Land*? Do you believe that it does a good job of depicting the various problems and general sense of despair that Eliot saw around him?

Answers will vary. We invite you to draw your student out.

GEOGRAPHY: BACKGROUND INFORMATION

There is no geography background information this week.

FINE ARTS AND ACTIVITIES: BACKGROUND INFORMATION

*World Book on Sibelius*¹

Jean Sibelius, pronounced zhahn sih BAY lee uhs (1865-1957), was a Finnish composer. His most important works are his seven symphonies and many symphonic poems for orchestra. Sibelius based most of his symphonic poems on Finland’s national epic poem, the *Kalevala*. These compositions express Sibelius’s impressions of Finland’s forests, lakes, cool summers, and snowy winters.

Sibelius’s earlier and more melodious compositions became his most popular works. They include *The Swan of Tuonela* (1893), *Finlandia* (1900), *Second Symphony* (1902), and *Valse Triste* (1904). He developed a less melodious style after about 1904. His *Fifth Symphony* (1915) is the best introduction to his later style. In both his earlier and later symphonies, Sibelius first stated his themes in fragmentary form. He developed the themes during the composition and presented them in complete form near the end of each movement or work.

Sibelius was born in Hämeenlinna. He studied music at the Helsinki Conservatory and then, from 1889 to 1892, in Berlin and Vienna. The government awarded Sibelius a pension in 1897, enabling him to devote himself to composing.

Sibelius’s most famous work, *Finlandia*, was first performed in 1900 in Helsinki. At that time, Russia ruled Finland. *Finlandia* expressed so much national pride and patriotism that for many years the Russians refused to permit its performance. But the work became the anthem of the Finnish independence movement. Russian troops left Finland in 1918.

During the early 1900’s, Sibelius became internationally known as a composer and conductor. But he stopped composing in 1929 because he disliked the new trends in composition and did not wish to write in the modern styles.

1 From a *World Book* article entitled *Sibelius, Jean*. Contributor: R. M. Longyear, Ph.D., Former Professor of Music, University of Kentucky.

World Book on Hindemith¹

Hindemith, Paul, pronounced HIHN duh muhth or HIHN duh mihth, (1895-1963), was a German-American composer and music theorist. His compositions are noted for their use of musical forms of the past, a new approach to tonal harmony, and contrapuntal textures (see COUNTERPOINT). Many of his works belong to the neoclassical style that emerged after World War I (1914-1918).

Hindemith wrote many sonatas for orchestral instruments, including such rarely featured instruments as the double bass, trombone, and tuba. He also wrote concertos for cello, clarinet, organ, piano, and violin, as well as concertos for such combinations of instruments as the trumpet and the bassoon. Hindemith's other orchestral works include seven pieces called Kammermusik (Chamber Music, 1922-1927) for various solo instruments and small orchestra. Hindemith's opera Mathis der Maler (1938) explores the role of the artist in society. He made the instrumental portions into a symphony (1934), which became one of his best-known works. Hindemith explained his system of music theory in *The Craft of Musical Composition* (1937, 1939, revised 1945).

Hindemith was born on Nov. 16, 1895, in Hanau, Germany. He taught at Yale University from 1940 to 1953 and became a United States citizen in 1946. While at Yale, he organized a collegium musicum, a group of musicians devoted to performing older music. This group made a significant impact on the revival of interest in early music during the mid-1900's. Hindemith died on Dec. 28, 1963.

CHURCH HISTORY: BACKGROUND INFORMATION

For the next three weeks, upper grammar and dialectic students are reading about Eric Liddell (1902-1945); lower grammar students study him in this week-plan only. Below is a quick summary of his life for your information.

One of Scotland's greatest athletes, Eric Liddell was born in Tientsin in China, the son of Scottish parents. It was while he was attending Edinburgh University to study Science and Divinity that his talent for running came to light. He won the 100 yards and the 220 yards for five successive years at the Scottish Athletic Championships. His best time for the 100 yards was 9.7 seconds, a British record which stood for 35 years. He also played rugby for Scotland seven times.

But it was his adherence to his strongly held religious principles which enhanced his reputation. Selected to run for Britain in the 100 metres in the 1924 Olympic Games in Paris, he found that the heats were scheduled for a Sunday. He refused to run. Instead, he preached at the Church of Scotland in the Rue Bayard in Paris. Although his best distance was the 100 metres, he ran instead in the 400 metres and won the gold medal, breaking the world record with a time of 47.6 seconds. He also won the bronze medal in the 200 metres. He gave the secret of his success in the 400-meter run: 'I run the first 200 metres as fast as I can. Then, with God's help, I run harder.'

When he graduated at Edinburgh University in the following year, the principal insisted on crowning him with olive leaves. Unimpressed by the adulation, Liddell became a missionary in China and worked conscientiously to spread Christianity there. He got caught up in the Sino-Japanese war and was imprisoned by the Japanese. He died in an internment camp at Weifeng in Shandong province on [February] 21, 1945. A monument to his memory was unveiled there in 1991.²

CHURCH HISTORY: DIALECTIC DISCUSSION OUTLINE**Men of Faith: Eric Liddell, by Catherine Swift**

1. Your student read about the violent history of China in the late 1800's, and about Eric's father, James Liddell, who went to China as a missionary before Eric was born. At that time, China's empress was a ruthless woman. As Romans 1:28-32 reminds us, when people do not follow God, they become "inventors of evil... heartless, ruthless..." Ask your student, "Although James Liddell knew that he was entering a dangerous land, what gave him courage and determination? Do you think that you could have the courage to enter a strange, hostile land to preach the gospel?"
 - ☐ *James Liddell had a passion to share God's love with non-believers. In China, he knew he would face difficulty and even danger. Yet he knew that God had called him as a missionary, and he trusted God to protect him.*
 - ☐ *Answers to the second question will vary.*
2. Ask, "Once in China, what were some of the things that saddened James about Chinese society?"
 - ☐ *James noticed that people did not care about the poor; the poor were left to starve in the streets.*
 - ☐ *He also observed that animals were treated cruelly.*

1 From a *World Book* article entitled *Hindemith, Paul*. Contributor: Daniel T. Politoske, Ph.D., Professor Emeritus of Music History, University of Kansas.

2 "Famous Scots: Eric Liddell." *Origins.net*. 7 August 2003. <<http://www.rampantscotland.com/famous/blfamidliddell.htm>>.

- ☐ *In Chinese culture, girls were considered to be of little value. In fact, the girls were often treated as badly as the animals. Many female infants were abandoned and left to die simply because they were girls.*
 - ☐ *Talk with your student about why seeing evil and suffering should make us sad. Read Romans 8:19-23. Remind them that things are not as they should be. Creation itself groans as it waits for the Redeemer to come and make all wrongs right. When we see evil and pain, it should remind us not to set our hopes on perfection in this world but to hope in Christ's return, which will bring the ultimate liberation and righting of wrongs.*
3. After James had worked in China a year, his fiancé Mary joined him, and they were married. James and Mary had three children: Robert, Eric, and Jenny. Ask, "What was it like for the three Liddell children to grow up in China?"
 - ☐ *The Liddell children grew up feeling right at home in Chinese culture. They knew nothing different. They played with other Chinese children, spoke Chinese fluently, and even had a Chinese nanny.*
 - ☐ *The children did notice that they dressed differently than the Chinese people. They also observed that they could speak both English and Chinese, while the Chinese people spoke only Chinese.*
 - ☐ *They also noticed that the mission women did not bind their feet like the Chinese women.*
 - ☐ *Ask your student to imagine growing up in a completely foreign culture. What would it have been like to grow up looking different from everyone else? What would have been difficult about growing up in another country? What would have been fun?*
 4. Ask, "What was Eric like as a child growing up in China? What were some of his character qualities?"
 - ☐ *Eric was a frail and weak child. He was pale and prone to illnesses. He was once so ill that he could only eat beef broth for a long time. Sometimes his limbs were so stiff that someone had to massage them every couple of hours.*
 - ☐ *Eric loved to laugh. Sometimes he laughed so hard that his mother sent him from the room to catch his breath.*
 - ☐ *At an early age, Eric showed himself to have a kind and sensitive heart. Whenever he heard a certain song about a little lost lamb, Eric sobbed in pity for the poor lamb.*
 - ☐ *Eric demonstrated a willingness to sacrifice for other people. Once, Eric, his siblings, and a couple who was visiting the Liddells found themselves caught in a terrible sandstorm. Realizing that he was slowing down the group's progress to get out of the sandstorm, Eric offered to be left behind.*
 - ☐ *Eric also had a streak of mischievousness and wit. One day, when his mother caught him hammering nails into the front door and told him that it belonged to the mission, he quickly joked, "Do I belong to the mission?" (40).*
 5. When Eric was five, the Liddell family returned to Scotland for a long visit. Ask, "When it was time for the Liddells to go back to China, why did Robbie and Eric stay behind?"
 - ☐ *Usually missionary children were educated in their parents' native country because their father often moved from post to post. Many parents were afraid that this would have a negative effect on their children.*
 - ☐ *There were very few schools available on the mission field in which children could be educated. If there were schools, they were usually run by missionaries and only offered a basic education.*
 - ☐ *Ask your student to imagine what it would be like to be left behind while your parents were missionaries in a foreign country. How would your student have felt about this?*
 6. Although he missed his parents, Eric enjoyed his time at school. Ask, "While at school, what was Eric's favorite thing to do? What were some of the ways that Eric grew in his character?"
 - ☐ *Eric discovered that he loved to play sports. He was very talented at rugby and cricket. His body grew strong as he played these games.*
 - ☐ *Although Eric liked getting into mischief, he also had a kind heart. When Eric saw that a new boy was afraid of the initiation he was about to endure, Eric ordered everyone to stop. Though Eric was young, too, they listened to him.*
 - ☐ *Eric grew very close to his brother Robbie. They loved each other and became inseparable.*
 - ☐ *As Eric broke records and became captain of the cricket and rugby teams, he did not let his success go to his head. He remained humble.*
 7. Ask, "How did World War I affect Eric while he was at school?"
 - ☐ *Some of the older students left the school to join the war once they came of age.*
 - ☐ *Often, within weeks of their departure, the school received word that these boys had been killed or severely wounded. It was hard for Eric to hear the names of those killed or wounded when just weeks earlier he had been playing sports with them.*

8. During his time at school, Eric grew to love God with all of his heart. He attended Bible classes regularly and desired to be a missionary like his father. However, our author, Catherine Swift, says that he never talked about his love for God and never spoke up during Bible classes. Ask your student why this might have been the case. Ask, "What does the Bible say about talking about our faith?"
- ❑ *Answers to the first question will vary. Your student might suggest that Eric was not a very talkative or outgoing person. Perhaps he was afraid to talk about his faith.*
 - ❑ Because we do not necessarily know the answer to this question, it serves as a good opportunity to talk with your student about his communication about his own faith. Does he think it is something worth talking about? Why or why not? Listen closely to his answers.
 - ❑ If you would like to pursue this conversation more, consider looking at the following verses with your student: 1 Peter 3:13-17, Romans 1:16, and Acts 1:8.

CHURCH HISTORY: RHETORIC DISCUSSION OUTLINE

The Screwtape Letters, by C.S. Lewis

This discussion outline is a little different than others have been. It is not comprehensive, but selective. Lewis presents many ideas, and we can't possibly cover them all. We have chosen to highlight some ideas as truly open-ended questions that you can use to discover new depths in your child's heart and worldview. We counsel you to set aside a good chunk of time for this discussion, to read this outline through before beginning, to pray beforehand, and to purpose to do more listening and asking than talking while you work through it. In fact, if you do share "wisdom" with your student during this discussion, could we suggest that it be stories of how you fall short in the areas of temptation that Lewis is identifying? Such confessions—accompanied by stories of repentance and faith that grew when God showed you truth—are powerful witnesses to your student! Listening remains the best tool here, though. There's a lot that you can learn about your child's spiritual state, his current worldview, and his level of maturity by working through the questions that are based on this book.

1. Ask your student, "What are the two errors into which people commonly fall regarding devils, according to Lewis in the preface? Why are these both errors?"
 - ❑ *One can err by denying their existence. Since the Bible affirms the existence of a Devil who is the enemy of our souls, and about demons, from Genesis to Revelation, we should not disbelieve in them. We are warned by Paul, "Be self-controlled and alert. Your enemy the Devil prowls around like a roaring lion looking for someone to devour. Resist him, standing firm in the faith, because you know that your brothers throughout the world are undergoing the same kind of sufferings" (1 Peter 5:8-9).*
 - ❑ *One can also err by believing and then developing an unhealthy interest in demons. This error leads us to take our eyes off of our Savior, and to become fearful, weak, and riddled with temptations and error. We can blame the Devil for our own sins or circumstances and miss the chance for repentance and change that such things afford us, when we recognize that our loving Father is using all things for our good (Romans 8:28).*
 NOTE: In the extreme, too much interest in devils can lead to being tempted by the occult. While Lewis does nothing to incite such an interest, please do continue to assess whether or not this book is the right choice for your child as we go along.
2. Ask your student to summarize the general vehicle that Lewis is employing. Ask, "By whom and to whom are the fictional letters of this book supposedly written? Who is 'the Enemy'? Who is 'Our Father Below'? Who is 'the patient'? What does the student think Lewis's aim is in writing this book in this way?"
 - ❑ *The vehicle that Lewis is employing is to format his story as a series of letters that make up one side of a fictional correspondence between Screwtape, a master demonic tempter, and his apprentice and nephew, Wormwood.*
 - ❑ *"The Enemy" in these letter is the enemy of all demons: God, or Jesus Christ.*
 - ❑ *"Our Father Below" is Satan, the Devil, also called the Tempter and the Father of Lies in the Bible.*
 - ❑ *"The patient" is the man whom Wormwood has been assigned to tempt and confuse.*
 - ❑ *Lewis is attempting to show a series of wrong ideas and temptations that are common to men (and some to women, as well) before, during, and after their conversions. By writing from the tempters' point of view, he shows us how fears, thoughts, and ideas can affect our thoughts, words, and actions as we live out our Christian lives.*
 - ❑ Many times, we are not conscious of ideas or assumptions that challenge our faith, and of the effects they have upon us. This is why Lewis's book is so helpful.

3. Ask, "In Letter 1, what is Screwtape saying about truth versus jargon? How do you determine what is true for yourself?"
 - ❑ *First, Screwtape says that people in the modern age care more about interesting concepts than plain old truth. "He doesn't think of doctrines as primarily 'true' or 'false,' but as 'academic' or 'practical,' 'outworn' or 'contemporary,' 'conventional' or 'ruthless.' Jargon, not argument, is your best ally in keeping him from the Church" (1).*
 - ❑ *Second, he says that in seeking to know truth from falsehood, the man is "in God's camp" rather than on shaky ground (where the Devil wants him). Truths and falsehoods are black and white; they can be proved or disproved. On truth, we can stand firm against demonic influences and sinful temptations.*
 - ❑ Answers to the question of how your student determines truth for himself will vary. Listen closely to his answer, and draw him out on what he perceives to be the bases for the truths that he believes about God, His character, and Jesus Christ. The truth of God's love for us as expressed in Christ's death on the cross is the great Truth that defines all others. See if this Truth is front and center in your child's heart.
4. Ask, "In Letter 2, Screwtape is contrasting the real and powerful Church triumphant—the spotless Bride of Christ to be—with the ordinary members of a church family as they appear on this earth. What good can Wormwood make of the differences? Would these kinds of strategies work on you, if tried? Why, or why not?"
 - ❑ *Screwtape instructs Wormwood to heighten in his patient's mind the differences between the very ordinary people and things in his local church to the high flown phrases and images of the Church in the Bible. The demonic idea is that it is preposterous to think that these very ordinary—and somewhat irking or distasteful—people could possibly be (or become) spiritual giants.*
 - ❑ *A new convert can often become embarrassed by his new-found friends. People who are very ordinary present ordinary challenges: they are foolish, or ignorant, or loud, or smelly. They sing off key, or wear preposterous hats, or are interested in silly things, from the new convert's point of view. The Devil would love for us to judge, condemn, and turn away from such folks, seeing them as nothing like the Bride of Christ.*
 - ❑ Answers will vary. Some students will be judgmental and impatient with adults or peers in their church. Others will have from the Lord a sweet spirit of humility that sees that they need just as much grace from fellow church members as such members require of them. Humility and a true sense of self are the key to overcoming prideful or judgmental attitudes towards our very ordinary brethren. They truly will, one day, be glorious saints, but for now we and they need patience and love!
5. Ask, "In what four ways does Screwtape advise Wormwood to turn the patient's relationship with his mother to demonic advantage?" As a follow-up question, ask your student if he can see ways that some of these strategies work on his heart in your home.
 - ❑ *First, Wormwood should make the patient's thoughts dwell on the inner life. Wormwood is not to allow the patient to perform elementary duties; rather, he's to encourage the patient to give his attention to the "advanced" and "spiritual" ones.*
 - ❑ *Second, Wormwood is to hinder the patient's prayers for his mother by focusing his attention on "the state of her soul and never on her rheumatism." This will keep him aware of all her sins and failings, and it will make his prayers ineffective, since he has no idea what her "soul" looks like! Like the fellow church members, it certainly doesn't resemble anything very glorious yet!*
 - ❑ *Third, because they know each other well, he is to play up the tones of voice or manner that suggest disharmony in the other, but never let them dream that their own tones or gestures annoy anyone else.*
 - ❑ *Fourth, let them both have a double standard that insists that they be taken seriously, but feel the freedom to infer or impute wrong thoughts and feelings to the other.*
 - ❑ Your student should talk about his parents and siblings as he answers the personal part of this question. We all have pet peeves concerning others with whom we live closely. Are we seeking to give grace in situations that tempt us to become contemptuous, irritable, short, angry, impatient, or unkind? Confess your sins to one another and pray that the gospel may shine more brightly in your home!
6. Lewis tackles the subject of prayer in Letter 4. Ask, "What does he identify as common weaknesses or distractions for believers who attempt to pray? Did this letter shed any light on your prayer life?"
 - ❑ *Because we are young, proud, and/or lazy, we often reject the "parrot-like nature" of childhood prayers and are "persuaded to aim at something entirely spontaneous, inward, informal, and unregularized; and what this will actually mean to a beginner will be an effort to produce in himself a vaguely devotional mood in which real concentration of will and intelligence have no part" (15).*

- ❑ *Our body positions do matter, for our bodies affect our minds and hearts. Kneeling for prayer is simply different than standing or sitting. There are places and times for all three of these different postures for prayer.*
- ❑ *When our minds are full of ourselves, our desires, our reactions, and our feelings, rather than full of God, His will, and His grace for us in time of need, we will not be effective in prayer.*
- ❑ *Lewis recognizes that Christians pray to an image of God that they conjure up in their minds from a variety of resources. We cannot see (or imagine) Him as He is. But, when we perceive that we cannot picture Him aright, and give ourselves to Him as a Person who created us and owns us, we begin finally to truly pray.*
- ❑ Encourage your student to share his experiences in prayer. What does he perceive as the greatest hindrances? What have his best prayer experiences been, in his opinion? Listen for the criteria he uses to define “best” as he shares.

7. Ask your student, “In Letter 5, what makes Wormwood drunk with joy? How are these ‘joys’ just a foretaste of Wormwood’s eternal reward? What are the ways that war can actually benefit people amidst its horrors?”
 - ❑ *Wormwood has had the pleasure of seeing his patient experience anxiety, fear, anguish, and torment as he confronts the reality of the onset of war. The Devil will always delight to feed on our fears and uncertainty about future events, and war is one of the most horrific prospects that people face.*
 - ❑ *Lewis points out that the very human response to imagined future horrors (with which demons can fill our minds) is truly a foretaste of hell’s eternal reality. If Wormwood is successful, he will lure his patient to hell, where he will experience such terrors continually, and where Wormwood will feed on them.*
 - ❑ *War presents terrifying prospects. (Remind your student that Lewis fought in the Western Front trenches in World War I and wrote this work in the closing year of the Second World War.)*
 - ❑ *War times (and other times of uncertainty) can be fruitful for God’s Kingdom. People who are afraid may turn towards God sooner than they might when they are well and happy.*
 - ❑ *As Lewis points out, wars also cause people to turn away from “self” and towards sacrifice and causes that are outside of, and higher than, themselves. (This can be a first step toward accepting Christ. When we taste of the joys of sacrifice, we develop more of an appreciation for both its cost and its sweetness in Him.)*
 - ❑ *Lewis also notes that men who go to war consciously prepare for death by making peace with God. Screwtape wishes that all men died in expensive nursing homes instead, where doctors, nurses, and well-meaning relatives lie to the dying patient, hoping to spare him sadness about his imminent demise. In war, death is a reality that must be faced.*
8. In Letter 6, Screwtape advises, “There is nothing like suspense and anxiety for barricading a human’s mind against the Enemy. He wants men to be concerned with what they do; our business is to keep them thinking about what will happen to them” (25). Ask, “Why are suspense and anxiety such powerful distractions to us in our Christian walk? What related general rule does Screwtape formulate for Wormwood? Do you see this rule at work in your own life?”
 - ❑ *Lewis (through Screwtape) points out that when we are anxious and in suspense, we imagine a host of mutually incompatible futures and attempt to trust God for all of them simultaneously, which is nearly impossible.*
 - ❑ *In all activities that favor the Devil’s cause, Screwtape would have us keep our eyes on the object and remain un-selfconscious of our sin. But, in all activities that favor the Lord, the Devil would seek to bend our minds back upon ourselves. Screwtape explains how to use his general rule as follows:*

Let an insult or a woman’s body so fix his attention outward so that he does not reflect ‘I am now entering into the state called Anger—or the state called Lust.’ Contrariwise, let the reflection ‘My feelings are now growing more devout, or more charitable’ so fix his attention inward that he no longer looks beyond himself to see our Enemy or his own neighbours [sic]. (26-27)
 - ❑ Ask your student to share ways that he is more generally aware of the ways he thinks he is doing well as Christians than he is aware of sinful attitudes that he harbors towards others (petty jealousies, resentments, or lusts, for instance).
9. In Letter 7, ask, “Why does Screwtape say that demons should encourage all extremes, except extreme devotion to the Enemy (Christ)?” Follow up by asking, “Are there any areas of your life that you take to extremes?”
 - ❑ *Lewis, through Screwtape, informs us that most extremists form small (often secretive) groups. Any small group is likely to “develop inside itself a hothouse [of] mutual admiration, and towards the outer world, a great deal of pride and hatred which is entertained without shame because the ‘Cause’ is its sponsor and it is thought to be impersonal” (32-33).*

- ❑ *“Let him begin by treating the Patriotism or the Pacifism as a part of his religion. Then let him, under the influence of partisan spirit, come to regard it as the most important part” (34). By such incremental stages do many Christians lose their fervor for God in pursuit of His service.*
 - ❑ *“Once you have made the World an end, and faith a means, you have almost won your man, and it makes very little difference what kind of worldly end he is pursuing. Provided that meetings, pamphlets, movements, causes, and crusades matter more to him than prayers and sacraments and charity, he is ours—and the more ‘religious’ (on these terms) the more securely ours” (34-35).*
 - ❑ Ask yourself and your student if there are any causes, clubs, or pursuits that claim a firmer allegiance on your time and emotions than does the Lord, His Church, or the lost around you. If so, what adjustments can you make?
10. Ask, “In Letters 8 and 9, what is the ‘law of Undulation’ that Screwtape explains? How can Christians be extra vulnerable during times in a trough? What then is our hope? How does God use such ‘trough times’? Have you had trough times?” Ask your student to share things that helped him most when walking through such times.
- ❑ *Human beings, being half spirit and half animal, fluctuate constantly between peaks and troughs. “Their nearest approach to constancy... is undulation—the repeated return to a level from which they repeatedly fall back, a series of troughs and peaks” (37).*
 - ❑ *Trough times are discouraging, and one feels spiritually dull. At these times, temptations to sensuous sins (sex, alcohol, etc.) seem more appealing.*
 - ❑ *In trough times, we typically become introspective and self-focused. Trough times can tempt us to think that we never were saved and that this phase (our Christianity) will now pass (like many other “phases” that have passed before), that we cannot persevere to the end, and that our feelings about God are gone forever.*
 - ❑ *God withdraws His presence in certain seasons in order to perfect Christians. He is seeking to make them joined to Himself, yet independent beings, says Lewis. The trough times are those when He often does most of His work, for Christians must stand “on their own legs.” Lewis does not say this, but such times strengthen our faith if we stand on the truth of God’s love and care for us as we pass through them.*
 - ❑ Ask your student to share his trough times: what brought them on (if anything), how did he feel/think while in them, and what things helped him to overcome temptations during those times?
11. Ask, “In Letters 10 and 11, what are some of the temptations to Christians that socializing offers?” Share any ways that Lewis’s observations ring true for you from your personal experience, and ask your student to do the same.
- ❑ *Lewis well exposes the temptations to shallow relationships, pretending, and man-pleasing that go on during times when we socialize. He captures the sense we have all had of wishing to be popular, “in,” accepted, esteemed, and liked. These are things that we long for, and such longings can present severe temptations.*
 - ❑ *Also well described are the dangers to our faith of worldly companions.*
 - ❑ Proverbs 13:20 teaches us, “He who walks with the wise grow wise, but a companion of fools suffers harm.” Many youths choose friends for the wrong reasons and resent parents who supervise or limit their friendships. These two chapters in Lewis’s book are valuable avenues for you to explore with your teen the protective role that you play as such a parent.

GOVERNMENT: BACKGROUND INFORMATION

In the summer of 1919, by a two-thirds vote in each house, Congress proposed the following amendment to the United States Constitution:

Section 1. The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of sex.

Section 2. Congress shall have power, by appropriate legislation, to enforce the provisions of this article.

The proposed amendment was immediately submitted to the states for ratification. Women and their allies made a concerted (and successful) effort to get three-quarters of the states to ratify the amendment in time for women to vote in the presidential election of 1920. On August 18, 1920, Tennessee became the thirty-sixth state to ratify the language, and the Nineteenth Amendment joined the rest of the Constitution as “the supreme law of the land.”

This week’s readings provide a closer look at the Nineteenth Amendment in context. The first is a news article the day after the amendment passed the Senate, which details some of the arguments raised against it. The second is an editorial opinion that appeared eleven days after the amendment was ratified and nine weeks before the elections of 1920.

GOVERNMENT: RHETORIC DISCUSSION OUTLINE

“Suffrage Wins in the Senate”

- From the introduction above and the article “Suffrage Wins in the Senate,” recount the story of women’s suffrage in America from colonial times to 1920 in your own words.
 - ☐ According to the New York Times, some colonies allowed women to vote before the American Revolution.
 - ☐ There were women who wanted to be included in the new government of the United States when it was first formed, including Abigail Adams, wife of America’s second president.
 - ☐ Women held meetings and petitioned for the right to vote from the time of the Revolution, but the first big demonstration in support of women’s suffrage was held in 1848 at Seneca Falls, New York.
 - ☐ From 1848 until the Civil War, activists sought to give women the right to vote at the state level.
 - ☐ The Civil War took the focus off women’s rights for some time. Some women unsuccessfully tried to use the Fourteenth and Fifteenth amendments to win the right to vote.
 - ☐ Beginning in 1875, activists worked to amend the Constitution. Susan B. Anthony’s proposed language fell short in the Senate four times before 1919.
 - ☐ The Susan B. Anthony Amendment passed the House with fourteen votes more than it needed on May 21, 1919 and passed the Senate with two votes to spare on June 4, 1919.
 - ☐ On August 18, 1920, Tennessee became the thirty-sixth state to ratify the Nineteenth Amendment. It went into effect immediately, enabling women to vote in the election of 1920.
- Based on the votes and the arguments in the Senate, which party was more in favor of the Nineteenth Amendment? Both parties supported the amendment (more Democrats voted for the amendment than against it), but Republicans were much more in favor of it. More than three-quarters of the Republican Senators voted for it, while just over half of the Democrats did. Two out of three of the opponents to the amendment were Democrats.
- Which do you think would be more likely to approve the Nineteenth Amendment—a state legislature or a constitutional convention of people assembled solely for the purpose of ratification? Why do you think this?
 - ☐ Senator Underwood wanted to submit the amendment to Constitutional conventions in the various states instead of to the legislatures. (This option is provided for in Article V of the United States Constitution.)
 - ☐ Legislators have to think about reelection, which could make it hard to cast a vote against women. Every state legislator knew that his seat could be at risk if women got the vote but he had voted against them.
 - ☐ By contrast, most representatives at a ratification convention could vote their conscience without worrying about the political consequences. This probably would have worked against the Nineteenth Amendment.
- What did Senator Gay of Louisiana propose? What would have been the practical effect of his wording?
 - ☐ Senator Gay wanted to strike the second paragraph of the amendment, taking enforcement power away from Congress and giving it to the states.
 - ☐ Southern states like Louisiana had already gutted the effect of the Fifteenth Amendment (which gave black men the right to vote) by setting up literacy tests, poll taxes, and other barriers that effectively limited political power to whites—even though the Fifteenth Amendment expressly gave Congress the power to enforce it. Taking that power away from Congress and giving it to the states would predictably have left white women as powerless as black men in states like Louisiana.
- What was New York Senator Wadsworth’s position? Do you think he was right or wrong to take this stand?
 - ☐ Senator Wadsworth believed each state should decide whether or not women should vote. He claimed that he would be just as opposed to a federal amendment that denied women’s suffrage as he would oppose this amendment to guarantee it.
 - ☐ If a student views voting as a “human right,” then a federal amendment was urgently needed. It would be unfair to women to make them wait for the very last (male-dominated) state to grudgingly choose to give them the right to vote.
 - ☐ If a student sees the vote as a “privilege of citizenship,” on the other hand, Senator Wadsworth’s position makes more sense. The original Constitution left it completely up to the states to decide who got to vote and who did not. A federal amendment was not necessary in the states where women could already vote and was arguably unfair to the states that had considered the matter and rejected it.

☐ Wadsworth argued that the amendment violated the concept of self-government. “Now the question is whether the people of these States are competent to settle the question for themselves. There is no tremendous emergency facing the country, no revolution or rebellion threatened, which would seem to make it necessary to impose on the people of these States a thing they have said as free citizens they do not require or desire. Is it contrary to the spirit of American institutions that they shall be left free to decide these things for themselves?”

6. What did proponents and opponents say about the prospects for ratifying the amendment?

- ☐ Some opponents claimed it could not be ratified, because so many states had already rejected giving women the vote. Senator Gay of Louisiana felt sure that thirteen states would oppose it—more than enough to prevent ratification.
- ☐ Proponents acted confident that it could be ratified—and quickly! The Chairwoman of the National Woman's Party declared her full assurance that ratification could be complete before the 1920 elections.
- ☐ Suffrage leaders expected rapid ratification in the twenty-eight states that already let women vote in presidential elections. (Eight more were needed to reach the constitutional requirement of ratification by three-quarters of the states.)

“The Woman of Thirty”

7. Why is this editorial entitled “The Woman of Thirty”?

- ☐ The editorial begins by recalling the sardonic suggestion that women should be allowed to vote—after thirty. The Times points out the “sly inference” that women would be too vain to admit their age, so none would qualify.
- ☐ The editorial argues that women's power no longer consists only in their youth. Where men used to go down on one knee to propose to the girl of twenty, now the world must get on its knees before the woman of thirty.

8. According to this editorial, how did the “feminine abhorrence of bloodshed” affect the election campaign?

- ☐ President Woodrow Wilson, a Democrat, was obsessed with creating a “League of Nations,” which Republicans opposed.
- ☐ Both parties tried to get women on their side by casting their arguments in terms of avoiding war and preventing bloodshed. Wilson claimed the League of Nations would end all wars; the opposition claimed it would suck America into one dispute after another.

NOTE: Over the centuries, men have often been in favor of conquest and glory, but this campaign was cast in terms of safety first.

- ☐ The Times urges women to use their new power wisely. “Women who are fit to be mothers of the nation know that there is no sovereign remedy against death in any form, and that the one sure way to make life honorably safe is to face its responsibilities with a clear mind and a high heart.”

9. What, if any, political impact did the New York Times expect from women's votes? Do you agree with the Times? Do you think women have had a positive impact on American government and politics?

- ☐ The Times did not expect women to favor one party over another, but it did expect women to favor certain causes—especially what is called “welfare legislation,” which “should rouse all the powers of sisterly and motherly instinct.”
- ☐ The Times suspected that now that women actually got to vote on issues that affected them, they might develop more of a “flexibility of mind and a capacity for compromise.”
- ☐ Students may or may not agree with the New York Times's predictions about how American women would use their new political power. Unfortunately for America, few men or women seem to live up to the high expectations of this editorial. Instead of a new generation of women “fit to be mothers of the nation,” many voters only seem to care about their own narrow self-interest. And, many of those who do really care about their country seem woefully unprepared to cast their votes wisely.

PHILOSOPHY: RHETORIC DISCUSSION OUTLINE

There is no philosophy discussion outline this week.

GLANCE INTO NEXT WEEK...

WEEK 8: AMERICA'S ROARING 20's & RUSSIA'S STALIN

Lower Grammar	Divorce and remarriage are mentioned on p. 24 of <i>Louis Armstrong and the Jazz Age</i> .
Upper Grammar	There are no special concerns for this level this week.
Dialectic	<input type="checkbox"/> Your student's book, <i>Stalin</i> , contains some images and descriptions of violence that may be disturbing. Pay particular attention to the introduction and chapters 1, 5, and 6. <input type="checkbox"/> In <i>Peter Pan</i> , Tinkerbell expresses anger through cursing. Preview p. 37, 40, and 81. A sexual escapade is mentioned on p. 94.
Rhetoric	<i>Only Yesterday</i> has a curse word on p. 109 and a reference to sexual misconduct on p. 111.
Teacher	<input type="checkbox"/> Preview these pages of the read-aloud, <i>Harlem Stomp</i> : <ul style="list-style-type: none"> <input type="checkbox"/> Inappropriate terminology referring to blacks: p. 66 and 67 <input type="checkbox"/> Curse word on p. 69 <input type="checkbox"/> You may want to preview a party incident described on p. 80. <input type="checkbox"/> A man who refers to himself as "God" is mentioned on p. 82. <input type="checkbox"/> Rhetoric students are reading about and listening to the music of Duke Ellington and Samuel Barber. Younger students will benefit also, so try to take the time to find out what's available at your library about this musical style.
Links	http://www.tapestryofgrace.com/year4/history.php

SUPPLEMENT 6: LOSING OUR ANCHOR

In his study of the 1920's called *Only Yesterday*, Frederick Allen details the decline of morality in America and the failure of the "forces of morality" to adequately address the problems of their day. Though Allen describes the ineffectiveness of church leaders and prominent members (who most obviously opposed the headlong tumble of Americans into sin and dissipation), he is not hostile to the Christian church. Indeed, he quotes the Bible reverently, and he also says that those who expressed bitterness and cynicism towards traditional American (and Christian) values found neither happiness nor peace. Still, Allen (writing in 1931) does not respect the church much, as is evident in his accounts of the Scopes Trial and other (seemingly pathetic) attempts by church leaders to call the nation to repentance and faith. He does not look to the church for relevant answers to the decade's ills. Why?

In some ways, the question above is unanswerable, at least by me, for I am not an expert in church history. I did ask two of my pastors who have done much studying of church history for their impressions, however, and the following is a set of events and "threads" that they suggested might have led to the marginalization of the American church during this troubled time. I offer their insights for your consideration. (If you have studied the 1800's using *Tapestry* in Year 3, the content of this supplement is a review. We have shown from both historical records and Scripture the course of theology and events that we outline here. Even if this is a review for you, the analysis and new connections in this supplement will still serve you in discussing this week's material.)

Both of my pastors returned to events a century before the Roaring Twenties, to the Second Great Awakening. They said that this movement was, in some ways, even more influential than the First Great Awakening. One reason for this was that there were more people in America during the latter movement; another was that, though its beginnings were undeniably a great move of the Holy Spirit (with attendant signs of true repentance and lasting faith in Christ), the movement was, to some degree, "hijacked" by those that thought continuous "revival" could be staged or controlled through ongoing camp meetings. As rhetoric students using the suggested resource *Modern Revivalism* have studied in detail, these later meetings were characterized by increasing emotionalism and unbiblical theology.

The founder of modern revivalism was Charles Finney, whose theology was Arminian—that is, he taught that it is men who seek God and that men can choose of their own free will to bring about their own salvation through their act of faith. Finney was not the only Arminian evangelist of his day. Much of the West was evangelized by traveling Methodist circuit riders in the 1800's (the vast majority of whom were Arminian), and the very influential Cumberland Presbyterian movement was likewise Arminian. Those who followed Finney did so on an ever grander scale and reached millions with their message. Because Arminian preachers located salvation in the decision of man rather than the gracious act of God, they saw no contradiction in exhorting their followers to strive for moral perfection within themselves and their fellow men. Most of these preachers optimistically believed that the perfection of mankind could be achieved within a generation or two.

The full counsel of Scripture makes it clear that salvation is of the Lord, who acts sovereignly and according to the counsel of His own will. This does not mean that the human will is unimportant—just that it is secondary in the process of salvation. God's will is solely responsible for our justification, which Christ earned for us and gives us fully upon our turning from sin and trusting solely in Him for salvation. Sanctification is an ongoing, lifelong process in which a Christian's redeemed and regenerated will works with God's to accomplish growth in Christ-likeness. People before regeneration are dead in sin; we simply cannot help ourselves. We are saved only when God sovereignly chooses and effectively calls us, and then enables us to willingly partner with His Spirit to walk in the good works that God prepared for us before the dawn of time. At no point does biblical theology glorify man: he is the recipient of God's grace and empowered solely by Him throughout his walk with God. This is the Reformed, Puritan, or Calvinist teaching, and it causes some people (like Finney) to stumble because it defies human reason and humbles us. People want to contribute to and participate in the process of their salvation. They feel that the biblical truth that salvation is of grace and by God's sovereign choice makes them into mere puppets, and they picture God as an arbitrary puppet master who pulls strings for His own purposes and creates some people to burn eternally in hell. Arminian theology is a human solution to this discomfort. Arminians say that free will is exercised by people in the process of justification as well as sanctification, and thereby seek to acquit God of choosing some people but passing over others.

The difference between Reformed and Arminian foundations could not be more practical. Reformed theology relieves people of the burden of determining their eternal destinies. A person who is regenerated because of God's favor, love, and enabling Spirit walks in good works and then dies in confident assurance that God has done His will, from first to last. He has as his anchor God's unchanging Word and character. He knows the truth of Romans 8:28 that his Father is working all things together for his good, which is defined as conforming him to the image of his Savior.

The Arminian who assumes a leading role in his salvation must also shoulder the burden of his eternal destiny and, to some degree, forego assurance. If justification is in a man's hands, how can he be sure that God has accepted his efforts? In Reformed theology, grace is opposed to earning but applauds effort (partnership) in pursuit of sanctification. In Arminian theology, earning becomes paramount; man must decide to be saved and then evidence his salvation by good works.

Widespread preaching of Arminian theology caused a deep change in American Christianity; the focus shifted from God and grace to the individual person and his or her moral strength. This was especially true in the South as a fruit of their loss of the Civil War, as we noted in detail in Year 3 church history studies.

In the last half of the nineteenth century in both Europe and America, the truths of God's Word were further obscured by attacks on the authority of Scripture from scientific and humanistic camps—foremost among these were Darwinian evolutionary theories and the German schools of Higher Criticism. As you remember, there are two “schools” of critical analysis of the Bible. Higher Criticism seeks to interpret Scripture by comparing one passage to another and to other historical and literary works of the time. Lower Criticism is textual criticism. The school of Higher Criticism was not all erroneous, but its members became increasingly speculative and eventually eviscerated the authority of God's Word. Scripture is the result of the human and the divine coming together, but the German theologians became overly fascinated with the human side of the process. It was the human process that they emphasized and speculated upon. Their mistake may be described as applying the scientific method to Scripture, while ignoring the divine element thereof.

The scientific method involves forming a theory and then testing it by using controlled, repeatable experimentation. Thus, science relies (or should rely) solely on human analysis and tangible proofs. Properly used, the scientific method is the orderly uncovering of the beauty and order with which God endowed creation from the beginning. As men better understand their world, they are better able to master many of its challenges, and make a more comfortable world for themselves. As we've previously noted, people in the latter half of the 1800's developed a growing reliance on—indeed, faith in—science as it proved a very powerful tool for both predicting and subduing the created world and many of its ills.

By the turn of the twentieth century, faith that “Progress” would eventually solve all ills was well-established. After the discovery of a method that seemed to guarantee so much certainty and physical comfort, men rushed to apply it to areas and disciplines for which it was ill-suited, such as analysis of Scripture, the history of creation, theology, and human psychology. Darwinian theories of evolution, German schools of criticism, and Freudian theories of sexual motivation held sway over many because people believed in the goodness, power, and rationality of science. Forgetting the warning of Proverbs 3:5-7, people relied on their own understanding. All these humanistic teachings undermined biblical teaching. Princeton Seminary was an important guardian of Reformed orthodoxy, but its orthodox leaders were feeling the effects by the 1880's. They remained faithful until the late 1920's, but the popular appeal of scientific thought in America hugely marginalized their authority. Eventually, the biblical teachers were ejected by Princeton's ruling body and replaced by those with a more “modern” mindset.

The challenge for many Christians in the late 1800's and early 1900's was how to reconcile modern “truths” with Scriptural “faith.” It was to answer this question that *The Fundamentals* was written. This collection of essays embodied sound theology. The problem was that they were popularly viewed through the prism of an underlying Arminian worldview, which was itself weakened by the horrific and morally confusing World War I experience and the rising strength of pseudo-sciences (especially Freudian psychology, which became popular in America only after the war). Those that modified Christianity to fit the times were called “Liberal Protestants” or (for those attracted to the promises of socialism) proponents of the “Social Gospel.”

Because of the widespread Arminian foundation, there was a split even among “traditionalists” who sought to retain allegiance to Scripture's authority. Some people endeavored to create and sustain moral codes, by which they could stand (in rigid self-righteousness) against the tide of secularism that was overcoming a disillusioned postwar society. Others remained true to the Word of God but shrank from attempts to speak to their society as they felt themselves to be ineffective and unheeded. American Christians and American society found themselves staggering in the 1920's because they had long ago left behind true biblical roots. A majority had embraced a man-centered theology, which gave them a role in their justification and marginalized their faith when scientists told them that it was nonsense. When World War I, with its trenches, stagnation, mustard gas, and unbelievable carnage exploded the myths of man's goodness, his power over his destiny, and his unbroken forward progress towards health, wealth, and control over his environment, there was widespread bewilderment.

President Wilson had said that World War I was fought to make the world safe for democracy and that no sacrifice was too great. As it became clear that Wilson himself had failings and that the war had not settled the ills of the world, the American response, broadly speaking, fell into two camps. Some decided to give themselves to present pleasures, following these wherever they led. Others stood firm in their moral beliefs and struggled to both establish their righteousness and force others to obey their moral codes. Many of these spent much of their moral strength and organizational energy in fighting the battle for temperance. Though they won the battle, they lost the war as Prohibition attempted to legislate morality and tempted an unrepentant people to defy the law. This gave rise to powerful gangster organizations.

We must also note the role of age-segregated public schools (which were universal in America by the 1880's) in creating a separate youth culture, which also gave rise to the widespread rebellion among the youth of the Twenties. Billy Sunday, a popular ball-player-turned-preacher who led large evangelistic meetings, followed the example of earlier revivalists and embraced a shallow, and ultimately unhelpful, theology. The widely publicized Scopes Trial in 1925 added to the chagrin of the Fundamentalist moralists by making their claims seem ridiculous. William J. Bryan was a good man and a powerful orator, but he was not a brilliant theologian and could not articulate biblical truths in a forceful or compelling way.

So, a combination of challenging events, worldly temptations, and theological errors effectively silenced the authority of the Church in American society. In the midst of all this, of course, God did sustain a minority of people who loved and worshipped Him in spirit and in truth. We must not despair in reading about the Roaring Twenties, nor must we lose sight of our great God, who even in these confusing times was wisely and lovingly directing the affairs of Americans—showing some the error of their choices and blessing others who continued to serve and love Him. All of us have challenges in our lives; all of us will experience conditions and circumstances that pull us away from the wisdom that God has offered freely to all who will heed His Word and walk in His light. Those who turn away from Him do so without excuse; those who turn to Him do so only by His amazing grace. There is no room in the true believer's heart for either self-congratulation or contempt for weaker brothers. The ground is level at the foot of the cross, and if you are a believer who is holding to the Word of God despite trying circumstances, your proper response is praise to the One who holds you there, and pleading for strength for others.

Our children need to be instructed that they will face challenges such as those that arose in the Twenties: ideas, circumstances, and events that will confuse us and that the Devil would love to use to turn us from God in order to devour our souls. But our God has promised us precious help, to be with us when we walk through deep waters or fire. He has given us His Spirit and His Word as sure guides. He has taught us to flee temptations, and to look for ways out of temptation that He will surely provide. No one *has to* choose to abandon God for other worldviews. Each person who does so bears the responsibility and the consequences.

Teach your children to learn from the example of young people in the Roaring Twenties. When life gets hard or bewildering, it is only by clinging fast to God's Word (even when our faithless hearts argue that our darkened minds know more than He does) that we will come safe one day to the Father's arms, by His enabling grace alone.

LITERATURE SUPPLEMENT: ANALYSIS OUTLINE FOR “THE LOVE SONG OF J. ALFRED PRUFROCK”

- ❑ Frameworks
 - ❑ Genre: Lyric, though the poem also could be more narrowly described as an elegy (a poem of mourning)
 - ❑ Mode: Meditative, elegiac (mourning), and realistic
- ❑ Content¹
 - ❑ Topic: A speaker named J. Alfred Prufrock and his desire for a romantic relationship
 - ❑ Themes
 - ❑ Human beings are isolated and alienated from one another.
 - ❑ In the midst of fear and uncertainty it is natural not to act, but there are negative consequences for inaction.
 - ❑ To attempt genuine and meaningful relationships or even communication is to be incredibly daring.
 - ❑ Reality
 - ❑ Real relationships and meaningful communication may be impossible. If they are possible, they are extremely difficult, especially for some.
 - ❑ Alienation, a sense of shame or guilt, and uncertainty are realities, as are fear of others’ opinions and uncertainty about one’s own worth or ability to please and interest others.
 - ❑ Values: Prufrock deeply values meaningful relationships and communication (though he fails to find them).
- ❑ Setting (Implied Situation): A middle-aged man named J. Alfred Prufrock is seeking a romantic relationship with a woman.
- ❑ Structure
 - ❑ Expository (Meditative): The poem is structured around a meditative expression of the speaker’s thoughts and feelings, in which he explores the possibility of a romantic relationship.
 - ❑ Dramatic: The poem’s structure is dramatic in that Prufrock addresses the reader directly as “you” (e.g., line 1).
- ❑ Texture
 - ❑ Imagery
 - ❑ Metaphor: Fog (object) is identified with a cat that “rubs its back upon the windowpanes,” “curled once about the house,” etc. (lines 15-25).
 - ❑ Simile: The evening is spread out against the sky “like a patient etherized upon a table” (line 3).
 - ❑ Assonance: *e* in “evening sleeps so peacefully” (line 75), *o* in “soft October” (line 21), and *a* in “sawdust restaurants” (line 7).
 - ❑ Alliteration: *t* in “taking of a toast and tea” (line 34), *w* in “when the wind blows the water white and black” (line 128), and *s* in “smoke that slides along the street” (line 24).
 - ❑ Consonance: *s*, *n*, and *t* in, “Of restless nights in one-night cheap hotels” (line 6).
 - ❑ Allusion: T.S. Eliot refers to Michelangelo, Lazarus, and Hamlet (lines 14, 36, 94, and 111).
 - ❑ Stream of Consciousness: Prufrock speaks in the first person and follows the stream of his own thoughts.
- ❑ Artistry: You have not learned about this category of literary analysis yet, so we will not fill out this part of the outline, but you will see it later this year.

¹ Note that not all possible categories apply to this poem. For instance, we do not list Eliot’s views on morality in the content section because in Prufrock there are no strong statements being made about morality.

TEACHING OBJECTIVES: CORE SUBJECTS

Threads: History		Teacher's Notes, p. 24-38
Lower Grammar	<input type="checkbox"/> Learn about the popularity of jazz music in the 1920's. <input type="checkbox"/> Identify famous people from the Jazz Age, particularly Louis Armstrong and Duke Ellington. <input type="checkbox"/> Read about President Warren Harding's term in office.	
Upper Grammar	<input type="checkbox"/> Learn about the popularity of jazz music and the Harlem Renaissance. <input type="checkbox"/> Notice the issues of racism in America, Italy, and the U.S.S.R. <input type="checkbox"/> Read about President Warren Harding's term in office. <input type="checkbox"/> Read about the significant milestones of FDR's early political career.	
Dialectic	<input type="checkbox"/> Read about the significant milestones of FDR's early political career. <input type="checkbox"/> Learn about the life and presidency of Warren Harding and about new cultural developments during his administration. <input type="checkbox"/> Read about Joseph Stalin's early life and rise to power in the Soviet Union.	
Rhetoric	<input type="checkbox"/> Discuss the character and presidency of Warren Harding. <input type="checkbox"/> Read about and analyze Joseph Stalin's early life and rise to power in the Soviet Union.	

Threads: Writing		Writing Assignment Charts, p. 8-10
All Levels	<input type="checkbox"/> Student assignments are found in the Writing Assignment Charts contained in this week-plan. Make sure your child writes every week! <input type="checkbox"/> Teachers should consult <i>Writing Aids</i> or their choice of writing handbook each week for additional help in teaching the week's assignment.	

Threads: Literature		Teacher's Notes, p. 38-48
Lower Grammar	Answer questions and complete activities about this week's reading assignment.	
Upper Grammar	Focus on dialogue by completing a worksheet.	
Dialectic	<input type="checkbox"/> Notice elements of fantasy present in <i>Peter Pan</i> . <input type="checkbox"/> Describe several primary characters.	

Threads: Literature

Teacher's Notes, p. 38-48

Rhetoric	Begin	<input type="checkbox"/> Understand the connections made in <i>Animal Farm</i> to naturalism, socialism, and Stalinist totalitarianism. <input type="checkbox"/> Introduce the genres of satire and allegory, and see how they are used in <i>Animal Farm</i> . <input type="checkbox"/> Learn the principles of meaning through form and form follows function, and apply these to <i>Animal Farm</i> . <input type="checkbox"/> Biblically evaluate the content of <i>Animal Farm</i> .
	Continue	In addition to the above... <input type="checkbox"/> Introduce the genres of dystopia and fairy tale, and see the connections between these genres and <i>Animal Farm</i> . <input type="checkbox"/> For students who studied Year 2 rhetoric Literature, make connections between Orwell's <i>Animal Farm</i> and Jonathan Swift's <i>Gulliver's Travels</i> .

TEACHING OBJECTIVES: ELECTIVES

Threads: Geography

Teacher's Notes, p. 48

Lower Grammar	Find on a map the places in the United States that were significant during the Jazz Age.	
Upper Grammar	<input type="checkbox"/> Find on a map the places in the United States that were important to the Jazz Age. <input type="checkbox"/> Be able to identify Italy and the Soviet Union.	
Dialectic	Rhetoric	Locate places in Russia and Eastern Europe that were important to Stalin's early life and rise to power.

Threads: Fine Arts and Activities

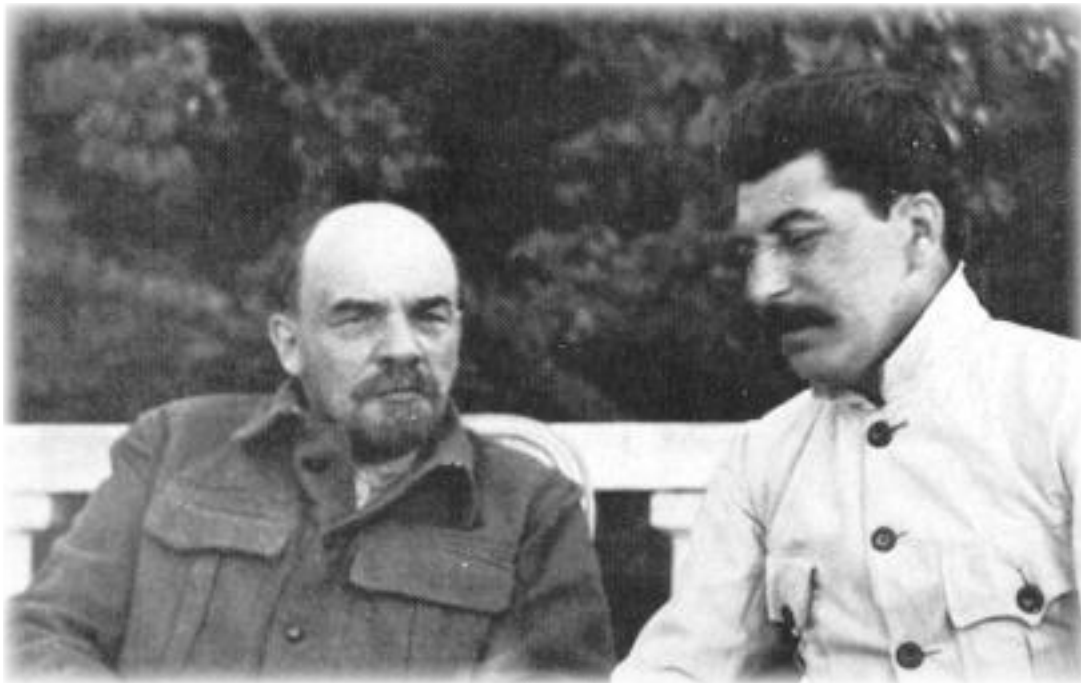
Teacher's Notes, p. 49

Lower Grammar	<input type="checkbox"/> Work on activities that help the student learn about the Jazz Age. <input type="checkbox"/> Add to your invention project.
Upper Grammar	<input type="checkbox"/> Work on activities that help the student learn about the Jazz Age. <input type="checkbox"/> Add to your invention project. <input type="checkbox"/> Add a card to your president card bank.
Dialectic	<input type="checkbox"/> Work on activities that help the student learn about the Jazz Age. <input type="checkbox"/> Add a card to your president card bank.
Rhetoric	<input type="checkbox"/> Read about Duke Ellington and Samuel Barber, and listen to their music if possible. <input type="checkbox"/> Add a card to your president card bank.

Threads: Church History		Teacher's Notes, p. 49-53
Upper Grammar	Dialectic	Continue the study of Eric Liddell and his life as a missionary to China.
Rhetoric		Continue your three-week study of <i>The Screwtape Letters</i> , by C.S. Lewis.

Threads: Government			Teacher's Notes, p. 53-55
Rhetoric	Explore the constitutional powers and limits of Congress by studying the Volstead Act, which enforced Prohibition.		

Threads: Philosophy			
Rhetoric	There are no philosophy objectives this week.		



Lenin and Stalin, 1922

PRIMARY RESOURCES				
HISTORY: CORE	<input type="checkbox"/> <i>Louis Armstrong: King of Jazz</i> , by Patricia and Fredrick McKissack	<input type="checkbox"/> <i>War, Peace, and All That Jazz</i> , by Joy Hakim, chapters 7, 11, and 20	<input type="checkbox"/> <i>Franklin Delano Roosevelt</i> , by Russell Freedman, chapter 3 <input type="checkbox"/> <i>Stalin</i> , by Sean McCol-lum, chapters 1-6	<input type="checkbox"/> <i>Only Yesterday</i> , by Frederick Allen, chapter VI <input type="checkbox"/> <i>Three "Whys" of the Russian Revolution</i> , by Richard Pipes, chapter 3 (Week 3 of 3)
	PRESIDENTS BOOK AND/OR INTERNET LINKS (SEE YEAR 4 HISTORY PAGE OF THE TAPESTRY WEBSITE) <input type="checkbox"/> Read about the life and presidency of Warren G. Harding.			
HISTORY: IN-DEPTH	<input type="checkbox"/> <i>Duke Ellington: The Piano Prince and His Orchestra</i> , by Andrea Davis Pinkney	<input type="checkbox"/> <i>The 1920s: Decade in Photos</i> , by Jim Corrigan (J 973) p. 14-17, 20-21, 24-29 (Week 2 of 5)	<input type="checkbox"/> <i>Popular Culture: 1920-1939</i> , by Jane Bingham, p. 4-5, 8-15, 36-39 (Week 1 of 4)	<input type="checkbox"/> <i>Stalin: Russia's Man of Steel</i> , by Albert Marrin, p. 3-74
	SUGGESTED READ-ALoud <input type="checkbox"/> <i>Harlem Stomp!</i> by Laban Carrick Hill, chapters 5-7 (Week 3 of 4)			GOVERNMENT ELECTIVE <input type="checkbox"/> The Volstead Act (Key Documents in Government Studies 4)
LITERATURE	<input type="checkbox"/> <i>When We Were Very Young</i> , by A.A. Milne, p. 52-100 (Week 2 of 2)	<input type="checkbox"/> <i>Winnie-the-Pooh</i> , by A.A. Milne, chapters 1-5 (Week 1 of 2)	<input type="checkbox"/> <i>Peter Pan</i> , by J.M. Barrie, chapters 1-8 (Week 1 of 2)	BEGINNING AND CONTINUING LEVELS <input type="checkbox"/> <i>Animal Farm</i> , by George Orwell (Signet Classics) <input type="checkbox"/> Readings in Poetics
ARTS/ACTIVITIES				<input type="checkbox"/> <i>The Vintage Guide to Classical Music</i> , by Jan Swafford, p. 501 (about Duke Ellington)-505 (stop at Sir Michael Tippett)
WORLDVIEW	CHURCH HISTORY	CHURCH HISTORY <input type="checkbox"/> <i>Eric Liddell: Something Greater Than Gold</i> , by Janet and Geoff Benge, chapters 7-12 (Week 2 of 3)	CHURCH HISTORY <input type="checkbox"/> <i>Men of Faith: Eric Liddell</i> , by Catherine Swift, p. 60-121 (Week 2 of 3)	CHURCH HISTORY ELECTIVE <input type="checkbox"/> <i>The Screwtape Letters</i> , by C.S. Lewis, letters 12-21 (Week 2 of 3)
				PHILOSOPHY ELECTIVE
Lower Grammar		Upper Grammar	Dialectic	Rhetoric

ALTERNATE OR EXTRA RESOURCES				
TEXTBOOKS		<input type="checkbox"/> <i>The Story of the World, Volume 4</i> , by Susan Wise Bauer, chapter 23 (second part only)	<input type="checkbox"/> <i>Heritage of Freedom</i> , by Lowman, Thompson, and Grussendorf, p. 505-509	
HISTORY: SUPPLEMENT	<input type="checkbox"/> <i>If I Only Had a Horn: Young Louis Armstrong</i> , by Roxane Orgill <input type="checkbox"/> <i>Louis Armstrong and the Jazz Age</i> , by Dan Elish	<input type="checkbox"/> <i>The Harlem Renaissance</i> , by Dana Meachen Rau (J 700) <input type="checkbox"/> <i>The 1920's: From Prohibition to Charles Lindbergh</i> , by Stephen Feinstein, p. 23-28, 37-41, 44 (start at "The Rise of the Nazi Party")-49	<input type="checkbox"/> <i>The Complete Idiot's Guide to 20th-Century History</i> , by Alan Axelrod, p. 156-160 (stop at "Party Begins"), 167-169 <input type="checkbox"/> <i>Modern History in Pictures</i> , edited by Daniel Mills (909) p. 70-71 (top half only), 76-77 <input type="checkbox"/> <i>The Making of Modern Africa</i> , by Tunde Obadina, p. 66-70 (stop at "Radicalizing Period") <input type="checkbox"/> <i>Joseph Stalin: Dictator of the Soviet Union</i> , by Brenda Haugen, chapters 1-5	<input type="checkbox"/> <i>The Century</i> , by Peter Jennings and Todd Brewster (909) p. 132 (start at first full paragraph)-136 (stop at "The vibrating national culture...") <input type="checkbox"/> <i>America in the 1920's</i> , by Michael J. O'Neal (J 973) chapters 1-3 (Week 1 of 3)
LITERATURE		<input type="checkbox"/> <i>The Burgess Bird Book for Children</i> , by Thornton W. Burgess (Week 2 of 3) <input type="checkbox"/> <i>The Boxcar Children</i> , by Gertrude Chandler Warner <input type="checkbox"/> <i>Balto and the Great Race</i> , by Elizabeth Cody Kimmel (J 636)	<input type="checkbox"/> <i>Letters from Rifka</i> , by Karen Hesse (Week 2 of 2) <input type="checkbox"/> <i>Rilla of Ingleside</i> , by Lucy Maud Montgomery (Week 2 of 3)	
ARTS/ACTIVITIES			<input type="checkbox"/> <i>Duke Ellington: His Life in Jazz with 21 Activities</i> , by Stephanie Stein Crease	<input type="checkbox"/> <i>Music: An Appreciation</i> (Sixth Brief Edition) by Roger Kamien, p. 370-382 (stop at "Bebop")
WORLDVIEW				<input type="checkbox"/> <i>A History of Christianity in the United States and Canada</i> , by Mark A. Noll (277) chapter 11 <input type="checkbox"/> <i>Running the Race: Eric Liddell</i> , by John W. Keddie (Week 2 of 3)
ENRICHMENT		<input type="checkbox"/> VIDEO: <i>Singin' in the Rain</i> (G) Starring Gene Kelly		
	Lower Grammar	Upper Grammar	Dialectic	Rhetoric

STUDENT THREADS	<input type="checkbox"/> Learn about the popularity of jazz music. <input type="checkbox"/> Identify people who were famous in the Jazz Age. <input type="checkbox"/> Read about President Warren Harding.	<input type="checkbox"/> Learn about the popularity of jazz music and the Harlem Renaissance. <input type="checkbox"/> Notice the issues regarding racism in America, Italy, and the Soviet Union. <input type="checkbox"/> Identify President Warren Harding. <input type="checkbox"/> Read about Franklin D. Roosevelt's early political career.	<input type="checkbox"/> Read about FDR's marriage and entry into politics. <input type="checkbox"/> Learn about the life and presidency of Warren Harding. <input type="checkbox"/> Read about the early life and career of Joseph Stalin.	<input type="checkbox"/> Discuss the character and presidency of Warren Harding. <input type="checkbox"/> Read about and analyze the life and rise of Joseph Stalin to power in the Soviet Union.
	<input type="checkbox"/> Louis Armstrong <input type="checkbox"/> Duke Ellington <input type="checkbox"/> Warren Harding	<input type="checkbox"/> Louis Armstrong <input type="checkbox"/> Duke Ellington <input type="checkbox"/> George Gershwin <input type="checkbox"/> Langston Hughes <input type="checkbox"/> Leon Trotsky <input type="checkbox"/> Joseph Stalin <input type="checkbox"/> Warren Harding <input type="checkbox"/> Franklin D. Roosevelt	<input type="checkbox"/> Eleanor Roosevelt <input type="checkbox"/> Joseph Stalin <input type="checkbox"/> Vladimir Lenin <input type="checkbox"/> Leon Trotsky <input type="checkbox"/> Warren Harding <input type="checkbox"/> Franklin D. Roosevelt	<input type="checkbox"/> Joseph Stalin <input type="checkbox"/> Vladimir Lenin <input type="checkbox"/> Leon Trotsky <input type="checkbox"/> James Cox <input type="checkbox"/> Warren Harding <input type="checkbox"/> Franklin D. Roosevelt
VOCABULARY/TIME LINE DATES	Recognize or spell (optional) these words: <input type="checkbox"/> trumpet <input type="checkbox"/> cornet <input type="checkbox"/> trombone <input type="checkbox"/> melody <input type="checkbox"/> accompany <input type="checkbox"/> musician <input type="checkbox"/> conductor <input type="checkbox"/> record (noun) <input type="checkbox"/> gig <input type="checkbox"/> solo	All lower grammar words, plus these: <input type="checkbox"/> normalcy <input type="checkbox"/> scandal <input type="checkbox"/> corrupt <input type="checkbox"/> bribe <input type="checkbox"/> intimidate <input type="checkbox"/> lynch <input type="checkbox"/> racist <input type="checkbox"/> ethnic <input type="checkbox"/> minority <input type="checkbox"/> supremacist	Add the following dates to your time line this week: 1921-1923 Warren Harding is President. 1922 Stalin is named the general secretary of the Russian Communist Party. 1924 Lenin dies. 1929-1953 Stalin rules as undisputed dictator of the Soviet Union.	
Lower Grammar		Upper Grammar	Dialectic	Rhetoric

ACTIVITIES	<ul style="list-style-type: none"><input type="checkbox"/> Make a collage of instruments used in a jazz ensemble.<input type="checkbox"/> Make a drawing of a trumpet or trombone.<input type="checkbox"/> Listen to jazz music.<input type="checkbox"/> Add to your invention project.	<ul style="list-style-type: none"><input type="checkbox"/> Make a drawing of a trumpet or trombone.<input type="checkbox"/> Listen to jazz music.<input type="checkbox"/> Add a card to your president card bank.<input type="checkbox"/> Add to your invention project.	<ul style="list-style-type: none"><input type="checkbox"/> Make a mini-poster about a jazz musician.<input type="checkbox"/> “Interview” a jazz musician.<input type="checkbox"/> Listen to jazz music.<input type="checkbox"/> Add a card to your president card bank.	<ul style="list-style-type: none"><input type="checkbox"/> Add a card to your president card bank.<input type="checkbox"/> Read about Duke Ellington and Samuel Barber, and listen to their music if possible.
GROUP ACTIVITY	<ul style="list-style-type: none"><input type="checkbox"/> Listen to jazz music.<input type="checkbox"/> Continue planning for your Unit Celebration.<input type="checkbox"/> Add to your invention project.	<ul style="list-style-type: none"><input type="checkbox"/> Ask someone to play the trumpet or trombone for your group.<input type="checkbox"/> Continue planning for your Unit Celebration.<input type="checkbox"/> Add to your invention project.	<ul style="list-style-type: none"><input type="checkbox"/> Make a mini-poster about a jazz musician.<input type="checkbox"/> Listen to jazz music.<input type="checkbox"/> Continue planning for your Unit Celebration.	<ul style="list-style-type: none"><input type="checkbox"/> Read about Duke Ellington and Samuel Barber, and listen to their music if possible.
GEOGRAPHY	<ul style="list-style-type: none"><input type="checkbox"/> Find places in the United States that were significant in the Jazz Age.	<ul style="list-style-type: none"><input type="checkbox"/> Find places in the United States important to the Jazz Age.<input type="checkbox"/> Point out Italy and the U.S.S.R.	<ul style="list-style-type: none"><input type="checkbox"/> Locate places in Russia and Eastern Europe that were important to Stalin’s early life and his rise to power.	
	Lower Grammar	Upper Grammar	Dialectic	Rhetoric

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
1	<input type="checkbox"/> Word Bank: <input type="checkbox"/> Draw & Caption	<input type="checkbox"/> Learn about interjections from your teacher. <input type="checkbox"/> Make interjection word cards to add to your Word Bank. <input type="checkbox"/> If you'd like, you can add more cards for other parts of speech too! <input type="checkbox"/> Add to your Presidents Book by making a Draw and Caption page about Warren Harding.
2	<input type="checkbox"/> Writing Sentences <input type="checkbox"/> Word Games	<input type="checkbox"/> Learn or review how to write sentences. What are the parts of a complete sentence? What are the four types of sentences and how are they punctuated? Write the answers to these questions and file in your Grammar and Composition Notebook under "Reference." <input type="checkbox"/> Write several sentences this week about any of the following topics: <ul style="list-style-type: none"> <input type="checkbox"/> Louis Armstrong <input type="checkbox"/> Duke Ellington <input type="checkbox"/> Cotton Club <input type="checkbox"/> If you have time, play some Word Games this week.
3	<input type="checkbox"/> Playwriting (Week 4 of 4) <input type="checkbox"/> Dictation	<input type="checkbox"/> Practice doing daily dictation. <input type="checkbox"/> After receiving input (and meeting with others, if you have fellow-authors), make sure you type a neat copy of your work, with all spelling and dialogue correct. <input type="checkbox"/> If you have time, do a bench reading of your play so that everyone will have one more opportunity to practice. <input type="checkbox"/> Plan to record your play or perform it in front of microphones, live, at your Unit Celebration. <input type="checkbox"/> File your play under "Completed Work" in your Grammar and Composition Notebook.
4	<input type="checkbox"/> Report Writing (Week 2 of 3) <input type="checkbox"/> Dictation	<input type="checkbox"/> Practice dictation at least three times this week. <input type="checkbox"/> Write the rough draft of your report. Show it to your teacher by the end of the week so that she can give you feedback and suggestions on how to improve. <input type="checkbox"/> File your draft under "Work in Progress" in your Grammar and Composition Notebook.

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
5	<input type="checkbox"/> Expository Writing <input type="checkbox"/> Report <input type="checkbox"/> Dictation	<input type="checkbox"/> Practice dictation at least two times this week. <input type="checkbox"/> Focus on the genre known as expository writing and learn its special characteristics from <i>Writing Aids</i> . <input type="checkbox"/> Learn about, or review, the proper format for a report. <input type="checkbox"/> Write a short expository report about one of the following topics. <ul style="list-style-type: none"> <input type="checkbox"/> Explain how the jazz movement affected black Americans. <input type="checkbox"/> Explain how xenophobia was a detriment to America. <input type="checkbox"/> File your report under “Completed Work” in your Grammar and Composition Notebook.
6	<input type="checkbox"/> Playwriting (Week 4 of 4) <input type="checkbox"/> Dictation	<input type="checkbox"/> Practice dictation at least once this week. <input type="checkbox"/> After receiving input (and meeting with others, if you have fellow-authors), make sure you type a neat copy of your work, with all spelling and dialogue correct. <input type="checkbox"/> If you have time, do a bench reading of your play so that everyone will have one more opportunity to practice. <input type="checkbox"/> Plan to record your play or perform it in front of microphones, live, at your Unit Celebration. <input type="checkbox"/> File your play under “Completed Work” in your Grammar and Composition Notebook.
7	<input type="checkbox"/> Informative Writing	<input type="checkbox"/> Read in <i>Writing Aids</i> about the unique features of informative writing. <input type="checkbox"/> Write a short informative piece about one of the following: <ul style="list-style-type: none"> <input type="checkbox"/> Tell your reader about the Harlem Renaissance. <input type="checkbox"/> Tell your reader about the jazz age. <input type="checkbox"/> File your papers under “Completed Work” in your Grammar and Composition Notebook.
8	<input type="checkbox"/> Analytical Essay	<input type="checkbox"/> Write one last essay this week by choosing one of the following topics. <ul style="list-style-type: none"> <input type="checkbox"/> Analyze how the Harlem Renaissance allowed blacks to express themselves in art, music, and society at large. <input type="checkbox"/> “Warren Harding was a poor choice for president.” Affirm or deny this statement in light of what you know about Harding’s character, his rise to presidential office, and his choices as president. <input type="checkbox"/> File your completed essay under “Completed Work” in your Grammar and Composition Notebook.

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
9	<input type="checkbox"/> Playwriting (Week 4 of 4)	<input type="checkbox"/> After receiving input (and meeting with others, if you have fellow-authors), make sure you type a neat copy of your work, with all spelling and dialogue correct. <input type="checkbox"/> If you have time, do a bench reading of your play so that everyone will have one more opportunity to practice. <input type="checkbox"/> Plan to record your play or perform it in front of microphones, live, at your Unit Celebration. <input type="checkbox"/> File your play under "Completed Work" in your Grammar and Composition Notebook.
10	<input type="checkbox"/> Essay Test-taking	<input type="checkbox"/> In <i>Writing Aids</i> , learn about, or review, the unique considerations when taking an essay test. <input type="checkbox"/> Make sure you understand how to budget your time while writing your answer. <input type="checkbox"/> Practice taking a timed essay test using one of the topics below. <input type="checkbox"/> Warren Harding looked presidential, but his personal flaws led to serious problems in his administration. Discuss the connections between Harding's intellect, social preferences, and level of governing experience previous to his presidency. <input type="checkbox"/> "It was probably inevitable that Stalin take over Russia after Lenin died." Support this statement with evidence that you learned from Pipes in <i>The Three "Whys" of the Russian Revolution</i> this week.
11	<input type="checkbox"/> Essay Test-taking	<input type="checkbox"/> Take another essay test this week by choosing one of the following topics. <input type="checkbox"/> See topics for Level 10, or do this one: <input type="checkbox"/> "The Eighteenth and Nineteenth Amendments and Americans' responses to the Big Red Scare were part of America's war mentality." Discuss each of these and show how the statement is true for each one.
12	<input type="checkbox"/> Classical Comparison Paper (Week 8 of 15)	<input type="checkbox"/> Continue reading and taking notes for your classical comparison paper. <input type="checkbox"/> Are you on schedule? Be sure to pace yourself and allow your teacher to hold you accountable!

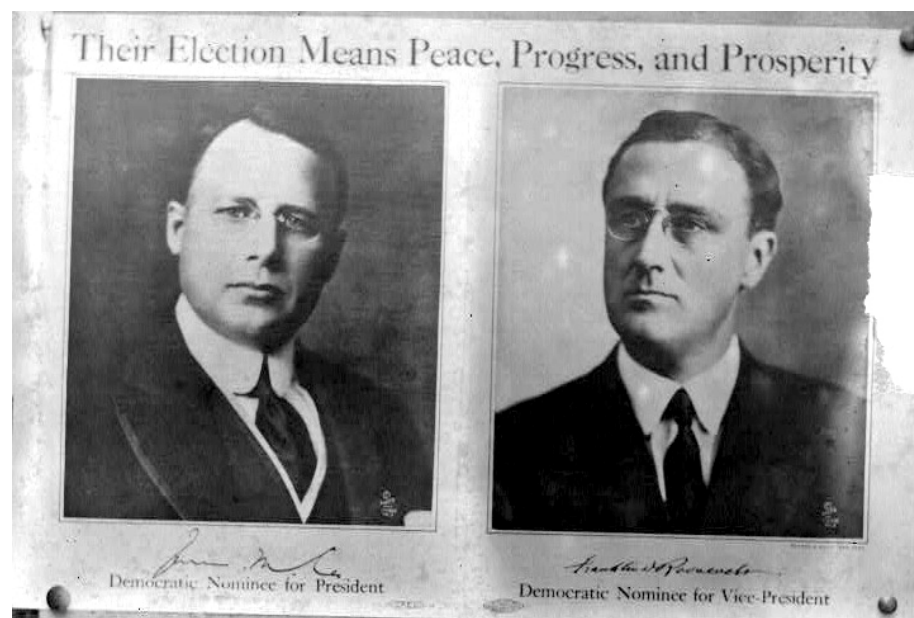
GENERAL INFORMATION FOR ALL GRADES

A highlight for grammar and dialectic students this week is one of the first purely American musical genres: jazz. You'll recall that one of the names for the Roaring Twenties is the Jazz Age. Jazz was a combination of African-American music, drawing on tribal rhythms, syncopation, and blue notes (those sung or played at a slightly lower pitch than that of the major scale). Some European influences were also present in jazz, but most Americans didn't know the origins of the music. They just loved to dance to it! Jazz was upbeat, swingy, and wonderful dance music. Its originators and finest artists were black, and in this era, they congregated in Harlem, New York, where many Southern blacks had migrated soon after the close of World War I to escape the grinding social oppression of the South. Not only in Harlem, but in Chicago, Detroit, and other major cities of the North, blacks migrated in record numbers searching for work and a better life for their families.

Grammar and dialectic students will also read about the early life and career of Franklin D. Roosevelt. In 1905, FDR married Eleanor Roosevelt, his distant cousin and a niece of Teddy Roosevelt. A few years later, FDR began a political career by running for a seat in the New York State Senate. Thereafter he and Eleanor entered into a life of public service. Of particular interest for your studies are the comparisons between FDR and his famous cousin, Teddy Roosevelt.

Intertwined with FDR's story is the 1920 election and the presidency of Warren Harding, which all students study this week. Harding won the 1920 election on a slogan that was actually a mistake in an early speech. He said, and the American public agreed wholeheartedly, that what Americans wanted was "a return to normalcy." James Cox (whom many historians believe would have made a far superior president) ran with Franklin D. Roosevelt in opposition to Harding. However, the country had taken a turn of mood, and Cox and FDR's proposals to continue Wilson's program of reform and foreign involvement through the League of Nations were defeated.

Finally, dialectic and rhetoric students will continue their study of Lenin and begin to learn about the life of the greatest mass murderer in history: Joseph Stalin. You will read how he rose from abject poverty and a terrible childhood to succeed Lenin as dictator of Russia by age 50. Lenin had gained control of Russia during the civil war in the closing years of World War I. Attempting to carry communism into Western Europe, Lenin sent his Red Army to invade Poland, but he was defeated in one of the most decisive (and shortest) wars in history. Confined to Russia (which he renamed the Union of Soviet Socialist Republics—or Soviet Union—in 1922), Lenin set out to build a stable state and bide his time for future attempts at revolution. He established a totalitarian regime with a huge bureaucracy that took immense effort to run. Neither Lenin nor many of his lieutenants were willing to shoulder the relatively humble and boring job of general secretary. But for Stalin, the job of secretary became his stepping stone to an absolute dictatorship where none could stand in his way. This week, you will read the fascinating (and scary) story of his rise to power.



Cox/Roosevelt
campaign poster

LOWER GRAMMAR LEVEL

FINE ARTS AND ACTIVITIES

1. Make a collage of some of the different instruments used in a jazz ensemble.
2. Make a drawing of a brass instrument such as a trumpet or trombone.
3. Listen to jazz artists as you do your school work, or at another time specified by your teacher.
4. Continue planning for your Unit Celebration. Make sure you have your costume ready; you'll also want to take time to plan out your menu if you haven't done so already. (Week 2 of 3)
5. Add several of the following to your invention project:
 - ☐ 1922
 - ☐ George Washington Carver helps Southern farmers develop new crops.
 - ☐ Peanut butter and jelly sandwiches become popular.
 - ☐ First issue of *Reader's Digest* is published.
 - ☐ Emily Post's book of manners is a bestseller.
 - ☐ 1924
 - ☐ A.A. Milne writes *Winnie-the-Pooh*.
 - ☐ The Charleston dance sweeps the nation.

GEOGRAPHY

On a map of the United States, label the following places that played a major role in the Jazz Age:

- ☐ New Orleans, Louisiana
- ☐ Chicago, Illinois
- ☐ New York City, New York



Louis Armstrong

LITERATURE

Worksheet for *When We Were Very Young*, by A.A. Milne

Complete the following questions or activities for each poem listed below.

"Missing" Find one word that rhymes with "mouse." _____

"The King's Breakfast" What does his Majesty like with his bread? _____

"Hoppity" Who is the person in this poem? _____

"At Home" What does the narrator of this poem want? _____

"The Wrong House" What does the house not have? _____

"Summer Afternoon" Which animals are mentioned in this poem? _____

"Shoes and Stockings" What two words are repeated several times in this poem? _____

Draw pictures to show what these poems remind you of: "Sand-Between-the-Toes," "The Invaders," and "Vespers."

UPPER GRAMMAR LEVEL

FINE ARTS AND ACTIVITIES

1. See if you can find someone who knows how to play the trumpet or trombone and ask him to play a song for your family or co-op. If possible, ask him to tell you a bit about the type of music he prefers.
2. Make a drawing of a brass instrument such as a trumpet or trombone.
3. Listen to jazz artists as you do your school work, or at another time specified by your teacher.
4. Continue planning for your Unit Celebration. Make sure you have your costume ready; you'll also want to take time to plan out your menu if you haven't done so already. (Week 2 of 3)
5. Add several of the following to your invention project:
 - ☐ 1922
 - ☐ George Washington Carver helps Southern farmers develop new crops.
 - ☐ Peanut butter and jelly sandwiches become popular.
 - ☐ First issue of *Reader's Digest* is published.
 - ☐ Emily Post's book of manners is a bestseller.
 - ☐ 1924
 - ☐ A.A. Milne writes *Winnie-the-Pooh*.
 - ☐ The Charleston dance sweeps the nation.
 - ☐ Ford's car is sold in different colors for the first time.
6. Add Warren Harding to your president card bank. His term in office was 1921-1923.

GEOGRAPHY

1. Find the following places on a map of the United States:
 - ☐ Label the birthplace of jazz music: New Orleans, Louisiana.
 - ☐ Label New York City, New York, which was where the Harlem Renaissance largely took place.
 - ☐ Shade the state of New York, where Franklin Roosevelt served as a state senator.
2. On a map of the world, make sure you can point out Italy and the Soviet Union (which was called Russia, until it was renamed the Union of Soviet Socialist Republics, or the Soviet Union for short).

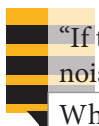



Warren G. Harding


LITERATURE


Worksheet for *Winnie-the-Pooh*, by A.A. Milne


Examine dialogue this week by writing who says each quotation below and to whom it is said.


 <p>"If there's a buzzing-noise, somebody's making a buzzing-noise, and the only reason for making a buzzing-noise that I know of is because you're a bee."</p>	
Who says it?	Who is spoken to?

 <p>"The important bee to deceive is the Queen Bee. Can you see which is the Queen Bee from down there?"</p>	
Who says it?	Who is spoken to?

 <p>"It all comes of eating too much. I thought at the time, only I didn't have to say anything, that one of us was eating too much."</p>	
Who says it?	Who is spoken to?

 <p>"Between, as I was saying, the hours of twelve and twelve five. So really ... if you'll excuse me—What's that?"</p>	
Who says it?	Who is spoken to?

 <p>"Terrible and Sad ... because Eeyore, who is a friend of mine, has lost his tail. And he's Moping about it. So could you very kindly tell me how to find it for him?"</p>	
Who says it?	Who is spoken to?

 <p>"Like—like—It had the biggest head you ever saw. ... A great enormous thing, like—like nothing. A huge big—well, like a—I don't know—like an enormous big nothing. Like a jar."</p>	
Who says it?	Who is spoken to?

DIALECTIC LEVEL

HISTORY

Accountability Questions

1. How did Roosevelt win the New York Senate seat? Why was this a significant feat?
2. How was FDR similar to Teddy Roosevelt in his ideas about politics?
3. How did FDR's career path follow his cousin's?
4. How was FDR involved in World War I?
5. What did FDR learn from his campaign with James Cox?
6. What positions had Harding held before being elected president?
7. What were the most important issues of Harding's administration?
8. Why did the United States enter into numerous treaties with other nations during Harding's term?
9. What stood out to you about Stalin's childhood and school years?
10. How did Stalin form his opinions about government? How did these views change his life?
11. Why did Stalin use disguises and have to live in hiding?
12. How did Stalin become associated with Vladimir Lenin? How did this relationship affect his life?

Thinking Questions

1. Why was Harding's campaign noteworthy?
2. President Harding had begun his term with the promise of helping Americans return to normalcy. Although some things returned to normal, what were some of the new things that were affecting American culture? What were the effects of these new elements of American culture?
3. What was significant about Stalin being given the position of general secretary of the Communist Party? How did it aid his rise to power?

FINE ARTS AND ACTIVITIES

1. Make a mini-poster about one jazz musician of your choice.
2. Pretend that you are a news commentator and interview a jazz musician.
3. Listen to jazz artists as you do your school work, or at another time specified by your teacher.
4. Continue planning for your Unit Celebration. Make sure you have your costume ready; you'll also want to take time to plan out your menu if you haven't done so already. (Week 2 of 3)
5. Add Warren Harding to your president card bank. His term in office was 1921-1923.

GEOGRAPHY

On a resource map, locate the following places that were important to Stalin during his early life and rise to power:

- ☐ Georgia
- ☐ Siberia
- ☐ Poland
- ☐ Moscow
- ☐ Leningrad (was St. Petersburg and Petrograd)

CHURCH HISTORY***Men of Faith: Eric Liddell, by Catherine Swift***

1. After a few months at the university, one of Eric's friends encouraged him to participate in a sporting event. He agreed and began to train. When the big day came, how was this event significant for Eric?
2. After his first big race, Eric decided that he would continue to train as a runner. His trainer took him to an arena where professional athletes trained. Why did Eric laugh when he saw the athletes training at the arena? What did he later realize about his first impressions of the athletes?
3. When Eric's new coach observed how Eric ran, what was his impression of Eric?
4. Do you think it would have been hard for Eric to stay humble, given his obvious talent and success?
5. What event led Eric to speak openly about his relationship with God? How did this event change his life?
6. Did Eric's new focus affect his running ability or success?
7. Eric was honored and excited to hear that he had won his way to the Olympic Games. However, when he learned that he was scheduled to race on a Sunday, what did he do? What did his action reveal about his priorities?
8. How did God bestow His favor on Eric in the 400-meter race?
9. How did God use Eric's victory at the Olympics to further His kingdom?

**Eric Liddell**

LITERATURE

Worksheet for *Peter Pan*, by J.M. Barrie

List one example from each of the first eight chapters that show that this book is a fantasy.



Describe Neverland.



Write three words or phrases that describe each of the following characters.



Wendy



Jm



Michael



PeterPan

RHETORIC LEVEL

HISTORY

Accountability Questions

1. What personality traits and career experiences did Warren Harding have before he was elected president in 1920?
2. List the main reasons that leaders of the Republican Party chose Harding as their candidate in the election of 1920.
3. Who was on the ticket in 1920, and what was their main campaign message?
4. When and where did Harding die? Who took over as president?
5. What was the reaction in America to Harding's death? What was revealed soon afterwards?
6. How did Stalin use his administrative abilities to gain power in the years before Lenin's death?
7. By his fiftieth birthday, what position had Stalin achieved?

Thinking Questions

1. Why didn't Wilson run for a third term in 1920?
2. Whom did Harding bring with him to Washington, and why? What were the results?
3. What were Harding's strengths and weaknesses?
4. What was significant about the naval treaties negotiated by Secretary Hughes and signed in 1922?
5. With whom were most Americans angrier, Harding (and his corrupt officials) or the people who exposed the scandals, and why?
6. After he won the civil war in Russia, what was Lenin's next priority, and why?
7. How did Lenin miscalculate in his plans?
8. Simply speaking, why was Lenin unable to take Poland?
9. What effect did the loss in Poland have on Lenin personally and on his foreign policies ongoing?
10. In *Three "Whys" of the Russian Revolution*, what is Pipes's third reason for Stalin's rise to power?
11. When Lenin awoke to Stalin's power grab, why was it too late for him (or anyone else) to stop Stalin?

GEOGRAPHY

On a resource map, locate the following places that were important to Stalin during his early life and rise to power:

- ☐ Georgia
- ☐ Siberia
- ☐ Poland
- ☐ Moscow
- ☐ Leningrad (was St. Petersburg and Petrograd)

LITERATURE

Literary Introduction

"Human hearts are corrupt. Power removes restraints. Absolute power removes all restraints."
— Marcia Somerville

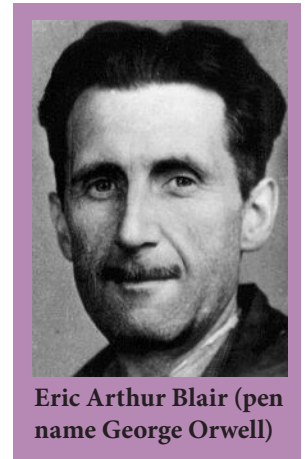
Stalin rose to power in 1925. Had he been able to look twenty years into the future, he would have taken notice of an Englishman named Eric Arthur Blair, more commonly known by the pen name George Orwell (1903-1950). In 1945, Orwell published a story called *Animal Farm*, which would blacken Stalin's reputation and make his dictatorship infamous from one end of the world to the other. But Stalin did not see all this in 1925, or even in 1945, when in a casual conversation with other world leaders, he was told of the story then about to be published.¹

Orwell himself was a socialist. He believed in the ideal of a society where the state owns all property and supervises each individual as he produces according to his ability and shares according to the community's needs, for the good of the whole. Although he did not seem to be aware that socialism opens the door for corrupt leaders to become totalitarian dictators, he was able to see the corruption of totalitarian leaders more clearly than many people in his day.

¹ George Orwell, *Animal Farm* (New York: Signet Classics, 1946), p. vxv-xvi.

Orwell had experienced first-hand the ruthlessness and long arm of Stalin's power. While fighting in Spain in 1937, he had become ("more or less by chance"¹) part of a group that supported Trotsky, Stalin's rival. As a result, he suddenly found that he and his friends were considered enemies of Stalin. Many of his friends were killed or imprisoned; Orwell himself barely escaped with his life.

The book that resulted from Orwell's experiences, *Animal Farm*, depicts Stalin's rise as a totalitarian dictator and demonstrates what happens in a socialist society when absolute power is given into the hands of a selfish and unscrupulous individual. In the guise of a tale about talking animals on a farm, Orwell shows what happens when human beings cease to believe that all men and women are equals, and begin to believe that some human beings are above others. Thus, though the story opens with a revolution based on the idea that all animals are equal, this society becomes one that is founded on the belief that: "All animals are equal. But some animals are more equal than others" (*Animal Farm* 134).



Eric Arthur Blair (pen name George Orwell)

Reading

From *Poetics*

- ☐ Book I — IV.A.1: "The Clock Analogy: Two Perspectives and Two Principles of Literary Analysis"
- ☐ Book II — VIII.C.1: "Communism, Socialism, Totalitarianism, and Literature"
- ☐ Appendix A: Allegory, Satire, Satiric Mode, Symbol, Symbolic Character
- ☐ Appendix B: George Orwell
- ☐ Continuing Students Only — From *Poetics*: Appendix A: Dystopia, Fairy Tale, Folk Literature

Recitation or Reading Aloud

Your teacher may let you pick your own selection for recitation or reading aloud this week, or may assign you one of the following selections:

- ☐ For One Student: "Old Major's Speech" (chapter I, p. 6-13, from "Comrades, you have heard already" to the end of the last verse of *Beasts of England*)
- ☐ For One Student: "The Seven Commandments" (chapter I, p. 24-25)

Defining Terms

You should continue your index card bank of literary terms this week, and make cards for whichever of these terms you do not already have. Be sure to write down exactly what you see here.

Terms for Beginning and Continuing Levels

- ☐ Allegory: A work in which the author embodies realities in a fictional story in such a way that there is a clear one-to-one correspondence between those external realities and the internal elements of the story.
- ☐ Form Follows Function: An author will mold the formal elements of his work in such a way that they serve his purposes for the artistic work as a whole.
- ☐ Meaning through Form: The audience receives the author's meaning through various elements of form which he uses to embody and convey it.
- ☐ Satire: A genre in which human vice or folly is exposed, through ridicule or rebuke.
- ☐ Satiric Norm: The standard by which the object of attack is criticized in a satire (Ryken, *Words of Delight* 517).
- ☐ Satiric Portrait: A sarcastic and/or exaggerated depiction of some person, place, thing, or idea for the purpose of showing that it is worthy of ridicule or rebuke.
- ☐ Satiric Mode: A mode emphasizing the exposure, through ridicule or rebuke, of human vice or folly (based on Ryken, *Words of Delight* 517).
- ☐ Symbol: Any element in a work of literature that, in addition to its basic meaning or role in that work, also stands for something more (based on Ryken, *Words of Delight* 517).
- ☐ Symbolic Character: A character who, in addition to his basic meaning or role in a story, also stands for another idea or meaning.

¹ Russell Baker, Preface to *Animal Farm* (New York: Signet Classics, 1946), p. v.

Additional Terms for Continuing Level Only

- ☐ Dystopia: A work of literature that portrays a miserable and oppressed society, the opposite of a utopia.
- ☐ Fairy Tale: A genre of story characterized by simplicity, patterns, and the use of magical or supernatural elements.
- ☐ Folk Literature: A kind of story told to, and usually invented by, the ordinary folk of a community.

Beginning Level

1. Thinking Questions
 - ☐ In *Animal Farm*, George Orwell's topic is the organization of society and his central theme is a warning against corrupt totalitarianism. He portrays what happens to a socialist society (Animal Farm) when a ruthless leader like the pig Napoleon (who represents Stalin) seizes power. What are some of the vices of corrupt totalitarian leaders that Orwell ridicules or rebukes?
 - ☐ Every satire needs a norm against which it can measure the failings of the object that it is attacking. What seems to be Orwell's norm, and where can we find it in this story? For example, is there a character who embodies it?¹
2. Thinking Question: Why might we describe allegory as a good example of both the principle of meaning through form and the principle that form follows function?
3. Thinking Question: Why might it make sense to describe Orwell's *Animal Farm* as a political and/or historical allegory?
4. Written Exercise: Fill out the blank spaces on the following chart to show the allegorical meaning of characters, places, things, and events in *Animal Farm*. Some of these have been done for you as examples:

ALLEGORICAL ELEMENTS IN <i>ANIMAL FARM</i>	
PERSON, PLACE, THING, OR EVENT IN THE STORY	ONE-TO-ONE CORRESPONDENCE WITH EXTERNAL REALITIES (MEANING THROUGH FORM)
Manor Farm	Represents Russia as it was under the absolute rule of the tsars and aristocratic classes, and also as it is under Stalin's totalitarian rule
Animal Farm	Represents Russia as it briefly was under Lenin
Farmer Jones & His Men	
Pilkington & Foxwood Farm	The United States and England
Frederick and Pinchfield Farm	Hitler and Germany
Whymper	Intellectuals who swallowed Stalin's lies and assured other nations of his good faith
Old Major	
Napoleon	
Snowball	
Squealer & Minimus	
Pigs	
Rebellious Pigs	Members of Stalin's party who dared to oppose him and were "purged"
Boxer & Clover	
Mollie	Aristocrats who fled Russia because they loved luxury and would not join the new order
Benjamin	A wise but cynical observer who sees through Stalin but either cannot or will not do anything about it. Benjamin is possibly meant to represent Orwell himself.
Muriel	Like Benjamin, she represents an observer who is capable of seeing Stalin's corruption.
Moses the Raven	
Jessie's and Bluebell's Puppies	These represent Stalin's secret police, the KGB.
Sheep & Cows	
Rats	The outcasts in Russian society, whom no one wants

Chart continues on the next page...

¹ A character who presents or embodies the author's perspective is called a "normative" character. We will study this in more detail later this year.

ALLEGORICAL ELEMENTS IN <i>ANIMAL FARM</i>	
PERSON, PLACE, THING, OR EVENT IN THE STORY	ONE-TO-ONE CORRESPONDENCE WITH EXTERNAL REALITIES (MEANING THROUGH FORM)
Hens	Russians who destroyed their own resources rather than give them to the state after the Bolshevik Revolution (one such group was the Russian kulaks)
Cat	Those hypocrites who pretend to agree to socialist ideas for personal gain
The Battle of the Cowshed	The final defeat of the tsar and his forces by the Bolsheviks
The Seven Commandments	
The Windmill	
The Fall of the Windmill	
The Battle of the Windmill	The Battle of Moscow (or Stalingrad) between Russia and Germany in 1941-42
Snowball's Heroism during the Battle of the Barn	Trotsky's (and/or Lenin's) brave efforts during the initial Bolshevik Revolution
Napoleon/Snowball Rivalry	
Snowball's Disappearance, Discrediting, & Murder	
Revisions of the Seven Commandments by the Pigs	
Displaying Old Major's Skull	Lenin's embalmed body, which was preserved as a national symbol in Russia
The Card Game	The Tehran Conference, a meeting in 1943 between Stalin, Franklin D. Roosevelt (then president of the United States), and Winston Churchill (then Prime Minister of England), in which Stalin pretended to be humane while really cheating his fellow leaders

5. Thinking Question: This week you learned that artistic forms convey the author's meaning (meaning through form), and also that forms are shaped in such a way as to serve the author's purposes (form follows function). For you as a reader, which character or part of the story made Orwell's point most powerfully and/or persuasively?
6. Thinking Questions
 - ☐ What were some of the factors that caused *Animal Farm* to fail?
 - ☐ From a biblical perspective (though not necessarily from Orwell's socialist perspective), do you think *Animal Farm* would have been different if Old Major had not died, or if Snowball had been able to stay in charge?
 - ☐ Does the Bible say that God created all people equal? If so, does the Bible also say that no one should be in a role of authority over another person? (Consider the following verses: Genesis 1:26-28, 9:6, 26-27; Ephesians 5:24; Matthew 6:26, 10:29-31, and 12:12; Leviticus 24:20; Galatians 5:14; Luke 20:36, and Romans 12:3-8 and 13:1-7.)
 - ☐ The pigs say, "All animals are equal. But some animals are more equal than others" (134). What does this statement mean, and what does Orwell seem to think about it? Biblically speaking, would you agree with him?
 - ☐ What is Orwell's attitude towards Christian beliefs, and what character embodies his attitude?

Continuing Level

Do everything in the Beginning level above, plus the following:

7. Thinking Questions
 - ☐ How could Orwell's *Animal Farm* be considered an example of a dystopia?
 - ☐ George Orwell's *Animal Farm* is subtitled "A Fairy Tale." In what ways does this story seem to fit the genre of fairy tale? In what ways does it not? Why do you think Orwell chose to include that subtitle?
8. Written Exercise: In a few lines, describe how Orwell uses the techniques of satiric portrait, contrast, incongruity, and perspective to ridicule or rebuke Stalinist totalitarianism in an artistic way. (This question is asking about the application of the principles of meaning through form and form follows function.)
9. Thinking Question: What examples of the ten basic artistic elements did you notice in *Animal Farm*?

CHURCH HISTORY

The Screwtape Letters, by C.S. Lewis

1. In Letter 12, how does Screwtape advise Wormwood to draw his patient slowly away from “the Enemy”? What is the power of small things in the ultimate undoing of a Christian?
2. In Letter 13, what was Wormwood’s mistake? Why does Screwtape desire that men should live for false things?
3. According to Screwtape in Letter 14, what are God’s goals for us as we cultivate humility? How can the Devil subtly use even our growth in humility as a stumbling block? What is one way to deal with these temptations?
4. In Letter 15, what is Lewis communicating about matters of time and eternity? Where should humans seek to dwell most of the time? What is the most dangerous tense, and why?
5. Letter 16 talks about the dangers of looking for a church that “suits” one. What is wrong with this outlook?
6. How does Letter 17 expose a type of gluttony that is not always obvious? How can one tell if one is being gluttonous?
7. In Letter 18, Lewis takes up the topic of marriage and how it is often cheapened by overemphasis on “being in love” as the proof of its veracity. Prepare to discuss the points that he makes. How important do you think it is for Christians to be (and remain) in love both in getting married and in staying married?
8. In Letters 19 and 20, Lewis goes into the nature of God Himself—that He is love—and how the demons cannot comprehend this at all. He then explains that there have been attacks on womanhood down through the ages that are calculated to weaken the purposes for which God designed marriage. Jot down and prepare to discuss Lewis’s ideas of how women have been devalued in the eyes of men down through the centuries.

GOVERNMENT

The Volstead Act

1. Look carefully at the enumerated powers of Congress listed in the United States Constitution, Article I, Section 8. Which powers could Congress rely on to authorize the War Prohibition Act, passed on November 21, 1918?
2. Based on the time line (in the editor’s notes at the beginning of this week’s reading), why were there constitutional questions about the War Prohibition and Volstead acts before January 16, 1920?
3. Read the first paragraph of the first section of Title I carefully. How did Congress try to get around the constitutional question of its authority to enforce the War Prohibition Act?
4. Which federal agencies were responsible for enforcing Prohibition?
5. Did the Volstead Act prohibit people from drinking intoxicating liquors?
6. What was Congress’s stated purpose for banning the manufacture, transportation, and sale of intoxicating liquors?
7. What were the primary exemptions from the Volstead Act?
8. Title II, Sect. 25 addresses two specific constitutional concerns about enforcing the Volstead Act. Can you identify them?

PHILOSOPHY

There is no philosophy assignment this week.

HISTORY: BACKGROUND INFORMATION

*World Book on President Harding*¹

Warren Gamaliel Harding (1865-1923) was elected president in 1920 by a people weary of wartime restraints and world problems. His supporters expected him to turn back the clock and restore the more carefree atmosphere of the days before World War I (1914-1918). Harding, an easygoing newspaper publisher and senator, encouraged this belief by campaigning on the slogan of “**Back to Normalcy.**” Actually, Americans would probably have elected any Republican candidate to the White House in 1920 in protest against the policies of Democratic President Woodrow Wilson. They opposed particularly Wilson’s definition of American ideals and his unwillingness to accept any changes in his plan for a League of Nations. They wished to reduce their responsibilities in world affairs and to resume their normal activities with as little bother as possible.

It was easier to praise “normalcy” than to produce it during the Roaring Twenties. The word meant so many different things to different people. Some were rebels. They danced in cabarets, drank bootleg gin, and poked fun in novels and plays at “normal” American life. Others, reacting against the rebels, wanted to standardize thought and behavior. They persecuted radicals, tried to enforce prohibition, and fought to ban the teaching of evolution in the public schools. With so many crosscurrents at work in American society, Harding was unable to assert himself and provide a vision for the nation.

The popularity of Harding’s administration was damaged by the short but severe depression of 1921. Within two years, the **Teapot Dome** oil scandal and other graft in governmental agencies destroyed faith in his administration. Harding became aware of this widespread corruption early in 1923.

Historians almost unanimously rank Harding as one of the weakest presidents. But these historians have recognized that the very qualities that made him weak also made him appealing in 1920. He failed because he was weak-willed and a poor judge of character.

Harding was the sixth president to die in office. He was succeeded by his vice president, Calvin Coolidge.

Early Life

Childhood. Harding was born on Nov. 2, 1865, on a farm near Corsica (now Blooming Grove), about 5 miles east of Galion, in north-central Ohio. He was the eldest of the eight children of George Tryon Harding and Phoebe Dickerson Harding. George Harding supplemented his small income as a farmer by becoming a homeopathic doctor. He was descended from an English family that had landed at Plymouth in 1624.

Warren attended grammar schools at Corsica and Caledonia. He learned to set type on the *Caledonia Argus*, a weekly newspaper in which his father had a half ownership. Warren attended Ohio Central College, a high school in Iberia. He disliked the study of chemistry, and once put a bottle of ill-smelling hydrogen sulfide in his teacher’s desk drawer. While in high school, Harding edited the school newspaper.

Newspaper career. In 1882, Harding passed an examination that allowed him to teach school. He taught for a term in a one-room schoolhouse near Marion, Ohio. Later he called teaching “the hardest job I ever had.” Harding also read law and sold insurance before turning to journalism. He first worked for the *Marion Democratic Mirror*. But he was fired in 1884 for supporting James G. Blaine, the Republican candidate for president. Harding and two friends then bought the *Marion Star*, a bankrupt newspaper, for \$300.

Marriage. In 1891, Harding married Florence Kling De Wolfe (Aug. 15, 1860-Nov. 21, 1924), the daughter of a prominent Marion banker. She was a divorcee, five years his senior. Florence, nicknamed “Duchess” by Harding, had a dominating personality, and great ambitions for her husband. She helped him build the *Star* into a prosperous newspaper. He became a director of several corporations, and a trustee of the Trinity Baptist Church. The Hardings had no children.

Political Career

Entry into politics. Harding soon became known as both an editor and a skillful orator. He was elected Republican state senator in 1899 and reelected in 1901. He was elected lieutenant governor in 1903 but lost the 1910 election for governor.

While in state politics, Harding gained the devoted friendship of Harry M. Daugherty, a shrewd Ohio political strategist. Years later, Daugherty worked hard to make Harding president.

1 From a *World Book* article entitled *Harding, Warren Gamaliel*. Contributor: George H. Mayer, Ph.D., Professor of History, University of South Florida.

In 1912, Harding was chosen to nominate President William Howard Taft for a second term at the Republican National Convention. This honor, he said, gave him a greater thrill than his own nomination. At the 1916 national convention, Harding gave the keynote speech and also served as permanent chairman.

U.S. senator. Urged on by Daugherty and by his wife, Harding ran successfully for the United States Senate in 1914. Genial and popular, he enjoyed the good fellowship and prestige of the Senate but introduced no major bills during his six-year term. He missed almost half of the roll calls and spent more time hunting jobs for his friends than in studying legislation. Harding usually voted with the Republican leadership. He favored high tariffs and opposed the League of Nations and federal regulation of industry. He voted for prohibition and woman suffrage but had no firm commitment to either cause.

The smoke-filled room. Early in 1919, some newspapers began to mention Harding as a compromise candidate for president. Harding insisted that the Senate was “far more to my liking than the presidency possibly could be.” But Daugherty, aided by Mrs. Harding, persuaded him to run and became his campaign manager.

The 1920 Republican National Convention opened in Chicago on a sweltering June day. Most of the delegates supported Governor Frank O. Lowden of Illinois; Major General Leonard Wood, former Army chief of staff; or Senator Hiram W. Johnson of California. But the ever-present Daugherty was busy behind the scenes. His welcomers greeted every delegate, urging them to support Harding as a second- or even third-choice candidate.

On the first day of voting, the convention adjourned in deadlock after four ballots. That night, a small group of powerful senators and political bosses met at the Blackstone Hotel in what Daugherty called a “smoke-filled room.” At about 2 a.m., they agreed upon Harding as a compromise candidate. The delegates nominated Harding the next day on the 10th ballot and chose Governor Calvin Coolidge of Massachusetts as his running mate.

The Democrats nominated Governor **James M. Cox** of Ohio for president and Assistant Secretary of the Navy Franklin D. Roosevelt for vice president.

The front porch campaign. Harding conducted a front porch campaign from his home in Marion. He made speeches there and met visiting delegations. He told his secretary that handshaking “is the most pleasant thing I do.” Harding avoided a clear-cut stand on the League of Nations by denouncing it but promising to work for an “association of nations.” He also evaded specific domestic issues by promising “normalcy.”

Harding won an overwhelming victory and became the first man to be elected to the presidency while serving in the Senate. It was the first presidential election in which all women could vote and in which the returns were broadcast by radio.

Harding's Administration (1921-1923)

From the beginning of his administration, Harding depended on Congress and on his Cabinet to provide leadership. Like most Republicans, he felt that during World War I President Wilson had taken powers that properly belonged to Congress.

Return to normalcy. Harding moved quickly to end the deadlock on the League of Nations. He signed peace treaties that did not include the League covenant with Germany and the other Central Powers. Congress took the leadership in domestic legislation. In 1921, it placed quotas on immigration for the first time and reduced taxes. In 1922, it raised tariffs to record heights.

Secretary of Agriculture Henry C. Wallace reorganized the Department of Agriculture and promoted legislation that benefited farmers. Secretary of Commerce Herbert Hoover, who later became president himself, proposed regulations for commercial aviation and radio broadcasting and helped end the 12-hour workday in the steel industry. Under the leadership of Secretary of State Charles Evans Hughes, the Washington Disarmament Conference was held in 1921 and 1922.

Government scandals. Harding brought so many friends to Washington that they became known as “the Ohio gang.” Some were untrustworthy, but he enjoyed them socially and gave them important jobs. A tide of corruption soon began to rise. The Teapot Dome scandal was the most shocking case. It involved Secretary of the Interior Albert B. Fall, who accepted a bribe for leasing government-owned oil reserves to private companies. He was sentenced to prison in 1929 and began serving his term in 1931.

Harry Daugherty, whom Harding had named attorney general, was tried in 1926 on charges concerning his administration of the Alien Property Custodian's Office. Two juries failed to agree on a verdict, and Daugherty was freed.

Jesse W. Smith, a friend of Daugherty, committed suicide in May 1923. It had been revealed that Smith was arranging settlements between the Department of Justice and law violators. Misuse of funds in the Veterans' Bureau resulted in the suicide of Charles F. Cramer, legal adviser of the agency, and the imprisonment of Charles R. Forbes, the director.

Death. A depression in the farm economy caused the Republicans to slip badly in the 1922 congressional elections. In June 1923, Harding sought to revive confidence in his administration by making a speaking tour. With his wife and a large official party, he crossed the country and made the first presidential visit to Canada and Alaska. A long message in code from Washington reached Harding en route. It brought disturbing news about a Senate investigation of oil leases. Reporters later said that the depressed Harding asked them what a president could do when his friends betrayed him.

As his train passed through Seattle, Harding fell ill, presumably of food poisoning. The trip was halted in San Francisco, where doctors reported that Harding had pneumonia. After what seemed to be a short rally, the president died there on August 2. No autopsy was performed, and the exact cause of Harding's death is not known.

The scandals had not yet become public, and sorrowing crowds gathered along the route as Harding's body was returned to Washington. In an effort to protect his memory, Mrs. Harding burned as much of his correspondence as she could. She died the following year, and was buried beside Harding in Marion.

World Book on the end of Lenin's life¹

Lenin's health had been shattered by the strain of revolution and war. In May 1922, Lenin suffered a stroke. He worked on against his doctor's advice.

Lenin was concerned about the direction that the revolution was taking. He began to challenge some basic ideas of the Bolshevik government. Lenin opposed the concentration of power in government bureaus. He also feared Russian nationalism. Shortly before his stroke, he had appointed **Joseph Stalin** general secretary of the party. Now, Lenin had serious doubts about Stalin, who was reaching out for purely personal power.

In December 1922, the Bolshevik government established the **Union of Soviet Socialist Republics (U.S.S.R.)**. That same month, Lenin suffered a second stroke. In January 1923, he warned that Stalin was "too rude" and lacked the talents necessary for party leadership. Lenin planned to remove Stalin as party secretary. On March 9, 1923, he had a third stroke and lost his power to speak clearly. His illness kept him from appointing a new party secretary. Stalin went on to rule the Soviet Union as a dictator from 1929 until 1953.

[Rhetoric students' readings in *Stalin: Russia's Man of Steel* contain a quotation of an unknown Communist, who said that "God voted for Stalin" (67) when Lenin became incapacitated by strokes just as he was becoming aware of Stalin's power. Given the horrors of human misery that Stalin caused as dictator, this is a hard statement to swallow. Yet, we know that God chooses leaders, and none rise to power apart from His permissive will (Romans 13:1). Note that in Old Testament times, God allowed evil Manasseh, a son of David, to rule for 53 years and to fill "Jerusalem with innocent blood" (see 2 Kings 21:1-9, 16). Our studies from Week 6's Supplement 5 help us to make sense of this horror, just as it did with the suffering in World War I. God did bring Stalin to power. Stalin did directly cause the deaths of millions of people. But those people were sinners or saints individually who, in eternity will be justly served, and we dare not question the love or wisdom of God as we do not know the eternal story of each individual human heart (as God does) nor what God is able to do in eternity. The challenge in this is that Christians do not become fatalistic, saying, "God is going to do whatever He wants, so I shouldn't struggle against evil." God calls His people to be salt and light in every dark and perverse generation (Philippians 2:15) and to stand for righteousness. We are called to be His faithful witnesses and serve our fellow men to the best of our abilities, whether or not we see change in our lifetimes.]

Lenin died of a brain hemorrhage on Jan. 21, 1924. The government preserved his body and placed it on display. Lenin's tomb, in Red Square, became one of the Soviet Union's most honored monuments. Thousands of visitors daily passed by the glass-enclosed coffin to view the founder of the Soviet Communist state. [As students will learn later in Year 4,] in August 1991, the Communists lost control of the Soviet government. In December of that year, the Soviet Union broke up into a number of independent states. The fall of Communism unleashed proposals for removing Lenin's body from public display. The daily number of people visiting the tomb declined. Many people favored burying Lenin in St. Petersburg, next to his mother's grave. Lenin himself had requested this spot as his final resting place.

¹ Excerpted from a *World Book* article entitled *Lenin, V.I.* Contributor: Albert Marrin, Ph.D., Chairman, Department of History, Yeshiva College.

World Book on Joseph Stalin's early life and rise to power¹

Joseph Stalin, pronounced STAH lihnn, (1879-1953), was dictator of the Union of Soviet Socialist Republics (U.S.S.R.) from 1929 until 1953. He rose from bitter poverty to become ruler of a country that covered about a sixth of the world's land area.

Stalin ruled by terror during most of his years as dictator. He allowed no one to oppose his decisions. Stalin executed or jailed most of those who had helped him rise to power because he feared they might threaten his rule.

Stalin also was responsible for the deaths of millions of Soviet peasants who opposed his program of collective agriculture (government control of farms). Under Stalin, the Soviet Union operated a worldwide network of Communist parties. By the time he died, Communism had spread to 11 other countries. His style of government became known as **Stalinism** and continued to influence many governments.

The Soviet people had cause to hate Stalin, and much of the world feared him. But he changed the Soviet Union from an undeveloped country into one of the world's great industrial and military powers. In World War II (1939-1945), the Soviet Union was an ally of the United States and the United Kingdom against Germany. But Stalin sharply opposed and, on occasion, betrayed his allies even before World War II was over. The last years that Stalin ruled the Soviet Union were marked by the **Cold War**, in which many non-Communist nations banded together to halt the spread of Communism.

Stalin had little personal charm, and could be brutal to even his closest friends. He seemed unable to feel pity. He could not take criticism, and he never forgave an opponent. Few dictators have demanded such terrible sacrifices from their own people.

After Stalin became dictator, he had Soviet histories rewritten to make his role in past events appear far greater than it really was. In 1938, he helped write an official history of the Communist Party. Stalin had not played a leading part in the revolution of November 1917 (October by the old Russian calendar), which brought Communism to Russia. V.I. Lenin led this revolution, which is known as the October Revolution, and set up the world's first Communist government. But in his history, Stalin pictured himself as Lenin's chief assistant in the revolution.

Stalin died in 1953. He was honored by having his body placed beside that of Lenin in a huge tomb in Red Square in Moscow. In 1956, **Nikita S. Khrushchev** strongly criticized Stalin for his terrible crimes against loyal Communists. Later, in 1961, the government renamed many cities, towns, and factories that had been named for Stalin. Stalin's body was taken from the tomb and buried in a simple grave nearby.

[Our study of Stalin's leadership of the U.S.S.R. will be scattered through Units 1-3. This week, older students will read of his childhood and his takeover from Lenin, which began with Lenin's death in 1924.]

Early Life

Boyhood and education. Stalin was born on Dec. 21, 1879, in Gori, a town near Tbilisi in Georgia, a mountainous area in what was the southwestern part of the Russian empire. His real name was Iosif Vissarionovich Djugashvili. In 1913, he adopted the name Stalin from a Russian word that means "man of steel."

Little is known about Stalin's early life. His father, Vissarion Ivanovich Djugashvili, was an unsuccessful village shoemaker. He is said to have been a drunkard who was cruel to his young son. Stalin's mother, Ekaterina Gheladze Djugashvili, became a washerwoman to help support the family. The Djugashvilis lived in a small shack. The first three children of the family died shortly after birth, and Stalin grew up as an only child. When Stalin was young, his father left the family and went to nearby Tbilisi to work in a shoe factory. The boy had smallpox when he was 6 or 7, and the disease scarred his face for life.

In 1888, at great sacrifice, Stalin's mother sent him to a little church school in Gori. He spent five years there and was a bright student. He then received a scholarship at the religious seminary in Tbilisi. Stalin entered this school in 1894 to study for the priesthood in the Georgian Orthodox Church. At this time, Stalin became interested in the ideas of Karl Marx, a German social philosopher. The people of Tbilisi knew little of Marx and his theories about revolution. But political exiles from Moscow and St. Petersburg were beginning to bring Marxist pamphlets to Tbilisi and other smaller cities.

Czar Alexander III died in 1894, and his son, Nicholas II, became czar. Alexander had ruled Russia with complete power. He closely controlled the press, restricted education, and forbade student organizations. Nicholas continued his father's policies, and Russia made important economic and social progress. However, it was difficult to solve the country's social problems. The peasants were demanding more land. They could not raise enough food for the coun-

¹ Excerpted from a *World Book* article entitled *Stalin, Joseph*. Contributor: Albert Marrin, Ph.D., Chairman, Department of History, Yeshiva College.

try on their small farms, and, at times, millions of people faced starvation. The growing class of factory workers was discontented because of long hours and low wages.

In 1898, Stalin joined a secret Marxist revolutionary group. The Tbilisi seminary, like many Russian schools, was a center for the circulation of forbidden revolutionary ideas. In May 1899, Stalin was expelled for not appearing for an examination. His interest in Marxism probably played a part in his dismissal.

Young revolutionist. After Stalin left the seminary, he got a job as a clerk at the Tbilisi Geophysical Observatory. Within a year, he began his career as an active revolutionist. In 1900, Stalin helped organize a small May Day demonstration near Tbilisi. The demonstration was held to protest working conditions.

In March 1901, the czar's secret police arrested a number of socialists in Tbilisi. The police searched Stalin's room, but he was not there and escaped arrest. He left his job and joined the Marxist revolutionary underground movement that was springing up in Russia.

In September 1901, Stalin began to write for a Georgian Marxist journal called *Brdzola* (The Struggle). By this time, he had read revolutionary articles written by Lenin. Stalin's first writings closely imitated the views of Lenin, but lacked Lenin's style or force. In November 1901, Stalin was formally accepted into the Russian Social Democratic Labor (Marxist) Party.

Using various false names, Stalin carried on underground activity in the Caucasus Mountains region. He organized strikes among workers in the Batum oil fields. He helped start a Social Democratic group in Batum and set up a secret press there.

In 1902, Stalin was arrested and jailed for his revolutionary activities. In March 1903, the several Social Democratic groups of the Caucasus united to form an All-Caucasian Federation. Although Stalin was in prison, the federation elected him to serve on its governing body. In November 1903, he was transferred from prison and exiled to Siberia. Also in 1903, the Russian Social Democratic Labor Party, which included many Social Democratic organizations, split into two major groups. Lenin headed the Bolsheviks, who demanded that party membership be limited to a small body of devoted revolutionists. The other group, the Mensheviks, wanted its membership to represent a wider group of people.

Stalin escaped from Siberia in January 1904. He returned to Tbilisi and joined the Bolsheviks. Stalin met Lenin in Finland in 1905. Between 1906 and 1913, Stalin was arrested and exiled a number of times. He spent 7 of the 10 years between 1907 and 1917 in prison or in exile. In 1912, Stalin was suddenly elevated by Lenin into the small but powerful Central Committee of the Bolshevik party.

In 1913, with Lenin's help, Stalin wrote a long article called "The National Question and Social Democracy." Also in 1913, Stalin was arrested and exiled for the last time. Before his arrest, he served briefly as an editor of *Pravda* (Truth), the Bolshevik party newspaper.

Germany declared war on Russia in 1914 at the beginning of World War I. Stalin was in exile in Siberia, where he remained until 1917.

By the end of 1916, Russia was suffering badly because of the war. Conditions became steadily worse at home. Food shortages in the capital, Petrograd (St. Petersburg), led to riots and strikes. Finally, on March 15, 1917, Czar Nicholas II gave up his throne. A provisional (temporary) government, run mostly by liberals, was formed the next day. The government released Stalin and other Bolsheviks from exile. They returned to Petrograd on March 25. Stalin took over the editorship of *Pravda* from Vyacheslav Molotov. Lenin became concerned that Stalin did not strongly oppose the Provisional Government in *Pravda*. Lenin arrived in Petrograd from exile three weeks later and criticized Stalin for not taking a strong Bolshevik stand. Lenin launched a radical program for overthrowing the Provisional Government. This action led to the Bolshevik seizure of power in November 1917. The month was October in the old Russian calendar, and the Bolshevik take-over is often called the October Revolution.

Rise to Power

The Bolshevik revolution. Stalin played an important, but not vital, part in the revolution. Lenin worked most closely with Leon Trotsky in the Bolshevik take-over of the government. After Stalin became dictator of the Soviet Union, he had history books rewritten to say that he had led the revolution with Lenin.

Lenin became head of the new government after the revolution and named Stalin commissar of nationalities. Within a few months, opposition to the new government developed in many parts of the country. Armed uprisings broke out and grew into civil war. Stalin was active on the southern military front. In Stalin's version of history, he repeatedly corrected the mistakes of others. Stalin took credit for a victory at Tsaritsyn, the city later named Stalingrad (now Volgograd). Actually, Stalin's military role there was exaggerated.

During the civil war, the Russian Social Democratic Labor Party was renamed the **Russian Communist Party (Bolsheviks)**. Stalin became one of the five members of the newly formed **Politburo (Political Bureau)**, the policy-making body of the party's Central Committee. In 1922, the Communist Party's Central Committee elected Stalin as its general secretary.

Stalin takes over. The Bolsheviks won the civil war in 1920. They then began to rebuild the war-torn country. At first, Lenin and the others were unaware of Stalin's quiet plotting. But by the end of 1922, Stalin's growing power began to disturb Lenin. Before a series of strokes prevented Lenin from working, he wrote a secret note warning that Stalin must be removed as general secretary. He wrote that Stalin was too "rude" in personal relations and abused the power of his office. Because of his illness, however, Lenin was unable to remove Stalin.

Lenin died in 1924. The leading Bolsheviks finally learned of the secret note warning against Stalin, but they ignored it. They accepted Stalin's promise that he would improve his behavior. Instead, Stalin continued to build his own power. He cleverly used this power to destroy his rivals. In December 1929, the party praised Stalin on his 50th birthday. He had become a dictator.

World Book on Jazz¹

Jazz is a kind of music that has often been called the only art form to originate in the United States. The history of jazz began in the late 1800's. The music grew from a combination of influences, including black American music, African rhythms, American band traditions and instruments, and European harmonies and forms. Much of the best jazz is still written and performed in the United States. But musicians from many other countries are making major contributions to jazz. Jazz was actually widely appreciated as an important art form in Europe before it gained such recognition in the United States.

One of the key elements of jazz is improvisation—the ability to create new music spontaneously. This skill is the distinguishing characteristic of the genuine jazz musician. Improvisation raises the role of the soloist from just a performer and reproducer of others' ideas to a composer as well. And it gives jazz a fresh excitement at each performance.

Another important element of jazz is syncopation. To syncopate their music, jazz musicians take patterns that are even and regular and break them up, make them uneven, and put accents in unexpected places.

The earliest jazz was performed by black Americans who had little or no training in Western music. These musicians drew on a strong musical culture from black life. As jazz grew in popularity, its sound was influenced by musicians with formal training and classical backgrounds. During its history, jazz has absorbed influences from the folk and classical music of Africa, Asia, and other parts of the world. The development of instruments with new and different characteristics has also influenced the sound of jazz.

The sound of jazz

Jazz may be performed by a single musician, by a small group of musicians called a combo, or by a big band of 10 or more pieces. A combo is divided into two sections: a solo front line of melody instruments and a back line of accompanying instruments called a rhythm section. The typical front line consists of one to five brass and reed instruments. The rhythm section usually consists of piano, bass, drums, and sometimes an acoustic or electric guitar. The front-line instruments perform most of the solos. These instruments may also play together as ensembles. A big band consists of reed, brass, and rhythm sections.

The history of jazz

The roots of jazz. The folk songs and plantation dance music of black Americans contributed much to early jazz. These forms of music occurred throughout the Southern United States during the late 1800's.

Ragtime, a musical style that influenced early jazz, emerged from the St. Louis, Mo., area in the late 1890's. It quickly became the most popular music style in the United States. Ragtime was an energetic and syncopated variety of music, primarily for the piano, that emphasized formal composition.

The blues is a form of music that has always been an important part of jazz. The blues was especially widespread in the American South. Its mournful scale and simple repeated harmonies helped shape the character of jazz. Jazz instrumentalists have long exploited the blues as a vehicle for improvisation.

Early jazz. Fully developed jazz music probably originated in New Orleans at the beginning of the 1900's. New Orleans style jazz emerged from the city's own musical traditions of band music for black funeral processions and street

¹ Excerpted from a *World Book* article entitled *Jazz*. Contributor: Frank Tirro, Ph.D., Professor of Music, Yale University.

parades. Today, this type of jazz is sometimes called classic jazz, traditional jazz, or Dixieland jazz. New Orleans was the musical home of the first notable players and composers of jazz, including cornetists Buddy Bolden and King Oliver, cornetist and trumpeter Louis Armstrong, saxophonist and clarinetist Sidney Bechet, and pianist Jelly Roll Morton.

Jazz soon spread from New Orleans to other parts of the country. Fate Marable led a New Orleans band that played on riverboats traveling up and down the Mississippi River. King Oliver migrated to Chicago, and Jelly Roll Morton performed throughout the United States. Five white musicians formed a band in New Orleans, played in Chicago, and traveled to New York City, calling themselves the Original Dixieland Jass Band (the spelling was soon changed to "Jazz"). This group made the earliest jazz phonograph recordings in 1917. Mamie Smith recorded "Crazy Blues" in 1920, and recordings of ragtime, blues, and jazz of various kinds soon popularized the music to a large and eager public.

The 1920's have been called the golden age of jazz or the jazz age. Commercial radio stations, which first appeared in the 1920's, featured live performances by the growing number of jazz musicians. New Orleans; Memphis; St. Louis; Kansas City, Missouri; Chicago; Detroit; and New York City were all important centers of jazz.

World Book on Louis Armstrong¹

Louis Armstrong (1901-1971) was one of the most famous and influential performers in the history of jazz. Armstrong gained recognition as the world's greatest jazz cornet and trumpet player in the 1920's and early 1930's. He also became famous as a singer with his distinctive gravelly voice.

Armstrong was born in New Orleans. He learned to play the cornet while serving a sentence for delinquency in the Home for Colored Waifs. In 1922, Armstrong left New Orleans to join King Oliver's Creole Jazz Band in Chicago. His first recorded solo appears on the band's recording of "Chimes Blues" (1923). Armstrong was coached by Lil Hardin, the band's classically trained pianist. They were married in 1924. In that year, with Hardin's encouragement, Armstrong left Oliver to join the Fletcher Henderson band in New York City.

In 1925, Armstrong returned to Chicago. There, during the next three years, he made a series of small band recordings that rank among the masterpieces of jazz. Many of these recordings were issued under the names Hot Five and Hot Seven. They showed Armstrong's brilliant tone and tremendous range. Classic recordings from this time include "Cornet Chop Suey" (1926), "Potato Head Blues" (1927), "Struttin' with Some Barbecue" (1927), "Hotter than That" (1927), "Tight Like This" (1928), "West End Blues" (1928), and a duet with pianist Earl Hines called "Weather Bird" (1928).

In the Hot Five recording of "Heebie Jeebies" (1926), Armstrong first employed scat singing, a form of rhythmic wordless singing. Many singers adopted the style. During this period, Armstrong switched from the cornet to the trumpet.

Starting in 1929, Armstrong appeared in musical shows, often as featured soloist with a big band. By the mid-1930's, he had become less of a jazz artist and more of a popular entertainer, on the advice of his managers. However, he retained his brilliance as a trumpeter. In 1947, Armstrong formed the first in a series of small bands called the All-Stars. As he grew older and his health declined, he played less and sang more. A new generation of fans in the 1950's and 1960's knew Armstrong primarily as an outgoing singer and entertainer. He made several hit vocal recordings, including "Hello, Dolly!" (1963) and "What a Wonderful World" (1967). Armstrong wrote an autobiography, *Satchmo: My Life in New Orleans* (1954). A selection of his personal writings was published as *Louis Armstrong: In His Own Words* (1999).

World Book on Duke Ellington²

Duke Ellington (1899-1974) was an American jazz bandleader, composer, and pianist. He rates as one of the greatest figures in jazz and, according to many critics, its most significant composer.

Edward Kennedy Ellington was born in Washington, D.C. He began playing piano at the age of 7 and made his professional debut at 17. He moved to New York City in 1923 as a member of Elmer Snowden's band, the Washingtonians. Ellington soon took over the band, which grew from 5 pieces to 12 pieces by 1931. From 1927 to 1932, the Ellington band was the house band at the Cotton Club in Harlem. There, they played a rhythmic, exotic sound called jungle music.

¹ From a *World Book* article entitled *Armstrong, Louis*. Contributor: Eddie Cook, Publisher, Editor in Chief, and Managing Director, Jazz Journal Limited.

² From a *World Book* article entitled *Ellington, Duke*. Contributor: Eddie Cook, Publisher, Editor in Chief, and Managing Director, Jazz Journal Limited.

The band's reputation gradually grew through many recordings of Ellington compositions, including "Mood Indigo" (1930), "Creole Rhapsody" (1931), "It Don't Mean a Thing If It Ain't Got That Swing" (1932), "Sophisticated Lady" (1933), "Solitude" (1934), and "In a Sentimental Mood" (1935). The mid-1930's to the mid-1940's is generally considered Ellington's most creative period. Many of his most highly regarded recordings were made during this time, including "Harlem Air-shaft" (1940), "Jack the Bear" (1940), "Ko-Ko" (1940), and "Concerto for Cootie" (1940). In 1939, Billy Strayhorn joined Ellington's band as a composer, often with Ellington, and arranger. He composed "Take the A Train" (1941), which became the band's theme song.

Many of Ellington's key—as saxophonists Johnny Hodges and Harry Carney—remained with him for several decades, contributing to the band's readily identifiable sound. Other important musicians were tenor saxophonists Ben Webster and Paul Gonsalves, trombonists Joe Nanton and Lawrence Brown, clarinetist Barney Bigard, bassist Jimmy Blanton, and trumpeters Rex Stewart, Clark Terry, Cootie Williams, and Ray Nance.

Beginning in the 1940's, Ellington composed longer works, such as *Black, Brown, and Beige* (1943). During the 1960's, Ellington wrote several film scores and began composing sacred music. *Music Is My Mistress* (1973) is Ellington's autobiography.

Before beginning your discussion, please read the History Background Information.

HISTORY: DIALECTIC DISCUSSION OUTLINE

1. Talk with your student about some of the significant milestones of Franklin D. Roosevelt's early political career.
 - ☐ Ask, "How did Roosevelt win a seat in the New York Senate? Why was this a significant feat?"
 - ☐ Democrat leaders invited Roosevelt to run for the New York Senate seat for the Twenty-Sixth District.
 - ☐ To campaign for this position, Roosevelt decided that he should greet as many voters as possible in the district. He was the first political candidate to campaign by automobile. He stopped at every crossroad village and country store, greeting people and beginning his speeches with, "My friends..."
 - ☐ He quickly improved his speech-giving skills and spoke about government reform and protecting the interests of the area's farmers.
 - ☐ When election day was over and votes were counted, FDR had beaten his opponent by more than a 1,000 votes.
 - ☐ The significance of his success was that the Twenty-Sixth District was firmly Republican, but Roosevelt was a Democrat candidate. This success made him one of the most famous political figures in New York, and he was thenceforward in the spotlight.
 - ☐ Ask, "How was FDR similar to Teddy Roosevelt in his ideas about politics?"
 - ☐ Like Teddy Roosevelt, FDR loved political combat. He was not content to sit back and watch things happen or let corruption in government alone. He joined a group of rebellious Democrats who disapproved of the powerful Tammany Hall organization that controlled New York politics at that time.
 - ☐ Like Teddy, FDR was also highly criticized by opponents.
 - ☐ Yet, like his cousin, FDR's stand became news in papers across the nation and furthered his name.
 - ☐ Ask, "How did FDR's career path follow his cousin's?"
 - ☐ Within a few short years of being in politics, FDR had been noticed by President Woodrow Wilson, who appointed him to the post of Assistant Secretary of the Navy.
 - ☐ FDR sat in the same seat as Teddy had held under President McKinley.
 - ☐ Like Teddy, FDR was enthusiastic, a hard worker, well liked, and respected by many.
 - ☐ Ask your student how FDR was involved in World War I.
 - ☐ Roosevelt used his gifts of administration in the service of his country.
 - ☐ When the United States entered World War I, Roosevelt immersed himself in mobilizing the navy.
 - ☐ In his enthusiasm, Roosevelt came up with many plans to make the navy more effective. Some of his ideas were shot down by experts, but others, such as forming a wall of underwater mines across the North Sea, were used and proved successful.
 - ☐ In 1918, Roosevelt toured the Western Front, visiting battlefields and inspecting naval installations in France and Belgium. He was so close to the actual fighting that he once came under German artillery fire. He also witnessed the devastation of the Verdun battlefield, where almost 500,000 men had been killed.
 - ☐ When he returned home, FDR sought to enlist for active duty, but by that time the war was ending.
 - ☐ Roosevelt accompanied President Wilson to the Paris peace talks as the representative for the Navy Department.

- ❑ Ask your student to speculate on how this involvement in World War I affected FDR. Does your student think that he became more patriotic after having seen the sacrifices of U.S. soldiers in Europe? What was Roosevelt's position on more American involvement in the world?

Answers will vary; this question isn't answered explicitly in the text, but the following speculations are from the text's account of his actions following his tour:

- ❑ It seems likely from FDR's desire to enlist after his tour of the war zone that he felt a patriotic desire to join his fellow countrymen on the front lines.
- ❑ From his experience at the peace conference in Versailles, FDR felt strongly that the United States should be a part of the League of Nations, which he believed would help to preserve international peace.

2. Ask, "What did FDR learn from his campaign with James Cox?"

- ❑ *When FDR entered national politics in 1920 as James Cox's running mate, FDR defied the typical image of a vice-presidential candidate. Instead of staying on the sidelines, FDR visited 32 states and made over 1,000 speeches. Eleanor joined her husband on the campaign, which was also unusual. Like Cox, FDR's campaign focused on joining the League of Nations.*
- ❑ *Despite Roosevelt's popularity, the American public was more concerned with peace and prosperity so they elected the Republican Warren Harding and his running mate Calvin Coolidge, whose campaign promised both.*
- ❑ *Roosevelt did not believe that the election results constituted a defeat. He saw his experience as a chance to learn more about the American people and grow in his campaigning skills.*

3. Discuss the life and presidency of Warren G. Harding.

- ❑ Ask, "What positions had Harding held before being elected president?"
 - ❑ *Before becoming a politician, Harding had been a teacher, an insurance salesman, and a reporter.*
 - ❑ *He also had purchased a small newspaper and, with the help of his ambitious wife, had turned it into one of the biggest newspapers in the country.*
 - ❑ *In 1899, Harding ran for and was elected to the Ohio State Senate. Four years later, he was elected to be lieutenant governor of Ohio.*
 - ❑ *From 1915 until his inauguration as president in 1921, Harding was a U.S. senator from Ohio. During this time, he strongly protested against the United States joining the League of Nations after World War I.*
- ❑ Ask, "Why was Harding's campaign noteworthy?"
 - ❑ *Harding had been elected as a dark horse candidate. He was not well-known, but since the Republican convention could not decide on a candidate, he was chosen.*
 - ❑ *Harding's theme for his campaign was "Return to Normalcy." This theme became a popular phrase of the times.* NOTE: Harding coined the word mistakenly; the right word is "normality."
 - ❑ *The campaign was the first to be significantly covered by the press and supported by Hollywood.*
 - ❑ *Also, Florence Harding played an active role in helping her husband get elected.*
 - ❑ *Most significantly, however, was that Harding's election was the first election in which women could vote.*
- ❑ Ask, "What were the most important issues of Harding's administration?"
 - ❑ *Harding's administration was filled with scandals. The Teapot Dome scandal was perhaps the most famous, but there were many sordid instances of graft and corruption that forced several of Harding's cronies to resign.*
 - ❑ *The Teapot Dome Scandal centered around Harding's secretary of the interior, Albert Fall, who secretly sold Navy oil reserves to a private company in Teapot Dome, Wyoming, in exchange for a large personal benefit in money and cattle. He had also sold rights to other government oil reserves. The trials dragged on for years, and Fall was sentenced to one year in jail.*
- ❑ Ask, "Why did the United States enter into numerous treaties with other nations during Harding's term?"
 - ❑ *Because of the public's and Harding's personal disapproval of the League of Nations, America had never signed the Treaty of Paris while Wilson was in office. Technically, then, America was still at war with Germany, even two years after the guns had ceased firing.*
 - ❑ *Additionally, the U.S. signed treaties such as the Five Power Treaty, the Four Power Treaty, and the Nine Power treaty. Each of these treaties attempted to establish peace time measures such as a limitation in battleship production, respecting Pacific possessions, and making the Open Door Policy with China official.*

4. President Harding had begun his term with the promise of helping Americans return to normalcy. Although some things returned to normal, ask your student about some of the new things that were affecting American culture. What were the effects of these new elements?

- ☐ Jazz
 - ☐ From New Orleans, a new music based on songs of the ancestors of African-Americans became known as “jazz” and grew popular in American society.
 - ☐ This unique blend of music, performed primarily by artists such as Louis Armstrong, King Oliver, and Jelly Roll Morton, enchanted audiences, who loved the originality of the rhythms and dancing that accompanied them.
 - ☐ Jazz gave Americans a music of their own that was unique to the United States. It quickly caught the attention of Europeans, though, and they began to pay more attention to American culture.
 - ☐ In its early days, some people objected to jazz. In fact, Thomas Edison said it was “for the nuts” and reminded him of “the dying moan of dead animals.”¹
NOTE: Since jazz included saxophone solos that could sound sensuous, and since jazz was the music of choice in speakeasies and houses of ill repute, jazz came to be associated (especially in the minds of American moralists) with sex, rebellion, and crime.
 - ☐ Blues music also became popular in the 1920s. This passionate music with a jazz rhythm was frequently sung by African American women and copied by many musicians in later years.
 - ☐ Dancing to jazz music became popular, and dances such as the Charleston, the black bottom, and the shimmy shocked the older generation.
 - ☐ As jazz grew in popularity, soloists grouped together to form “big bands.” The musical style of these bands was referred to as “swing” and was played in dance halls.
 - ☐ New Literature
 - ☐ Interest in literature that was written by American or British authors such as Ernest Hemingway, T.S. Eliot, James Joyce, D.H. Lawrence, George Orwell, Graham Greene, William Faulkner, Margaret Mitchell, and F. Scott Fitzgerald, became popular, and many were best sellers.
 - ☐ Such works communicated, among other things, excitement, the American dream, and an atmosphere of creativity. Also present, however, were expressions of human corruption, moral deterioration, despair, and the struggle of adjusting to a new, modern way of life.
 - ☐ Harlem Renaissance
 - ☐ As jazz became the rage, the best musicians were primarily blacks, and the best clubs that played jazz were in New York’s Harlem, a predominantly black district.
 - ☐ Harlem was the center of the movement that came to be known as the Harlem Renaissance.
5. While America sought to return to normalcy, life for the Russian people was anything but normal. Discuss the life and character of Joseph Stalin with your student. Ask your student what stood out to him about Stalin’s childhood and school years.
- ☐ Stalin had a tragic childhood. He grew up the only child of a stern mother and an alcoholic father. The family lived in abject poverty in Russia, where disease and death were normal parts of everyday life.
 - ☐ Stalin’s father beat Stalin furiously when he was in a bad temper, which was often. His father also beat his mother, which made Stalin very protective of his mother to the point of defending her by putting himself in harm’s way. In fact, some say that one of Stalin’s arms was shorter than the other because of his father’s beatings.
 - ☐ When he was seven years old, Stalin contracted smallpox, which left deep scars that disfigured his face for the rest of his life.
 - ☐ Stalin was a good student when he put his mind to it. He was accepted to a seminary school at the age of fifteen.
 - ☐ While at school, Stalin found himself interested in the books banned by the seminary. He and other students rebelled against the seminary’s rules and began reading books that told them of the world outside the seminary.
6. Ask, “How did Stalin form his opinions about government? How did these views change his life?”
- ☐ Stalin began to read books prohibited not only by the seminary, but by the Russian government as well.
 - ☐ When he read Karl Marx’s Communist Manifesto, Stalin learned about the theory of communism and Marx’s views on how a society could embrace this system.
 - ☐ Stalin liked Marx’s ideas and began to work for revolution while finishing his education. He joined the Russian Social Democratic Labor Party and began giving lectures to small groups about Marxism.

1 Quoted by Jane Bingham, *Popular Culture: 1920-1939* (Chicago: Heinemann Library, 2013), p. 11.

- ☐ Because of his background and informal way of speaking, Stalin found that he connected with his audiences. He decided that he did not need to finish school and should give all of his time to his newfound passion.
 - ☐ He took a low-paying job as a tutor and fully devoted himself to his secret revolutionary activities.
7. Ask, "Why did Stalin use disguises and have to live in hiding?"
- ☐ Although much of Stalin's revolutionary work was done in secret, in 1900 he gave a public speech about communism as a part of a May Day demonstration in which people protested their poor working conditions. Months later, the government sent officers to arrest all the leaders who had been involved in the May Day demonstration. Stalin, however, heard about their intentions and went into hiding. He took on a new identity and continued with his revolutionary work.
 - ☐ *In 1902, however, he was caught by police and exiled to Siberia. Between 1908 and 1913, Stalin was arrested and sent to Siberia five times. During these years, he hid his identity, constantly working undercover so as to avoid re-arrest.*
8. Tell your student that Stalin's first wife died in 1907.
- ☐ Read the following quotation that Stalin told a friend at his first wife's funeral: "She was the one creature who softened my heart of stone. She is dead, and with her have died my last warm feelings for humanity."¹
 - ☐ Stalin had endured many hardships in his life, from his childhood beatings to imprisonment and life in hiding. His young wife seemed to have been the only part of his life that was untouched by pain and violence. When she died, he seemed to give himself over to a life without kindness or feeling. Stalin willingly developed a very hard heart, one insensitive to pain or suffering in others.
9. Ask, "How did Stalin become associated with Vladimir Lenin? How did this relationship affect his life?"
- ☐ When the Russian Social Democratic Labor Party split into two groups (the Bolsheviks and the Mensheviks), Lenin took leadership of the Bolsheviks. *After his first imprisonment in Siberia, Stalin joined the Bolsheviks.*
 - ☐ *Lenin recognized Stalin's commitment and talents. He appointed him to the Bolshevik Central Committee, where Stalin edited the party newspaper called Pravda. Stalin, along with other Bolshevik gangsters, was given the task of stealing money and committing acts of terrorism against the government.*
 - ☐ After the 1917 Revolution, Stalin once again returned from imprisonment in Siberia to find that Lenin and his top lieutenants were still out of the country. Stalin thus took control in Lenin's absence. When Lenin returned, Stalin was elected to the new Central Committee of the Communist Party.
 - ☐ *When Lenin finally succeeded in ousting the Provisional Government, Stalin became one of the most powerful men of the new Bolshevik regime. Under Lenin's leadership, Stalin was given the position of general secretary of the Russian Communist Party.*
10. Ask, "What was significant about Stalin being given the position of general secretary of the Communist Party? How did it aid his rise to power?"
- ☐ *Although Stalin's position was not as glorious as that of his rival Leon Trotsky, it did give Stalin access to important files on everyone in the government. While Trotsky promoted himself publicly to the Russian people, behind the scenes Stalin began to wire tap phone lines, spy on private homes, and create a network of spies to keep watch on the activity of party officials.*
 - ☐ *By the time Lenin had the first of a series of strokes that would eventually kill him, he began to suspect Stalin's power-hungry self-interest.*
 - ☐ When Lenin expressed his concerns to Trotsky, Stalin found out because he had wiretapped Lenin's phones. *Because of this information, Stalin was not surprised when he found out that Lenin had written a last testament that warned government officials about the danger he saw in Stalin's leadership.*
 - ☐ *Since he knew this, Stalin sought fervently to gain more power while Lenin lay dying. He began forming alliances with certain officials whom he trusted. They spread rumors about Trotsky not being trustworthy and made sure the Russian people knew that Stalin was responsible for making Lenin's funeral a great spectacle. Stalin acted as if he had been Lenin's most trusted and loyal follower and was Lenin's choice for a successor.*
 - ☐ *Thus, when the letter that Lenin wrote warning against Stalin was read, the other leaders dismissed Lenin's concerns in light of the loyalty Stalin had shown to Lenin over the past months. With the government's support and the threat of Lenin's concerns done away with, Stalin soon became the dictator of Russia (which Lenin had renamed the Soviet Union in 1922).*

¹ Quoted by Brenda Haugen, *Joseph Stalin: Dictator of the Soviet Union* (Minneapolis: Compass Point Books, 2006), p. 30.

HISTORY: RHETORIC DISCUSSION OUTLINE

1st Hour: Discuss President Harding and events during his administration.

1. Ask your student, "What personality traits and career experiences did Warren Harding have before he was elected president in 1920?"
 - ☐ *Harding was a small-town Midwesterner who was genial and much loved by his friends.*
 - ☐ *Harding had married a woman five years his senior who was hard-driving and a good administrator. She had high ambitions for her husband and essentially "made him."*
 - ☐ *Harding had tried teaching and selling insurance, but he finally settled on newspaper ownership. His wife made it a very successful one.*
 - ☐ *With his wife's urging and support, Harding became a state senator in Ohio, and then became a senator from Ohio in Congress. He was the first man to be elected president while holding an active seat in the Senate.*
2. Ask, "For what reasons did leaders of the Republican Party choose Harding as their candidate in the election of 1920?" Discuss also whether your student thinks that these were good reasons to nominate him.
 - ☐ *Party leaders correctly saw that the mood of the American people was reactionary against all that Democrat Woodrow Wilson had stood for. They wanted to nominate someone who was Wilson's opposite in every possible way. Harding fit the bill perfectly.*
 - ☐ *Wilson was a cool intellectual and a loner. Harding was genial, genuinely friendly to all he met, and had a lot of friends.*
 - ☐ *Wilson was a scholar and an intellectual. Harding was not a clear thinker or a man of high ideals.*
 - ☐ *Wilson called the American people to their highest ideals, no matter what the cost to self. Harding thought it was time to return to "normalcy," a word he coined because he didn't know the right form of the word: normality.*
 - ☐ *Wilson had campaigned so hard for his ideas that it nearly killed him. Harding conducted a front-porch campaign against his opponents in the election of 1920.*
 - ☐ *These were good reasons to nominate him if party leaders wanted to win. They could, perhaps, have looked harder at Harding's abilities, but then we have the benefit of hindsight and so should not judge too harshly.*
3. Ask, "Why didn't Wilson run for a third term?"
 - ☐ *Your student should recall that Wilson was a very sick man who could barely discharge the duties of his office.*
 - ☐ *This is an opportunity to remind your student that, at this time, there were no term limits for president. If Wilson had still been popular, he could have been re-elected. The Twenty-second Amendment, which limits American presidents to two consecutive terms, was not proposed by Congress until 1947; it was ratified in 1951.*
4. Ask your student, "Who was on the ticket for the Democratic Party, and what was their main campaign message?"
 - ☐ *James Cox ran for president, with up-and-coming Franklin Delano Roosevelt (FDR) as his vice-presidential running mate.*
 - ☐ *Cox was then governor of Ohio, and Roosevelt was the Assistant Secretary of the Navy. Cox was a capable and well-liked reformer, who was saddled with Wilson's League of Nations (which the Democrats could hardly abandon). Most historians agree that he would have been a far superior pick to Harding.*
 - ☐ *Cox and Roosevelt ran on a platform of continued reforms in government and urged Americans to ratify the Treaty of Versailles and thus join the League of Nations.*
5. Ask your student, "Whom did Harding bring with him to Washington, and why? What were the results?"
 - ☐ *Harding brought many of his friends and political cronies from Ohio. They were known as the "Ohio Gang."*
 - ☐ *He wanted to reward them for their support, and (according to Allen in Only Yesterday) he wanted to share his good fortune with good friends. He therefore brought them to Washington and gave them positions in high places that many were unsuited to fill.*
 - ☐ *One or two of Harding's picks worked out well. Some were inept at their posts. Still others took advantage of Harding's trust and used their offices to benefit personally from graft.*
 - ☐ *You may want to make the obvious parallel with Ulysses S. Grant appointing friends who then betrayed his trust as well, though it seems that Grant himself was honest.*
6. Ask your student to assess Harding's strengths and weaknesses.
 - ☐ *His two greatest strengths were his genial nature and his "presidential" looks.*

- ☐ *He could deliver a speech well, but unfortunately, he could not write grammatically and he insisted on writing his own speeches. This led to rhetorical blunders and convoluted sentences of which his critics made much.*
 - ☐ *Like Ulysses S. Grant, he seems to have been a poor judge of character. No one impugns Harding himself in the fiscal scandals that beset his administration, but he did put people into positions of power or trust who were either ill-equipped or dishonest. "He had little notion of technical fitness for technical jobs. Offices were plums to him, and he handed them out like a benevolent Santa Claus—beginning with the boys from Marion" (Only Yesterday 110).*
 - ☐ *Harding was not particularly sharp mentally. Allen, in Only Yesterday, says, "His mind was vague and fuzzy. ... His inability to discover for himself the essential facts of a problem and to think it through made him utterly dependent upon subordinates and friends whose mental processes were sharper than his own" (109-110).*
7. Ask, "What was significant about the naval treaties negotiated by Secretary Hughes and signed in 1922?"
- ☐ *They were self-policing, international agreements made peacefully between nations that had some tensions in the Pacific due to competing interests there.*
 - ☐ *"[The] Naval Treaty... lessened the burden of competition [between nations]... and in addition set a precedent of profound importance. The armaments which a nation built were now definitely recognized as being a matter of international concern, subject to international agreement" (115).*
8. Ask, "When and where did Harding die? Who took over as president?"
- ☐ *About half-way through his term, Harding took a trip to Alaska by train. He was both vacationing and speaking along the way to bolster his political standing.*
 - ☐ *After visiting Alaska, the president seems to have contracted first food poisoning, then pneumonia. A week after he became sick, when he seemed to be mending, he suddenly died of what the doctors believed was a heart attack.*
 - ☐ *Because his wife refused to allow an autopsy, and because there were some questions about just what the president had or had not eaten, because Harding had committed adultery, and because the scandals of Harding's cronies were just emerging, there has been speculation that he was either poisoned (possibly by Mrs. Harding) or that he committed suicide. None of these speculations has ever been proven, however.*
 - ☐ *Vice President Calvin Coolidge became president upon Harding's death.*
9. Ask, "What was the reaction in America to Harding's death? What was revealed soon afterwards?"
- ☐ *Americans were truly grieved by the loss of their distinguished-looking president, whom they genuinely loved. Many said that he had died as a result of his extreme devotion to his office. Thousands of Americans lined the tracks on which the funeral train traveled as the body was taken to Ohio.*
 - ☐ *Several significant scandals, most prominent among them the Teapot Dome oil reserve scandal, were revealed over the months and years after Harding's death. These came out slowly, and in a progression of confusing, contradictory, and unwilling testimonies of government officials and oil tycoons.*
10. Ask your student, "With whom were most Americans angrier, Harding (and his corrupt officials) or the people who exposed the scandals, and why?"
- ☐ *Surprisingly, Americans were angrier with those who doggedly investigated the scandals than with those who were responsible for them.*
 - ☐ *One reason is because the details of these scandals came out slowly and in a confusing fashion over a number of years. "Ho-hum" was the public reaction after awhile.*
 - ☐ *Another view was that Harding (who was really responsible and who had been much beloved) was dead now and an honest man had taken his place. It seemed more like speaking ill of the dead than bringing guilty men to justice. The public felt that investigators should just forget the matter and let it rest with the dead president.*

2nd Hour: Discuss the death of Lenin and Stalin's rise to power.

1. Review Lenin's takeover of Russia and the fact that a civil war erupted for three years from 1917-1921. Ask your student, "After he won the civil war, what was Lenin's next priority, and why?"
- ☐ *Lenin's next priority after winning the civil war was to invade Poland. This was the first step that he envisioned on the way to invading Eastern Europe.*
 - ☐ *Lenin wanted to use his position in Russia to force (and lead) a worldwide communist revolution, beginning in Western Europe.*

2. Ask, "How did Lenin miscalculate in his plans?"
 - ☐ *First, he miscalculated the working classes in Western Europe.*
 - ☐ *Workers in Western Europe respected private property.*
 - ☐ *They refused to be directed by foreign communist leaders.*
 - ☐ *Unlike Russian peasants, workers in Western Europe were the beneficiaries of social programs and educational opportunities that governments had put in place in the latter half of the 1800's (as we learned in Year 3, when we studied reforms in Britain and Bismarck's struggle with socialists).*
 - ☐ *European workers had no interest in overthrowing the governments of their respective states.*
 - ☐ *Lenin and his fellows misinterpreted these factors as excuses for inaction and pressed all the harder for action.*
 - ☐ *They also exaggerated every troubled situation in these states as the rumblings of revolution.*
3. Ask your student to relate in simple terms why Lenin was unable to take Poland.
 - ☐ *It seems to have been a combination of overconfidence on Lenin's part and political posturing on the parts of Stalin and Trotsky. Lenin seems to have decided that Warsaw was his for the asking and ordered Stalin's troops to march on Southern Europe (Three "Whys" of the Russian Revolution, 68-71).*
 - ☐ *Also, the Poles had been preparing for an invasion of Russia's Ukraine. After they were pushed back by the Red Army into their own lands, they were able to repel the invaders.*
4. Ask, "What effect did the loss in Poland have on Lenin personally and on his foreign policies ongoing?"
 - ☐ *The loss had a "shattering effect" (71). Pipes tells us that the slogans that Lenin had used successfully in Russia did not resonate with Polish peasants. For Lenin, who relied heavily on his revolutionary intuition and experience, this was a damaging blow to his confidence and psyche. He was shocked when Polish peasants did not rise to his standard but fought with their overlords against the Red Army.*
 - ☐ *Lenin directed that the Red Army not be used in foreign campaigns for revolution in the future so as not to fall afoul of nationalism. Instead, he sought to develop the army into an ultramodern fighting machine against the time when the world was ripe for its communist revolution.*
 - ☐ *Because the Russian revolution had been a side effect of World War I, Lenin directed Stalin and others to work for the onset of a new world war in the near future.*
 - ☐ *Diplomatically, therefore, Lenin (and Stalin after him) sought to foil any reconciliation between Germany and the Allies. Lenin directed in 1922 that Russian diplomats secretly but purposefully sabotage the Genoa Conference, which the Allies called for the purpose of settling outstanding questions about German war debts and reintegrating Germans and Russians back into the international community.*
 - ☐ *This also explains why Stalin later secretly allowed the Germans to build armaments and test and develop weapons that were forbidden by the Treaty of Versailles in Russian territories.*
 - ☐ *Finally, because the revolution remained contained in Russia, Lenin was forced to build a stable state, which he named the Union of Soviet Socialist Republics (U.S.S.R.) in 1922. To do this, he had to create a large bureaucracy, since he had chosen to rule by totalitarian methods.*
5. Ask, "How did Stalin use his administrative abilities to gain power in the years before Lenin's death?"¹
 - ☐ *The choice to create a bureaucracy gave Stalin his chance at power.*
 - ☐ *Those who fomented the revolution had personalities that were generally not suited to the boring, tedious, and detailed work of paper pushing.*
 - ☐ *Stalin excelled at this kind of relatively humble work, and his peers were more than happy to let him have the chief bureaucratic role: general secretary of the Communist Party.*
 - ☐ *Slowly, Stalin was able to replace men who were loyal to other leaders with men who owed their positions of power or honor to him alone. Thus, over several years, Stalin's power quietly grew.*
6. Ask, "In Three "Whys" of the Russian Revolution, what is Pipes's third main reason for Stalin's rise to power?"
 - ☐ *As things settled down after the excitement of the civil war, working men began to demand (and demonstrate for) real socialism—democratic control of the party and, more importantly, of the means of production in the Soviet Union.*
 - ☐ *Lenin was appalled at this development and sought to squelch such demands. He chose Stalin as general secretary in part because he was confident that Stalin had the ruthlessness to stomp out all "factionalism."*

1 If you wish to cover details about Stalin's early life and activities before coming to power, use topics 5-9 in the dialectic discussion outline.

- ❑ What Lenin failed to anticipate was that Stalin would label any opposition to him personally as “factionalism” and use his new powers to further his own personal power within the government. He used the crusade against factionalism very effectively, especially in undermining his main rival for Lenin’s position: Trotsky.
- ❑ Stalin posed as a genial, self-effacing Georgian team player in the five years that Lenin ruled the Soviet Union. No one suspected that a bloody tyrant lurked under the mild-mannered surface.
- ❑ Moreover, the influence of the working men of the Communist Party mandated that “one of their own” and not an intellectual leader be chosen to head the party.

7. Ask, “When Lenin awoke to Stalin’s power grab, why was it too late for him (or anyone else) to stop Stalin?”

- ❑ Stalin had too many loyal followers that he had carefully hand-picked within the party.
- ❑ Stalin had effectively undermined and marginalized Trotsky, so he was no longer capable of overcoming Stalin.
- ❑ Lenin was disabled by strokes and too weak to stop Stalin’s course.
- ❑ Stalin visited Lenin every day when he was sick from his first stroke and allayed Lenin’s suspicions.
- ❑ Stalin made a big deal of Lenin at his funeral, thereby winning the hearts of loyal communists with his displays of grief and affection. Also, the picture of him and Lenin together (which he manufactured) gave the impression that Stalin was Lenin’s choice for a successor. By the time Lenin’s warning against Stalin (which was ambiguously worded) came to light, it was discounted.

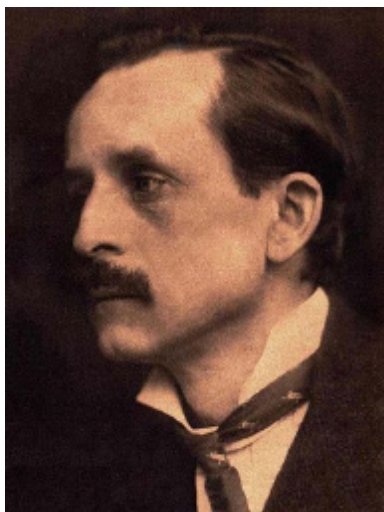
8. Ask, “By his fiftieth birthday, what position had Stalin achieved?”
Stalin was the undisputed dictator of the Soviet Union.

LITERATURE: BACKGROUND INFORMATION

*World Book on Peter Pan*¹

Peter Pan is the boy hero in several fantasies written by the Scottish author J. M. Barrie. The character first appeared in Barrie’s novel *The Little White Bird* (1902). Barrie adapted part of the novel into the play *Peter Pan* (1904). Several chapters of the novel were published in 1906 as *Peter Pan in Kensington Gardens*. Barrie also wrote the novel *Peter Pan and Wendy* (1911).

The play *Peter Pan* provides the best-known version of the boy’s adventures. In the play, Peter Pan has run away to Never-Never Land to escape growing up. One night, he returns to the human world and meets the three Darling children—Wendy, John, and Michael. Peter persuades them to fly with him and the fairy Tinker Bell back to Never-Never Land. There the Darlings and Peter have many adventures. Other characters include a crocodile, the Indian princess Tiger Lily, and the evil pirate Captain Hook.



J.M. Barrie

¹ From a *World Book* article entitled *Peter Pan*. Contributor: James Douglas Merritt, Ph.D., Former Professor of English, City University of New York Brooklyn College.

LITERATURE: LOWER LEVEL QUESTIONS AND ANSWERS

Answers to Lower Grammar Worksheet for *When We Were Very Young*

Your student was instructed to answer the following questions or complete the activities for each poem.

"Missing"	Find one word that rhymes with "street." <i>Eat</i>
"The King's Breakfast"	What does his Majesty like with his bread? <i>A bit of butter</i>
"Hoppity"	Who is the person in this poem? <i>Christopher Robin</i>
"At Home"	What does the narrator of this poem want? <i>A soldier</i>
"The Wrong House"	What does the house not have? <i>A garden, a may-tree, and a blackbird</i>
"Summer Afternoon"	Which animals are mentioned in this poem? <i>Bows, fishes, swallow</i>
"Shoes and Stockings"	What two words are repeated several times in this poem? <i>"Hammer" and "chatter"</i>

Students were also asked to draw pictures that illustrate what the following three poems remind them of: "Sand-Between-the-Toes," "The Invaders," and "Vespers." Answers will vary.



Winnie the Pooh

Answers to Upper Grammar Worksheet for *Winnie-the-Pooh*

Your student was instructed to write the name of the person who made the statement on the left and the person who is being spoken to on the right. The goal of this exercise is to reinforce the student's understanding of dialogue.

"If there's a buzzing-noise, somebody's making a buzzing-noise, and the only reason for making a buzzing-noise that I know of is because you're a bee." (4)

Who says it?

Winnie-the-Pooh

Who is spoken to?

Himself

"The important bee to deceive is the Queen Bee. Can you see which is the Queen Bee from down there?" (14)

Who says it?

Winnie-the-Pooh

Who is spoken to?

Christopher Robin

"It all comes of eating too much. I thought at the time, only I didn't have to say anything, that one of us was eating too much." (25)

Who says it?

Rabbit

Who is spoken to?

Pooh

"Between, as I was saying, the hours of twelve and twelve five. So really ... if you'll excuse me—What's that?" (36)

Who says it?

Piglet

Who is spoken to?

Winnie-the-Pooh

"Terrible and Sad ... because Eeyore, who is a friend of mine, has lost his tail. And he's Moping about it. So could you very kindly tell me how to find it for him?" (45)

Who says it?

Pooh

Who is spoken to?

Owl

"Like—like—It had the biggest head you ever saw ... A great enormous thing, like—like nothing. A huge big—well, like a—I don't know—like an enormous big nothing. Like a jar." (63)

Who says it?

Piglet

Who is spoken to?

Christopher Robin

Discussion and Answers to Dialectic Worksheet for *Peter Pan*

1. Begin by giving the definition of the word *genre* to your student. (This word is subject to the literary terminology quiz at the end of this unit.) A genre describes the type of imaginative literature according to its characteristics of form or content (or both). Some common genres are historical, science fiction, drama, poetry, fantasy, biography, and novel.
2. Point out that the genre of *Peter Pan* is fantasy novel. Your student was asked to list one example from each of the first eight chapters that show that this book is a fantasy. Answers may vary from ours, given below.

Chapter 1: "It is the nightly custom of every good mother after her children are asleep to rummage in their minds and put things straight for next morning, repacking into their proper places the many articles that have wandered during the day." (6)

Chapter 2: "As he leapt at the window Nana had closed it quickly, too late to catch him, but his shadow had not had time to get out; slam went the window and snapped it off." (14)

Chapter 3: "The loveliest tinkle as of golden bells answered him. It is the fairy language." (29)

Chapter 4: "He could sleep in the air without falling, by merely lying on his back and floating, but this was, partly at least, because he was so light that if you got behind him and blew he went faster." (51)

Chapter 5: "There are here seven large trees, each with a hole in its hollow trunk as large as a boy. These are the seven entrances to the home under the ground, for which Hook has been searching in vain these many moons." (73)

Chapter 6: "Fairies indeed are strange, and Peter, who understood them best, often cuffed them." (85)

Chapter 7: "A Never tree tried hard to grow in the centre of the room, but every morning they sawed the trunk through, level with the floor." (96)

Chapter 8: "The bubbles of many colours made in rainbow water they treat as balls, hitting them gaily from one to another with their tails, and trying to keep them in the rainbow till they burst." (106)

3. What literary term is used to describe where a novel takes place?

Setting

4. Go over your student's description of Neverland.

- ☐ *Neverland is described as an island with splashes of color, with coral reefs, caves, and rivers (7).*
- ☐ *However, since Neverland is imaginary, it can vary in its description from person to person (8).*
- ☐ *Peter says that his address in Neverland is "second star to the right, and then straight on till morning." (31)*

5. What literary term is used to explain how an author describes the characters in a story or novel?

Characterization

6. Your student was asked to write three words or phrases that describe each of the following characters. Answers can vary.



Wendy

tidy (11)
plays the role of hostess (31)
likes to do the correct thing (34)



Jdm

a heavy sleeper (39)
practical (45)
hesitant (57)



Michael

argumentative (17)
suspicious (22)
gallant (46)



PeterPan

cocky (9) and conceited (32)
wears skeleton leaves (13)
mischievous (27)

7. Now ask your student to think of three words or phrases that describe these characters. Answers can vary.

Mr. Darling

honorable (3)
wants to be exactly like his neighbors (4)
classically educated (15)

Mrs. Darling

romantic mind (1)
loves to have everything "just so" (4)
fearful (26)

Nana

a Newfoundland dog (4)
thinks that children are important (4)
thorough (5)

8. Tell your student that the following word is subject to the literary terminology quiz at the end of this unit: genre.

LITERATURE: RHETORIC DISCUSSION OUTLINE

- ☐ We recommend that all teachers read the Literary Introduction in the Student Activity Pages and look over your student's assignments in *Poetics*, for your own literary background reading.
- ☐ For a summary of *Animal Farm*, please see the Literature Supplement at the end of this week-plan, as well as an answers chart (used in topic 3).
- ☐ If your student has a busy week or if this book is heavy reading for him, you might release him from filling out the chart entitled "Allegorical Elements in *Animal Farm*" before class, and instead review it with him in class.
- ☐ If you have time to read a few sections from *Animal Farm*, we recommend pages 6-13, 24-25, and 129-141.

Recitation or Reading Aloud

We encourage you to let your student pick his own selection for recitation or reading aloud, or assign him one of the following selections:

- ☐ For One Student: "Old Major's Speech" (chapter I, p. 6-13, from "Comrades, you have heard already" to the end of the last verse of *Beasts of England*). We recommend that this be done either at the beginning of class or as an accompaniment to topic 1, since it pertains to socialism and Orwell's support for a socialist model of society.
- ☐ For One Student: "The Seven Commandments" (chapter I, p. 24-25). We recommend that this be done as an accompaniment to topic 1, since it pertains to the basic principles of socialism.

Defining Terms

This week your student has been asked to make cards for some literary vocabulary terms, which have been given to him with definitions. Please check his cards.

Class-Opening Question: Chekhov's play *The Cherry Orchard* portrays Russia as it was in 1905, immediately before the revolution. Communistic and socialistic ideas were already in the air in 1905, ready to catch fire in the Bolshevik Revolution of 1917. Do you notice any similarities, for instance, between Trofimov's ideas about how Russia can succeed in *The Cherry Orchard* and Boxer's ideas about how the animals can succeed in *Animal Farm*?

- ☐ Trofimov in *The Cherry Orchard* insists that work alone can save Russia (39-40). This is very much like Boxer's attitude in *Animal Farm*.
- ☐ Not surprisingly, the Bolsheviks allowed *The Cherry Orchard* to be performed in Russia after they took power because they saw it as a play about hope for the future and viewed its ideas as basically in step with their goals.

Class Topics

1. Discuss *Animal Farm* as a satire on Stalinist totalitarianism and discuss George Orwell's worldview, as well as the content of this story. (Student Questions #1, 8)
 - ☐ *Animal Farm* was written by an English socialist as a satire that attacks Stalinist totalitarianism. From *Poetics*, what is socialism and what is totalitarianism?
 - ☐ Socialism: A system of social organization in which the state or community as a whole has both ownership and control of all property.
 - ☐ Totalitarianism: A system of social organization in which a highly centralized government or ruling class has total power and absolute control over all people in the community, none of whom have absolute rights.
 - ☐ From *Poetics*, what is a satire, and what are some of the traits of this genre?
 - ☐ The satiric mode is a mode emphasizing the exposure, through ridicule or rebuke, of human vice or folly (based on Ryken, Words of Delight 517).
 - ☐ Traits of a Satire
 - ☐ Content
 - ☐ An object that is being attacked, ridiculed, and/or rebuked
 - ☐ A standard or norm against which that object can be compared
 - ☐ Form
 - ☐ One effective technique is the satiric portrait, which is a sarcastic and/or exaggerated depiction of some person, place, thing, or idea for the purpose of showing that it is foolish or wicked, and worthy of ridicule or rebuke.
 - ☐ Incongruity¹ and contrast are techniques that together form the basis of irony; together they are good tools for comparing the un-ideal object of attack and an ideal object, norm, or standard.
 - ☐ The technique of artistic repetition (especially repetition for the sake of emphasis and mockery) can be helpful for the exposure of what is wicked or ridiculous.
 - ☐ Perspective is important since the perspective through which the author reveals a scene guides the reader in how to think about the characters and events that are being portrayed. For instance, it is extremely common to have a normative character who embodies the author's view and with whose perspective the audience is encouraged to sympathize.
 - ☐ A sarcastic or mocking tone in the author's overall style is one very common trait of satire.
 - ☐ In *Animal Farm*, George Orwell's topic is the organization of society, and his central theme is a warning against corrupt totalitarianism. He portrays what happens to a socialist society (*Animal Farm*) when a ruthless leader like the pig Napoleon (who represents Stalin) seizes power. What are some of the vices of corrupt totalitarian leaders that Orwell ridicules or rebukes?

Hypocrisy; misuse of authority; self-glorification; lust for money, luxury, and power; deception and oppression of one's fellow-citizens; and general arrogance, vanity, and selfishness.

¹ "Incongruity" means that something is unfit or does not match. Literary incongruity is usually a picture of something that is unsuitable or inappropriate in its context: for instance, if Napoleon most values the good of all the animals on the farm (as he says he does), then he should not steal the cows' milk for himself. But he does steal it, which is incongruous.

- ❑ Every satire needs a norm against which it can measure the failings of the object that it is attacking. What seems to be Orwell's norm, and where can we find it in this story? For example, is there a character who embodies it?¹
- ❑ *Orwell's norm is socialism. He believes that society should function according to the plan laid out by Old Major in chapter I. Old Major represents Lenin, and his speech embodies Orwell's socialistic norm.*
- ❑ Thus, Orwell is not arguing against socialism but rather against the abuse of power by socialist leaders that transforms their society into a corrupt totalitarian dictatorship.

- ❑ From *Poetics*, what events in Orwell's own life led him to write *Animal Farm*?
While fighting in Spain in 1937, Orwell found himself on the wrong side of Stalin's secret police, who thought the author and his friends were in league with Trotsky. Many of Orwell's friends were killed, imprisoned, or simply disappeared, and Orwell himself barely escaped.² Five years later, he published Animal Farm as a warning to others who might be tempted to approve of Stalin's government because they did not know of its corruption.

- ❑ How does Orwell use the techniques of satiric portrait, contrast, incongruity, and perspective to ridicule or rebuke Stalinist totalitarianism in an artistic way? (This question is asking about meaning through form and form follows function.)

After hearing your student's examples, you may wish to point these out:

- ❑ **Satiric Portrait:** Orwell paints a deeply satiric portrait of Stalin through the character Napoleon, whom he depicts as cruel, selfish, deceptive, eventually drunken, and in all ways worthy of both ridicule and rebuke.
- ❑ **Contrast and Incongruity:** Orwell several times contrasts the selfishness of the pigs and the changes they introduce to the seven laws, with the original intent of those seven laws and the selfless attitude that the pigs claim to have.
- ❑ **Perspective:** In a few places, perspective is provided by Benjamin, the mule, who may embody Orwell's own views and who certainly sees through Napoleon/Stalin.

2. Discuss two basic literary principles, allegory, and *Animal Farm* as an allegory. (Student Questions #2-3)

- ❑ In review, what are content and form?
 - ❑ *Content is what is expressed through a literary work. It is generally composed of the topic and themes of a work and the work's portrayal and interpretation of reality, morality, and values.*
 - ❑ *Form is the artistic elements that embody, express, and/or enhance the content of a work of literature.*
 - ❑ In imaginative literature, the forms chosen are those that appeal primarily to the imagination.
 - ❑ Content and form are sometimes referred to as the *what* and *how* of literature. Content is all about *what* is said, whereas form is a matter of *how* it is said. Content is meaning; form is the selection and arrangement of parts (in other words, artistry) that makes up a whole.
- ❑ From *Poetics*, what are two principles that help us to understand the way content and form interact and work together in literature? What do each of these principles state?
 - ❑ *The principle of meaning through form and the principle that form follows function together help us understand the way content and form interact.*
 - ❑ *According to meaning through form, the audience receives the author's meaning through various elements of form which he uses to embody and convey it.*
 - ❑ *The principle of form follows function means that an author will mold the formal elements of his work in such a way that they serve his purposes for the artistic work as a whole.*
 - ❑ The forms that an author chooses may enhance and adorn, provide structure, convey meaning in a powerful way, or do any number of other things, but they will all function in a way that serves his overall purpose for the work of literature.
- ❑ This week you also learned that there are always at least two perspectives of a given literary work. From *Poetics*, what are those two perspectives?
 - ❑ *The two perspectives are the audience's perspective and the author's perspective.*
 - ❑ If literary works were like clocks, then the audience's perspective would be the one that looks at the clock face, whereas the author's would be that of looking at the cogs and gears in the back that make the clock go.
 - ❑ Each of these perspectives can enrich our understanding, evaluation, and enjoyment of meaning and form in a piece of literature.

¹ A character who presents and/or embodies the author's perspective is called a "normative" character. We will study this in more detail later this year, but you may want to mention it to your student as the literary term for this kind of character.

² Russell Baker, Preface to *Animal Farm* (New York: Signet Classics, 1946), p. v.

- TEACHER'S NOTES
- ❑ How do you think that these two principles might work together with these two points of view to deepen our understanding, inform our evaluation, and enrich our enjoyment of literature?
 - ❑ *Looking from the audience's perspective, we can seek to understand and enjoy the way that the meaning of a story comes to us through its forms.*
 - ❑ *Recalling the principle of meaning through form gives us the clue that we should expect to find meaning artistically conveyed and enhanced by form. It helps us to remember to look for the connection between characters' experiments in living and the theme of the story, which enable us to better interpret the story and understand its meaning.*
 - ❑ *Looking from the author's perspective helps us to appreciate artistry more deeply as we see how all the elements in a work of literature (the cogs and wheels on the back of our clock) work together to make up the meaning and pleasure of the whole. It can also help us to interpret the author's work more accurately.*
 - ❑ *The idea that form follows function helps us to recall that meaning and form in a literary work are also like a gem in a gold setting. The setting must be carefully crafted to enhance the gem, just as literary forms must be artistically selected, arranged, and presented in such a way as to set off the author's meaning and message. Or, in the language of our clock, the gears and cogs in the back are carefully selected, arranged, and set running in such a way as to give the time (meaning) on the clock face that the clockmaker (author) wants to display.*
 - ❑ *Application of these two principles from these two perspectives will allow us to work from function to form, and from form to content, to discover the complete meaning and artistry of the whole.*
 - ❑ *Animal Farm* has also often been described as a political allegory. From *Poetics*, what is an allegory?
 - ❑ *An allegory is a work in which the author embodies realities in a fictional story in such a way that there is a clear, one-to-one correspondence between those external realities and the internal elements of the story.*
 - ❑ *The realities embodied are usually abstract (e.g., Virtue, Patriotism), historical (actual people and events), or spiritual (humanity, God, Satan, sin, salvation, etc.).*
 - ❑ *The fictional story serves as a fictional but also concrete and physical space in which characters and events can dramatize ("act out") the relationships between those realities.*
 - ❑ Why might we describe allegory as a good example of both the principle of meaning through form and the principle that form follows function?

Answers may vary slightly. After hearing your student's thoughts, we invite you to make the following points:

 - ❑ *Allegory is an example of meaning through form because its characters, events, and other formal elements (that is, its form) correspond to the part of the reality (the meaning) that the author wants to portray.*
 - ❑ *Allegory is also a good example of the principle that form follows function because it is easy to see how each literary element in an allegory is specifically selected and arranged to function as an embodiment of the realities that the author wants to portray.*
 - ❑ *It is also a good genre in which we can see both the artist's and the audience's perspectives, since the artist is embodying realities in a story, and the audience receives that story and looks through it to understand the realities behind it.*
 - ❑ From *Poetics*, what are the two essential characteristics of allegory?
 - ❑ *1) The concrete/physical story, and 2) The realities that the story dramatizes and makes understandable.*
 - ❑ *In allegory, these two elements remain distinct, though they are related. Allegorists take a reality that may be hard to grasp (such as God's redemptive attitude towards us) and focuses this reality by embodying it in a story with characters and a plot that depict the reality (such as Jesus' parable of the Prodigal Son).*
 - ❑ *The author can thus create approachable and fascinating stories that clearly represent realities which are part of our everyday lives, but may be difficult to understand or apply.*
 - ❑ From *Poetics*, what two things must the reader do when seeking to understand, interpret, and enjoy allegory?
 - ❑ *First, enjoy the story!*
 - ❑ *Second, look at the same time for correspondences between the story and the realities that it dramatizes.*
 - ❑ *Dorothy Sayers warns readers that it is important not to read allegory only for the literal story—most of the fun comes from seeing how the story relates to and sheds light on the real situation behind it!*
 - ❑ *The pleasure of allegory is like the pleasure of watching a chess game; the chess pieces (like allegorical characters) are simple in the sense that each one can only move in a few strict ways, but complex in the interactions that they have with one another overall throughout the game.*
 - ❑ From *Poetics*, what are symbols and symbolic characters? Are symbolic characters typical in allegories?

- ☐ *Symbol: Any element in a work of literature that, in addition to its basic meaning or role in that work, also stands for something more (based on Ryken, Words of Delight 517).*
- ☐ *Symbolic Character: A character who, in addition to his basic meaning or role in a story, also stands for another idea or meaning.*
- ☐ *Symbolic characters are often found in allegories.*
- ☐ Unlike characters in novels or people in real life, who have a full range of different traits, characters in allegories are generally simpler and have only one or two defining traits that stand for something else (like chess pieces).
- ☐ This does not mean that characters in allegories are boring anymore than a game of chess is boring to the players, but it does mean that the enjoyment of their story comes from seeing the drama that they act out, which reflects the realities that they embody.
- ☐ Why might it make sense to describe Orwell's *Animal Farm* as a political and/or historical allegory? *Most elements in this story (characters, places, things, events) symbolize the historical and political realities of the Russian revolution, Russian society under Lenin, and the transition to Stalinist totalitarianism.*

3. Demonstrate that *Animal Farm* is an allegory by reviewing a chart on its allegorical elements. (Student Questions #4-5, 9)

- ☐ This week you filled out a chart on the allegorical meaning of characters, places, things, and events in *Animal Farm*. Review your finished chart with your teacher.
See the Literature Supplement at the end of this week-plan for an answer version of the chart which you can use to correct and expand your student's answers in his chart.

- ☐ Did you notice any examples of the ten basic artistic elements in *Animal Farm*?

Answers may vary. After hearing your student's thoughts, you may wish to point out these examples:

- ☐ Symmetry
 - ☐ The farm begins as Manor Farm and it ends as Manor Farm, which artistically enhances the idea that Stalinist totalitarianism is just as bad as the tsars' monarchy, if not worse, because it pretends to be something else.
 - ☐ In just the same way, the animals begin with human masters and end with animal masters who act just like humans while still pretending to be animals.
- ☐ Unified Progression: The seven laws of the animals are gradually reduced to one self-contradictory law.
- ☐ Contrast: We have already noted Orwell's satiric contrasts between what the pigs say and what they do.

- ☐ This week you learned that artistic forms convey the author's meaning (meaning through form), and also that they are shaped in such a way as to serve the author's purposes (form follows function). For you as a reader, which character or part of the story made Orwell's point most powerfully and/or persuasively?

Answers may vary. The goal of this question is that you would take the opportunity to remind your student that artistry is "the selection and arrangement of elements in such a way that the artist's purposes for the whole are fulfilled," and that you would explore some examples of ways in which the literary elements that Orwell has selected and arranged have helped to fulfill his purposes and convey his themes to your student.

4. Discuss the genres of dystopia, fairy tale, and satire, and apply them to *Animal Farm*. (Student Question #7)

- ☐ From *Poetics*, what is a dystopia? How could Orwell's *Animal Farm* be considered an example of a dystopia? *A dystopia is a work of literature that portrays a miserable and oppressed society; it is the opposite of a utopia, which describes a perfect society. Orwell's story could indeed be considered a dystopia, since it shows a community that begins in oppression and only grows more oppressive—with a brief moment of freedom in the middle—over the course of the story.*
- ☐ Since at least the seventeenth century, fairy tales have been considered a sub-genre of folk literature that includes fantastic elements such as miraculous events, magical characters, strange creatures and settings, or magical powers. From *Poetics*, what are a fairy tale's traits of content and form?
 - ☐ Content
 - ☐ Usually a tale of interactions between human and fantastical non-human or not-quite-human characters (talking animals, demons, jinn, fairies, wizards, magicians, enchanted princesses, etc.)
 - ☐ Usually in a fairy tale there are clear distinctions between good and evil, right and wrong, or what is valuable and not valuable.

- ☐ Fairy tales also generally involve princes, princesses, knights, quests, battles, and marriages.
- ☐ Fairy tales often includes a moral, a principle, or a piece of wisdom for the reader.
- ☐ Form¹
 - ☐ A fairy tale often uses contrast or foils, has simplicity in the plotline and characters, tends to repetition (especially threefold repetition), and often includes archetypal characters (such as the princess, the wizard, the hero, the wise old man, etc.).
 - ☐ Almost always fairy tales use the omniscient point of view for narration.
 - ☐ Fairy tales frequently include songs, proverbs, “magic” words or phrases, or riddles.
- ☐ From *Poetics*, what is the overall purpose and intended effect of a fairy tale?
The overall purpose (and effect) is the same as that of folk literature in general: to appeal to the popular imagination and be accessible at a basic level (Ryken, Words of Delight 404-405). The fairy tale is especially well-suited to appeal to strains of curiosity and interest in the fantastical which are part of the popular imagination.
- ☐ George Orwell's *Animal Farm* is subtitled “A Fairy Tale.” In what ways does this story seem to fit the genre of fairy tale? In what ways does it not? Why do you think Orwell chose to include that subtitle?
 - ☐ *This story certainly contains a piece of wisdom for the reader: a warning against totalitarianism. It is also simple, has talking animals, clear distinctions between good and evil, contrasts, and is accessible at a basic level (that is, the ordinary reader can understand it).*
 - ☐ In some ways, the idea of a “fairy tale” seems out of place for this story. There are no magicians, no princesses, and no knights in it. Since there are no supernatural or magical elements, *Animal Farm* might be better labeled “folk literature” than “fairy tale.” However, because the story does include many characteristics of a fairy tale (and knowing that Orwell was not working from our definitions of these genres), we should give him the benefit of the doubt and accept his description of *Animal Farm* as much as we can.
- ☐ If you did Year 2 literature studies at the rhetoric level, then you may recall another political satire called *Gulliver's Travels*, published over two hundred years earlier by Jonathan Swift (in 1726). What are some similarities and differences between Swift's story and Orwell's *Animal Farm*?
Answers will vary. After hearing your student's thoughts, you may wish to make these points:
 - ☐ Similarities: Both *Animal Farm* and *Gulliver's Travels* are political satires written in part to ridicule and rebuke corrupt practices in government. Both were also written by Englishmen and are intended as warnings to English citizens.
 - ☐ Differences: Perhaps the most striking difference between the two is that Swift sees human pride as the direct cause of mankind's corruption and believes that this pride is part of man's nature. Orwell, on the other hand, does not seem to recognize human pride as a universal problem of the human heart; he seems to believe that most people are basically good and simply need leaders who are not corrupt.

5. Biblically evaluate the content of *Animal Farm*. (Student Question #6)

- ☐ What were some of the factors that caused *Animal Farm* to fail?
 - ☐ The corruption of the leaders
 - ☐ One of Napoleon's first acts is to steal milk (26), and over time he and his pigs corrupt the laws (no sleeping in a bed, no drinking alcohol, no living in the house) to serve their own selfish ends, regardless of the well-being of the other animals or the confusion they cause by doing so.
 - ☐ When a nation's leaders are morally weak, the nation itself is usually weak.
 - ☐ Lack of consequences for corrupt behavior
 - ☐ The deepest problem with *Animal Farm* is not pigs' lack of uprightness and integrity, but the fact that there are no consequences for their corrupt behavior.
 - ☐ The only standard of conduct is the seven commandments painted on the barn wall, all of which the pigs are able to change or corrupt in some way without losing the support of the community.
 - ☐ There is no way in the context of the story to address the natural tendency of the pigs towards evil. The other animals were ignorant, blindly following the pigs' bad leadership, and they have no moral law outside themselves to which they can refer.
- ☐ From a biblical perspective (though not necessarily from Orwell's socialist perspective), do you think *Animal Farm* would have been different if Old Major had not died, or if Snowball had been able to stay in charge?
Answers may vary. After hearing your student's thoughts, you may wish to make these points:

¹ Based on Leland Ryken's explanation of the elements of fairy tale in *Words of Delight* (p. 404-405).

- ❑ Orwell as a socialist would probably have disagreed with this conclusion, but from a biblical perspective we think that *Animal Farm* would still have failed. Human hearts are always corrupt (Jeremiah 17:9 and Romans 3:10-11). Since this is the case, we believe that socialism will always be unworkable, because it is founded on the inaccurate assumption that human hearts are basically good and reasonable.
- ❑ Possibly, if all the animals fully understood and enforced the seven commandments, *Animal Farm* might have endured for a little while. However, socialism does so little to address the evil found in the human heart, and rests so much on the assumption that people will not act for selfish gain, that it seems doomed to break down at the second or third generation, if not in the first generation, as we see in *Animal Farm*.
- ❑ If one of the problems with *Animal Farm* is a wrong understanding of the human heart, another is its misapplication of the biblical principle of equality. First of all, does the Bible say that God created all people equal? If so, does the Bible also say that no one should be in a role of authority over another person?

NOTE: Please take a few moments to look up the following Scriptures with your student: Genesis 1:16-18, 9:6, 26-27; Ephesians 5:24; Matthew 6:26, 10:29-31, and 12:12; Leviticus 24:17-22, Galatians 5:14; Luke 20:36, and Romans 12:3-8 and 13:1-7.

Answers will vary, but the verses listed above can be used to support at least three conclusions about a biblical view of the created order, which you may wish to share with your student:

- ❑ There are at least some objectively created superiors and inferiors in terms of kind.
 - ❑ In the Bible, some created beings are given the role of ruling over those of a lower kind. We see from the Genesis 1 passages that God did indeed create some to rule (i.e., humans) and some to be subject (i.e., animals).¹
 - ❑ From Matthew 6:26, 10:29-31, and 12:12, we learn that there is an objective hierarchy not only in terms of role but also in terms of objective worth. Human beings are of a superior kind to sparrows or sheep, and are thus worth more.
- ❑ Human beings are created equal in kind.
 - ❑ From Leviticus 24:17-22 and Galatians 5:14 (which are only two of many similar passages in Scripture), it is clear that equality between humans is part of the foundation of biblical ethics.
 - ❑ Genesis 9:6 and Levitical law indicates that the murder of *any* man is a desecration of God's image and calls for exactly equal retribution for wrongs committed, without any hint that one man is of more worth than another.
 - ❑ Likewise, there is a sense of equality in the commandment that we love our neighbors as ourselves (Matthew 22:39), without any sense that one merits more love than another.
- ❑ However, though all human beings are equal in kind, they do not all have the same gifts and role to play:
 - ❑ Ephesians 5:24 shows that some (in this case wives) are given the role of submission (to their husbands).
 - ❑ Romans 12:3-8 indicates that God gives different gifts and different roles to various members of the church, but that these are all intended for the building up of His body.
 - ❑ Finally, Romans 13:1-7 and Genesis 9:26-27 indicate that some are in the role of authorities or masters and that others in the role of followers or servants should obey them.
- ❑ The pigs say, "All animals are equal. But some animals are more equal than others" (134). What does this statement mean, and what does Orwell seem to think about it? Biblically speaking, would we agree with him? *Answers may vary. After hearing your student's thoughts, we invite you to make whichever of these points you feel are suitable:*
 - ❑ The pigs have revised the original foundation of *Animal Farm*—that all animals are equal—to a statement that is obviously self-contradictory: some animals are more equal than others (i.e., the pigs form an "upper class" in which each of them are more equal to one another than to the other animals).
 - ❑ The pigs have thus created a society in which some animals lord it over others while pretending that everyone is the same. Through the story, Orwell very clearly shows that the pigs are hypocrites and that their idea of equality is a thinly disguised lie.
 - ❑ From our biblical analysis of equality, we can agree with Orwell that all people are created equal in kind. However, unlike those who saw socialism as a step towards the abolishment of all authority and hierarchy, it also seems clear from Scripture that God affirms different roles for different people. He establishes governments and authorities in the church and family as the order that He has chosen for our earthly lives.

¹ Please note that this does not mean that *Animal Farm* is "unbiblical" because the animals overthrow the humans. In this story, animals represent ordinary people and humans represent oppressive rulers, so Orwell is really only talking about human beings.

- ❑ Finally, it is important to recognize that Orwell has an unbiblical measurement for human equality. He says that people are basically equal when they each have the same amount of stuff (material resources, etc.). Scripture makes it clear that people are basically equal because they are all made in God's image.
- ❑ As Christians, we can occupy all kinds of different places in earthly societies and have a variety of gifts and roles to play in God's plan, without worrying that we have therefore become unequal to one another.
- ❑ Socialism not only misunderstands the human heart and misapplies the principle of human equality; it also misdefines human happiness, assuming that ultimate satisfaction for human beings is to be found in "everybody having the same amount of stuff." Do these ideas seem to flow from naturalism and/or utilitarianism? *Answers may vary. After hearing your student's thoughts, we invite you to make whichever of these points you feel are suitable:*
 - ❑ The ideas of socialism (and of totalitarianism as well) are most often based on naturalism. They remove God as creator and giver of equality, authority, and ultimate happiness, substituting instead a wrong understanding of these things which has no basis in reality and never results in mankind's true good.
 - ❑ Utilitarianism is also based on naturalism, substituting human happiness for God as a supreme value¹ and organizing human morality around an economic principle of "the most happiness (or the least pain) for the most people"—which has never yet proven workable or genuinely satisfactory in the history of mankind.
- ❑ What is Orwell's attitude towards Christian beliefs, and what character embodies it?
Answers may vary. After hearing your student's thoughts, you may wish to make these points:
 - ❑ Orwell ridicules Christianity—specifically the Russian Orthodox Church—by embodying it in the character of Moses the Raven and presenting Christian beliefs as lies. Moses is portrayed as another champion of inequality who is hated by the other animals because he "told tales and did no work" (18). Moses tells the other animals lies about a mythical place called Sugarcandy Mountain (which represents Heaven).
 - ❑ At first—when the pigs are "good"—they argue against Moses and try to disprove him. Later, after the pigs have become corrupt, they allow Moses to talk because he offers hope (though it is portrayed as a false hope) of a happy afterlife to the animals and thus prevents them from organizing a rebellion.²
- ❑ How might Orwell's attitude toward religion be tied to his ideas about the human heart, equality, and happiness? What might be a biblical response to Orwell's views?
Answers may vary. After hearing your student's thoughts, you may wish to make these points:
 - ❑ Orwell believes that man is basically good, absolutely equal, and able to find true happiness through the equal possession of the things of earth. Therefore he does not recognize a need for God, much less Christianity. There is no need for a Savior if man is good; it is hard to see a purpose in submission to God if all men are equal and able to rule themselves; and there can be no reason to seek happiness in God if true happiness is found on earth.
 - ❑ Orwell's socialist ideals are based on naturalistic and utilitarian beliefs that prove to be inaccurate and inadequate for solving human problems or bringing man to true happiness. Orwell's negative picture of Moses the Raven demonstrates that—in this story, at least—he rejected the only realistic hope that societies have: the possibility of eternal life through Christ, and the eternal perspective of our lives on earth.
- ❑ We've seen enough of Orwell's worldview and his themes in *Animal Farm* to recognize that this story is a piece of "Athenian literature" which does not embody a basically biblical worldview. However, even as we carefully evaluate it from a biblical perspective in order to see where Orwell's beliefs do not match what is real and true, are there things in *Animal Farm* that we can agree with and appreciate as well?
Yes! We can deeply appreciate the wisdom that God gave Orwell to recognize and write against Stalinist totalitarianism, and we can thoroughly agree with his insistence that all men are equal, which agrees with Scripture's account of reality (though, again, Orwell does not have the same foundation for his belief in human equality if he does not recognize that this equality flows from God creating man in His image).

GEOGRAPHY: BACKGROUND INFORMATION

There is no geography background information this week.

1 The trouble with this is that being in right and loving relationship with God is the supreme happiness of the human soul. Therefore, it is impossible to replace God with human happiness, since God is the one who ultimately makes human beings happy.

2 It is interesting to note that the pigs' attitude towards religion is exactly that of Marx when he called it the "opiate of the masses."

FINE ARTS AND ACTIVITIES: BACKGROUND INFORMATION

*World Book on the Arts in the Soviet Union*¹

For most of the history of the Soviet Union, the Communist Party attempted to control all artistic expression. The government permitted only an art style called socialist realism, which emphasized the goals and benefits of Soviet socialism. Such writers as Boris Pasternak and **Alexander Solzhenitsyn** were disciplined for criticizing Communism. The publication of most of their works was prohibited in the Soviet Union for years. In the late 1980's, however, the Soviet government began to allow artists much greater freedom in their work.

Even under the strict controls, a number of Soviet artists made noteworthy achievements. Pasternak and Solzhenitsyn won the Nobel Prize for literature. Director Sergei Eisenstein became famous for his methods of film editing. The music of composers Aram Khachaturian, Sergei Prokofiev, and Dimitri Shostakovich received worldwide attention. The Moscow Art Theater, founded in 1898, remained the most respected theater company in the Soviet Union. The Bolshoi Theater Ballet and the Kirov Ballet continued to earn international fame for the brilliant technical skill and dramatic dancing of their performers.

*World Book on Samuel Barber*²

Barber, Samuel (1910-1981), was an American composer. Much of his music is somewhat Romantic in character. Barber won the 1958 Pulitzer Prize for music for his opera *Vanessa*. The American composer Gian Carlo Menotti wrote the *libretto* (words). Barber won the 1963 Pulitzer Prize for his *Piano Concerto No. 1* (1962). His other popular instrumental works include the overture to *The School for Scandal* (1933); *Capricorn Concerto* (1944) for flute, oboe, trumpet, and strings; and *Concerto for Cello and Orchestra* (1945). His major works for voice and orchestra include *Knoxville: Summer of 1915* (1947) and *Prayers for Kierkegaard* (1954).

Barber was born on March 9, 1910, in West Chester, Pennsylvania. He first gained national attention in 1938 when Arturo Toscanini conducted his *First Essay for Orchestra* and *Adagio for Strings*, which became his most popular work. Barber died on Jan. 23, 1981.

CHURCH HISTORY: DIALECTIC DISCUSSION OUTLINE

Men of Faith: Eric Liddell, by Catherine Swift

- After a few months at the university, one of Eric's friends encouraged him to participate in a sporting event. He agreed and began to train. Ask your student, "When the big day came, how was this event significant for Eric?"
 - ☐ *This 220-yard race was the first and last race in which Eric would receive a second place prize in a race in Scotland.*
 - ☐ *Also, because of this race, Eric was invited to play for Scottish Inter Varsity Sports.*
- After his first big race, Eric decided that he would continue to train as a runner. His trainer took him to an arena where professional athletes trained. Ask, "Why did Eric laugh when he saw the athletes training at the arena? What did he later realize about his first impressions of the athletes?"
 - ☐ *Eric thought that the athletes in training looked like a comedy show; their shorts and overcoats looked ridiculous as they hopped around on their toes to warm and loosen up their muscles.*
 - ☐ *Eric soon realized that what he thought was a joke was actually a helpful warm-up before running a race. He quickly began to do the very thing that he thought had been so comical.*
 - ☐ Point out to your student that Eric seemed to have a good, balanced approach to his training and competing. Although he trained hard, he was able to laugh at things like the warm-up sessions because he was not focused on himself. Ask your student if he is ever offended when others laugh at his attempts because he takes himself, or his reputation, too seriously.
- Ask, "When Eric's new coach observed how Eric ran, what was his impression of Eric?"
 - ☐ *Eric ran with his face turned up to the sky and his knees reaching high off the ground as if he were trying to hit his chin. His arms waved around, with his fists looking as if they were punching the air.*
 - ☐ *The coach thought he looked like a prancing pony and knew that he would have a lot of work to do in helping Eric become a professional runner.*

¹ Excerpted from a *World Book* article entitled *Union of Soviet Socialist Republics (U.S.S.R.)*. Contributor: James R. Millar, Ph.D., Director of the Institute for European, Russian, and Eurasian Studies, George Washington University.

² From a *World Book* article entitled *Barber, Samuel*. Contributor: Richard Jackson, M.L.S., Former Head, American Collection, Music Division, The New York Public Library.

- ☐ Read 1 Corinthians 1:27-28. Remind your student that sometimes God chooses what appears to be foolish and weak to shame the wise and the strong. Although Eric's running style did not look like much initially, God was going to give him favor as a runner.
- 4. As Eric ran in races, he won an astonishing number of races and broke many records. Ask your student if he thinks it would have been hard for Eric to stay humble, given his obvious talent and success.
 - ☐ *Answers will vary.*
 - ☐ *It seems that Eric was able to stay humble even in his success. One aspect of his humility can be seen in the fact that he did not seek or relish the publicity that went along with his success.*
 - ☐ *Eric was naturally a shy and reserved person and had never liked the limelight. Yet when something other than himself was being celebrated, he participated with joy. For instance, whenever the crowds flocked to cheer him, he entered into the excitement happily because he believed their applause was for his team or university.*
 - ☐ *Also, whenever he talked with someone about an upcoming event, he always pointed out the other competitors who had a chance at victory.*
- 5. Ask, "What event led Eric to speak openly about his relationship with God? How did this event change his life?"
 - ☐ *When Eric was asked to speak at a crusade meeting by his brother's friend, David Thomson, he agreed.*
 - ☐ *Liddell had never been verbal about his faith, and some people even wondered about his religious beliefs. However, the night that he stood in front of the audience and told them about what God meant to him, people were touched by his genuine humility and obvious relationship with God.*
 - ☐ *From that point on, Eric never stopped speaking publicly about his faith. He knew that his life's mission was to extend God's love to others.*
 - ☐ *This event thus led to Eric being known not only as a great runner, but as an evangelist.*
- 6. Ask, "Did Eric's new focus affect his running ability or success?"
 - ☐ *Some people thought that Eric would not be a good athlete since he spent so much time studying and doing evangelistic work.*
 - ☐ *They were wrong, however, because Eric only did better and improved with every race he ran. He felt more fit and happier than he had ever been.*
 - ☐ Note with your student that Eric not only improved as an athlete, but also used his interaction with other athletes to share God's love. Ask your student about the way that he did this.
 - ☐ *The most apparent way that Eric shared God's love with other competitors was through his sportsmanship.*
 - ☐ *He always shook the hands of each of his competitors before every race and wished them the best. Many people were astonished at his sportsmanship.*
- 7. Eric was honored and excited to hear that he had won his way to the Olympic Games. Ask, "When he learned that the first heats of the 100-meter race (and two other of his races) were scheduled on a Sunday, what did Eric do? What did his action reveal about his priorities?"
 - ☐ *When Eric learned that his best race, the 100-meter sprint, would be held on a Sunday, he explained without hesitation that he could not run because Sunday was the Lord's day.*
 - ☐ *Many people were disappointed with his decision, and some even called him a traitor to his country. Yet Eric's choice revealed that God meant more to him than winning a gold medal or pleasing strangers.*
 - ☐ Ask your student to share if he has ever given up something that he wanted in order to honor God.
- 8. Ask, "How did God bestow His favor on Eric in the 400-meter race?"
 - ☐ *When Eric had decided not to run the races scheduled on Sunday, he thought he had given up his chance for a gold medal because those races were his best races.*
 - ☐ *No one thought he had a chance at gold for the 400-meter, and most doubted he could win a medal at all.*
 - ☐ *However, when the 400-meter race began, Eric started out almost three meters ahead of the other runners and kept up his pace until he sprinted across the finish line in first place.*
 - ☐ *The crowd went completely wild as they realized that Eric had won the gold. His countrymen were ecstatic, and when he returned from the Olympics he was a national hero.*
 - ☐ Read with your student and discuss the verse that Liddell's coach gave him after the race: 1 Samuel 2:30.
 - ☐ Ask your student if he believes that this is really true for him personally. Ask if there are any ways that the student is saying that he believes this but living as if he does not?

- ☐ Discuss with him the truth that when we honor God, He delights to bless us. There are many verses that remind us of this truth. A few verses to look up are Psalm 84:11, Proverbs 3:9-10, and Proverbs 21:21.
- 9. Ask, "How did God use Eric's victory at the Olympics to further His kingdom?"
 - ☐ *Because of Eric's fame as an Olympic gold medalist, he always drew a crowd. Religious meetings where Eric was present were therefore filled to the brim. Many people who heard Eric preach thus came to know God because of his influence.*
 - ☐ It is likely that many young boys looked up to Eric as a role model or hero. Ask your student whether he has any heroes, whether a sports hero or some other kind of hero. What qualities attract him to this person? Listen to your student's answers and draw him out.

CHURCH HISTORY: RHETORIC DISCUSSION OUTLINE

The Screwtape Letters, by C.S. Lewis

1. Ask your student, "In Letter 12, how does Screwtape advise Wormwood to draw his patient slowly away from 'the Enemy' (God)? What is the power of small things in the ultimate undoing of a Christian?"
 - ☐ *Screwtape advises Wormwood to do each of the following:*
 - ☐ *Deceive the man that the steps he is taking away from what he knows to be right and good are "trivial and revokable" (57).*
 - ☐ *Encourage him to continue at church so that, though his new friends and new amusements are draining him spiritually, he thinks of himself as in the same condition that he was six weeks ago.*
 - ☐ *Use his "dim uneasiness" to separate him from the Enemy, playing on his natural reluctance to come to God with his sins and failures. Cause the feeling of vague guilt to prevent earnest prayer and other religious duties.*
 - ☐ *Focus his attention on empty pursuits that he does not really enjoy so that life seems "empty" and "meaningless."*
 - ☐ *Screwtape counsels,*

But do remember, that the only thing that matters is the extent to which you separate the man from the Enemy. It does not matter how small the sins are provided that their cumulative effect is to edge the man away from the Light and out into the Nothing. Murder is no better than cards if cards can do the trick. Indeed the safest road to Hell is the gradual one—the gentle slope, soft underfoot, without sudden turnings, without milestones, without signposts. (60-61)
 - ☐ If appropriate, share one or two stories from your life where small sins led to sorrow or larger transgressions. Share also what means of grace were employed by the Lord to turn you back towards Light.
 - ☐ Ask your student if there are any things that he feels vaguely guilty about, or knows that Jesus would like him to change. Thank him for sharing, and gently challenge him to take these to the King directly so that he can deal with them directly by repenting and turning from the "gentle slope" to hell.
2. Ask, "In Letter 13, what was Wormwood's mistake? Why does Screwtape desire that men should live for false things?"
 - ☐ *Wormwood allowed his patient to engage in two true pleasures: reading a book he really liked and taking a walk in a beautiful place where nature abounded.*
 - ☐ *In counterpoint to the false and frivolous twilight in which the patient had been living, these two pleasures awakened in him a desire to go "home." They reminded him of his hunger for the "real."*
 - ☐ *Screwtape says, "You should always try to make the patient abandon the people or food or books he really likes in favour of the 'best' people, the 'right' food, the 'important' books" (66). Screwtape observes that when a man enjoys things for their own sakes, or just because he likes them, he is forearmed against many of the enemy's subtler attacks because he is truly disinterested.*
 - ☐ Ask your student what simple pleasures he enjoys for their own sakes.
 - ☐ Ask if he is ever tempted to pretend to like things for the sake of acceptance by his peers. What danger does he see now from this acceptance of "pleasures" for the purpose of man-pleasing?
3. Ask, "According to Screwtape in Letter 14, what are God's goals for us as we cultivate humility? How can the Devil subtly use even our growth in humility as a stumbling block? What is one way to deal with these temptations?"
 - ☐ *God wants to turn our attention away from ourselves and towards Him and our neighbors. He does not want us to deny real talents and gifts but to use them in His service in the most unconscious ways possible.*

- ☐ As Lewis points out, God's desire is (for instance) "to bring a man to a state of mind in which he could design the best cathedral in the world, and know it to be the best, and rejoice in the fact, without being any more (or less) or otherwise glad at having done it than he would be if it had been done by another" (71).
 - ☐ Ultimately, the humble man can rejoice in all that God has done in creation (including himself), and give thanks to a good God for His perfect handiwork.
 - ☐ The Devil would, first of all, draw our attention to any growth we have in humility in order to induce pride in our humility! (By such means he can minimize all growth in any virtue.)
 - ☐ Secondly, the Devil would redefine humility as self-contempt or self-abasement. Thus, he would induce humans to deny the real talents and gifts that they have in pursuit of a false goal: never admitting their existence lest they manifest pride.
 - ☐ Talk honestly with your student. Ask for his assessment of your gifts and talents. Listen, and agree. Rejoice together in what God has done in your life. Then, do the same for your student. Point out gifts and talents, being as specific as possible. Lead him in prayer thanking God for those gifts and asking for God to hone them and use them to His glory alone.
4. Ask your student, "In Letter 15, what is Lewis communicating about matters of time and eternity? Where should we seek to dwell most of the time? What is the most dangerous tense, and why?"
- ☐ *We were made for eternity.*
 - ☐ *The present tense is the most like eternity, because it is happening now. It is fluid and alive, and we need to make choices in "real time" (not Lewis's phrase).*
 - ☐ *The past is a bit like eternity because it is determined and we have some real knowledge of it.*
 - ☐ *We should look towards eternity as we make daily decisions, and live as much as possible in the present as we do the will of our Lord in the here and now.*
 - ☐ *The future is the least like eternity and the most dangerous for us. There are both unrealistic hopes and imagined horrors in the future. We do not (and cannot) know or control it. It is our most unprofitable tense, and dangerous to our souls, for if we invest emotions in imagined futures, we can be easily led into disappointments, despair, fears, daydreams, etc., and shrink back from or ignore the things that God is calling us to in the present.*
 - ☐ Luther said that there were two days on his calendar: this day and that day (by which he meant the great and terrible Day of the Lord). Ask your student if any daydreams, hopes, or fears of the future influence how he chooses to live his life today. Does he look to inform his choices by eternity or by an imagined future? Talk about the uncertainty of future imaginings, and pray together for a heart that focuses on today and that Day.
5. Ask, "Letter 16 talks about the dangers of looking for a church that 'suits' one. What is wrong with this outlook?"
- ☐ *Jesus did not create the Church as a place to "suit" us. We are not to be critics or connoisseurs of churches. Such a mentality feeds human pride and hampers the purposes of God in church life.*
 - ☐ *Lewis points out that congregants are to discern errors of doctrine or practice and avoid churches steeped in these.*
 - ☐ *Also of concern are churches that focus too narrowly on a cause: "party" churches, as Lewis terms them.*
 - ☐ *However, generally speaking, we are to be pupils in our churches, and (even conceding the imperfections) we are present in churches to serve, not to be served.*
 - ☐ Talk with your student: why does your family attend the church you do? What are its strengths? Are there obvious weaknesses? If so, why do you attend? It is good to be honest about your reasons for church attendance and the purposes of God in your choice of churches.
6. Ask, "How does Letter 17 expose a type of gluttony that is not always obvious? How can you tell if you are being gluttonous?"
- ☐ *Normally, we think of the sin of gluttony as unrestrained over-eating. Lewis is pointing out the gluttony of delicacy in this chapter. This is an idol whereby people choose food over charity, kindness, and service.*
 - ☐ *It is a less-than-obvious sin because, as Lewis points out, people may be eating very little, yet they are sinning because they choose to use food as a means to exert power or control over others.*
 - ☐ Ask your student if he has noticed this kind of behavior in his own life over any kind of idol of the heart.
7. In Letter 18, Lewis takes up the topic of marriage and how it is often cheapened by overemphasis on "being in love" as the proof of its veracity. Discuss the points that he makes.
- ☐ *Lewis tells us, through Screwtape, that marriage has been devalued in recent ages. "We have done this through poets and novelists by persuading the humans that a curious, and usually short-lived, experience which they call*

“being in love” is the only respectable ground for marriage; that marriage can, and ought to, render this excitement permanent; and that a marriage which does not do so is no longer binding. This idea is our parody of an idea that came from the Enemy” (93).

- ❑ *Lewis contrasts demonic goals (to subsume all within themselves for their own gratification) with the divine goal: love. Love is, on the one hand, expressed in contradictions, such as the aim that the good of the one be the good of the many. Another expression of it is the function of an organism, in which contradictions are made to co-operate.*
- ❑ *In marriage, the sexual desire is associated with both affection and with procreation.*
- ❑ *God has also caused the offspring of the marriage to be dependent for a long time on parents, and He has given parents the desire to care for their offspring. Thus is formed an organism-like body called a family, which has distinct members who choose to work together in a conscious way.*
- ❑ *While God has told us that all men and women who are joined in sexual union are one flesh, “being in love” is not the primary ground for staying married. “From the true statement that this transcendental relation was intended to produce, and, if obediently entered into, too often will produce, affection and the family, humans can be made to infer the false belief that the blend of affection, fear, and desire which they call ‘being in love’ is the only thing that makes marriage either happy or holy” (96).*
- ❑ *Lewis goes on to explain that affection is a gift from God that proceeds from obedience to His intentions for marriage: fidelity, fertility, and faithfulness. It is not the means to that end, but His good gift to those who are faithful to His purposes for marriage.*
- ❑ *This might be a good time to discuss marriage with your child. Why does he want to be married? What is he looking for in a partner? Is he focused on externals—like good looks or popularity—or is he looking for a mate with an eye towards sharing a life of fruitful service together? Share with your child the qualities that have made your marriage most happy and successful.*

8. In Letters 19 and 20, Lewis goes into the nature of God Himself—that He is love—and how the demons cannot comprehend this at all. He then explains that there have been attacks on womanhood down through the ages that are calculated to weaken the purposes for which God designed marriage. Discuss Lewis’s ideas of how women have been devalued in the eyes of men down through the centuries.

- ❑ *First “the [demonic] aim [has been] to guide each sex away from those members of the other with whom spiritually helpful, happy, and fertile marriages is most likely. ... This they do by working through the small circle of popular artists, dressmakers, actresses and advertisers who determine the fashionable type” (106).*
- ❑ *“At one time we have directed it to the statuesque and aristocratic type of beauty, mixing men’s vanity with their desires and encouraging the race to breed chiefly from the most arrogant and prodigal women” (106).*
- ❑ *“At another, we have selected an exaggeratedly feminine type, faint and languishing, so that folly and cowardice, and all the general falseness and littleness of mind which go with them shall be at a premium” (106).*
- ❑ *“At present,” Lewis says (writing in the 1920’s), “we are on the opposite tack. The age of jazz has succeeded the age of the waltz, and we now teach men to like women whose bodies are scarcely distinguishable from those of boys. ... We thus aggravate the female’s chronic horror of growing old ... and render her less willing and less able to bear children” (106-107).*
- ❑ *Talk with your student. What does he think the media is offering as the current “beauty fashion” to be attractive to young men? If you have a young man, again, what is he looking for in a future wife? If you have a young woman, how is she doing at resisting fashion demands and following biblical teachings on modesty, chastity, and faith that God has the perfect husband for her someday?*

GOVERNMENT: BACKGROUND INFORMATION

Prohibitionists had worked for decades to ban alcohol across America, and they believed they had finally succeeded in 1919 when Wyoming became the thirty-sixth state to ratify the Eighteenth Amendment, which banned the manufacture, transportation, and sale of intoxicating liquors.

It took many years of activism to ban alcohol throughout the United States. The following is a brief time line of the events leading up to Prohibition:

- ❑ December 18, 1917: Congress adopted text for an Eighteenth Amendment and sent it to the states for ratification.
- ❑ November 11, 1918: The United States signed the Armistice that ended World War I.

- ❑ November 21, 1918: Claiming a “war emergency,” Congress used its constitutional authority to “make Rules for the Government and Regulation of the land and naval Forces” to enact the War Prohibition Act.
- ❑ January 16, 1919: Wyoming became the thirty-sixth state to ratify the language, making it the Eighteenth Amendment to the United States Constitution. Though it was now the “supreme law of the land,” it would not go into effect for a full year after ratification.
- ❑ June 28, 1919: U.S. delegates signed the Treaty of Versailles, which ended the state of war between Germany and the Allied Powers. The United States Senate refused to ratify the Treaty, however, because it included President Wilson’s plans for a League of Nations.
- ❑ October 19, 1919: Congress passed Senator Volstead’s “National Prohibition Act.”
- ❑ October 27, 1919: President Wilson vetoed the Volstead Act.
- ❑ October 27, 1919: House and Senate overrode his veto that same day.
- ❑ December 15, 1919: United States Supreme Court rules that the War Prohibition Act was constitutional.
- ❑ January 16, 1920: Eighteenth Amendment takes effect.

The road to the Eighteenth Amendment was paved with good intentions, but it led to many unintended consequences. We will study the unfortunate effects of Prohibition in Unit 2. This week we will use the details of the prohibition laws to explore the limits of congressional power under the Constitution.

GOVERNMENT: RHETORIC DISCUSSION OUTLINE

The Volstead Act

1. Look carefully at the enumerated powers of Congress listed in the United States Constitution, Article I, Section 8. Which powers could Congress rely on to authorize the War Prohibition Act, passed on November 21, 1918?
 - ❑ *The Constitution gives Congress express authority to “make Rules for the Government and Regulation of the land and naval Forces” (Art. 1, Sect. 8, para. 14) and a more general authority to “make all Laws which shall be necessary and proper for carrying into Execution the foregoing Powers” (Art. 1, Sect. 8, para. 18).*
 - ❑ *Congress argued that a “war emergency” gave it the authority it needed to ban the manufacture, transportation, and sale of intoxicating liquor.*
2. Based on the time line (see Government Background Information), why were there constitutional questions about the War Prohibition and Volstead acts before January 16, 1920?
 - ❑ *The War Prohibition Act was enacted ten days after the Armistice ended actual fighting with Germany. Although Congress claimed to be acting to meet a “war emergency,” it was not at all clear that the Supreme Court would agree that an emergency existed.*
 - ❑ *Any claim of a true emergency ended seven months after the Armistice, on June 28, 1919, when American officials signed the Treaty of Versailles, which declared the war over. There was still some question whether America was at war, however, as the Senate refused to ratify the treaty because it included President Wilson’s plans for a League of Nations.*
 - ❑ *The Volstead Act went into effect when Congress overrode President Wilson’s veto on October 27, 1919, but the Eighteenth Amendment did not go into effect until one year after it was ratified. That left twelve weeks of constitutional limbo.*
3. Read the first paragraph of the first section of Title I carefully. How did Congress try to get around the constitutional question of its authority to enforce the War Prohibition Act?
 - ❑ *Congress defined the time that the War Prohibition Act would be in force to be “until the conclusion of the present war and thereafter until the termination of mobilization, the date of which shall be determined and proclaimed by the President of the United States.”*
 - ❑ *Congress expanded the “war emergency” to last until President Wilson declared the military mobilization over.*
4. Which federal agencies were responsible for enforcing Prohibition?
 - ❑ *The Commissioner of Internal Revenue was responsible for investigating and reporting violations.*
 - ❑ *The Attorney General was responsible for prosecuting offenders.*
5. Did the Volstead Act prohibit people from drinking intoxicating liquors?

No. The Act generally prevented the manufacture, sale, barter, transportation, import, export, delivery, and possession of intoxicating liquors but not the actual consumption thereof.

6. What was Congress's stated purpose for banning the manufacture, transportation, and sale of intoxicating liquors?
The express purpose of the Volstead Act was so that "the use of intoxicating liquor as a beverage may be prevented."
7. What were the primary exemptions from the Volstead Act?
 - ☐ *Churches were allowed to use wine for communion.*
 - ☐ *Doctors were allowed to prescribe alcohol for medical reasons.*
 - ☐ *Individuals were allowed to possess liquor in their own homes, for the exclusive use of their own family and guests.*
8. Title II, Sect. 25 addresses two specific constitutional concerns about enforcing the Volstead Act. Can you identify them?
 - ☐ *The Volstead Act specifies that "no property rights shall exist in any such liquor or property." This allowed the federal government to seize alcohol without violating the Fifth Amendment, which prohibits any taking of private property for public use.*
 - ☐ *The act prohibits search warrants for private homes unless they are used for the alcohol trade in some way. This allowed the federal government to minimize any conflict with the Fourth Amendment, which guarantees the privacy of the home.*

PHILOSOPHY: RHETORIC DISCUSSION OUTLINE

There is no philosophy discussion outline this week.

GLANCE INTO NEXT WEEK...

WEEK 9: AMERICAN BALLYHOO & HITLER'S EARLY CAREER

Lower Grammar	<ul style="list-style-type: none"> <input type="checkbox"/> <i>A Boy Named FDR</i> has unnumbered pages; we have started our numbering on the first page of text. <input type="checkbox"/> Try to take time to review this unit's content with your child, and help him finish any hands-on projects.
Upper Grammar	<ul style="list-style-type: none"> <input type="checkbox"/> Evolution and the Scopes Monkey Trial are discussed on p. 32-33 of <i>The 1920s: Decade in Photos</i>. <input type="checkbox"/> If you are giving a Unit I Exam (found in <i>Evaluations 4</i>), take a look at the exam ahead of time so that you can help your student prepare.
Dialectic	<ul style="list-style-type: none"> <input type="checkbox"/> As you are likely aware, the Scopes Trial discusses various aspects of evolution with which many Christians disagree. Please preview your chosen resources to make sure that they meet your approval. <input type="checkbox"/> <i>The Scopes Trial: A Photographic History</i> has text that you might want to look at ahead of time. Check out p. 18, 54, and 69 for curse words. Also, please take the time to read the entirety of the Afterword and decide whether or not you'd like to assign it. It discusses the rise of evolution and the controversy over literal interpretation of the Bible. <input type="checkbox"/> In <i>Peter Pan</i>, Tinkerbell expresses anger through cursing. Preview p. 138 and 169. <input type="checkbox"/> In the book <i>Eric Liddell</i> by Catherine Swift, p. 161 describes a man who survived a beheading. It is relatively graphic. <input type="checkbox"/> If you intend to have your student take the Unit 1 Exam (found in <i>Evaluations 4</i>) at the end of Week 9, we recommend that you have him begin preparing this week and possibly over the weekend. In addition to suggestions for review provided in the rhetoric history discussion script, there is a review guide in <i>Evaluations 4</i>. <input type="checkbox"/> Remind your student to study for the literary terminology quiz that he will take at the end of the week. Words to be studied can be found in Weeks 1 and 3-9.
Rhetoric	<ul style="list-style-type: none"> <input type="checkbox"/> Literature warnings for <i>The Metamorphosis</i> <ul style="list-style-type: none"> <input type="checkbox"/> Rude or Profane: There are one or two places in the text where a character exclaims "Oh, God," or "Good God!" as a cry of surprise, disgust, or desperation (p. 14, 15, and 45). <input type="checkbox"/> The edition we have chosen (while excellent in many ways) provides a few unhelpful and/or unnecessary interpretations, especially the suggestion that there may be a sexual dimension to the main character's relationships with his mother and sister (this notion has little or no clear basis in the story itself). To avoid these, we recommend that you simply black out the following notes in the text and glossary: <ul style="list-style-type: none"> <input type="checkbox"/> Chapter 1: Notes 3, 4, 11, and 13 <input type="checkbox"/> Chapter 2: Notes 13 and 17 <input type="checkbox"/> Chapter 3: Note 6 <input type="checkbox"/> Glossary: Note on the Mother and Sister <input type="checkbox"/> If you purchased <i>Evaluations 4</i> and intend to have your student take the Unit 1 Exam at the end of Week 9, we recommend that you have him prepare this week, and possibly over the weekend. In addition to the suggestions for review in the history discussion outline, a review guide is provided in <i>Evaluations 4</i>. <input type="checkbox"/> If you wish to assign the Unit 1 literature exam from <i>Evaluations 4</i>, we recommend that your student review the material for it throughout Week 9, so you can administer the exam at the end of the week. <input type="checkbox"/> There is a curse word on p. 494 of <i>The Vintage Guide to Classical Music</i>.

Chart continues on the next page...

WEEK 9: AMERICAN BALLYHOO & HITLER'S EARLY CAREER

Teacher	<ul style="list-style-type: none"> <input type="checkbox"/> All levels except lower grammar are reading, to varying degrees, about the Scopes Trial. You may want to take extra time to discuss your family's views on evolution, creationism, and how you believe science should be taught in schools. <input type="checkbox"/> This week's assignment in <i>Harlem Stomp</i> goes beyond our time frame for this week's lessons. You may need to explain this to your student. Also, preview these pages if necessary: <ul style="list-style-type: none"> <input type="checkbox"/> Inappropriate terminology referring to blacks: p. 117, 120, and 133 <input type="checkbox"/> Nude illustrations: p. 107 and 121 <input type="checkbox"/> Rhetoric students are studying a variety of composers next week, including Charles Ives, Carl Ruggles, Heitor Villa-Lobos, Edgard Varèse, Darius Milhaud, Francis Poulenc, and Carl Orff; however, younger students may also benefit from listening to their music. See what is available at your local library. <input type="checkbox"/> Help your students polish their work and make final preparations for your Unit Celebration. <input type="checkbox"/> Decide upon review strategies for any evaluations you may give. See <i>Evaluations 4</i> or the rhetoric history discussion outline in the Week 9 Teacher's Notes for further review help.
Links	http://www.tapestryofgrace.com/year4/history.php

LITERATURE SUPPLEMENT: *ANIMAL FARM*Summary of *Animal Farm*

Chapter I: Mr. Jones, who owns Manor Farm and is drunk and negligent, staggers to bed. No sooner has he gone than Old Major, a prize boar, calls a meeting of all the farm animals and makes a speech about the misery of the animals' present existence and the cruelty of man. He says that if man is removed, the root of their problem will be destroyed. He cites examples of man's tyranny, such as taking the cows' milk, the mare's colts, and the chickens' eggs, and the fact that when the animals get old they are killed. Old Major encourages the animals to work towards freedom, urging them never to become lax in their view of man—for the rebellion to work, the animals must always view man as a mortal enemy. He ends by teaching them a song, "Beasts of England," which describes the farm animals' paradise of which he dreams and for which they all must work. Major's speech succeeds in stirring the animals up and planting the seeds of rebellion in their minds. Most of the animals have no idea of putting the plan into action, however.

Chapter II: Old Major dies three days later, and the intelligent animals begin preparing for the rebellion, giving the task of teaching and organizing to the pigs, who are led by Napoleon (a big boar who likes to get his own way), Snowball (smaller and livelier), and Squealer (a master orator who is very persuasive). These three devise a system of thought based on Major's speech which they call "Animalism." They have some trouble popularizing Animalism, though, especially because of Mollie the mare's obsession with luxury and Moses the Raven's tales of a place called Sugarcandy Mountain where all animals go where they die (a tale which the pigs view as a lie). Boxer and Clover, two slow but faithful horses, accept Animalism and teach it to the rest of the animals. One day, Mr. Jones is so drunk that the animals go unfed for an entire day, leading them to break into the storehouse. When Mr. Jones and his men begin beating the animals, they rise up in anger and drive him from the farm, along with Mrs. Jones and Moses. The animals destroy all the old marks of their subjugation in a huge fire. The pigs reveal that they have learned how to read and write, and they change the name of Manor Farm to Animal Farm. They explain that they have reduced Animalism to Seven Commandments, which are painted on the side of barn: 1) Whatever goes upon two legs is an enemy; 2) Whatever goes upon four legs, or has wings, is a friend; 3) No animal shall wear clothes; 4) No animal shall sleep in a bed; 5) No animal shall drink alcohol; 6) No animal shall kill any other animal; 7) All animals are equal. Then the animals go off to bring in the hay harvest, while the pigs milk the cows, although the milk disappears by the time the animals return.

Chapter III: All the animals work hard to bring in the harvest all summer, especially Boxer, whose motto is, "I will work harder." Mollie and the cat avoid work. Old Benjamin, the donkey, refuses to comment on the revolution but seems to view his situation as unchanged from Manor to Animal Farm. In meetings, every animal has a vote. But they can never think of resolutions on their own, leaving the pigs to propose subjects. Napoleon and Snowball are both very active, but never agree on anything. They teach all the animals to read, although some are better at it than others. For them, Snowball reduces the Seven Commandments to one maxim, "Four legs good, two legs bad," which the sheep repeat over and over. When it is revealed that the pigs have confiscated the milk and apples, the pigs claim it is because they must be healthy so they can lead better, threatening the return of Jones if they should fail to lead.

Chapter IV: The pigs send out pigeons to other farms to tell the story of the Rebellion. Jones complains about being turned out, and despite the hatred that exists between the neighboring farms (Foxwood Farm, owned by Mr. Pilkington, "an easy-going gentleman," and Pinchfield Farm, owned by Mr. Frederick, a "tough, shrewd man"), they are nervous enough about such rebellions happening on their own farms that they spread nasty rumors about Animal Farm. In the fall, after the harvest, Jones and his men, with help from Foxwood and Pinchfield, attempt to regain control of the farm. But, due to a false retreat by the animals that entraps the men, as well as heroic acts by Snowball and Boxer, Jones and the others are badly beaten and retreat quickly. This victory is dubbed the Battle of the Cowshed.

Chapter V: Mollie, after smuggling in luxuries like sugar and ribbons, disappears to another farm. It is decided to leave all decisions to the pigs, although these decisions must be ratified by majority vote. Disagreements between Snowball and Napoleon escalate. The biggest source of conflict is Snowball's idea of building a windmill to generate electricity. Napoleon opposes it, and when Snowball seems to have won the argument, Napoleon calls in huge dogs that chase Snowball off the farm. It turns out that these are puppies which Napoleon had taken from their mothers and reared himself. Napoleon declares an end to meetings, saying that all decisions shall be made by a special committee of pigs, presided over by himself. Four pigs protest, but are silenced by the dogs and shouted down by the sheep bleating, "Four legs good, two legs bad." After Squealer explains the reasons for these actions to the animals, Boxer adopts the motto "Napoleon is always right." Major's skull is placed next to the flag to be revered, and three weeks after Snowball's expulsion, Napoleon declares they shall build the windmill after all. The animals are confused, but Squealer's explanation (and the dogs' growling) is so convincing that they don't argue.

Chapter VI: The animals work hard on the windmill, leaving some other farmwork undone in the process. They are happy to be working for themselves, but discover that they cannot produce some essentials. Napoleon decides to trade with other farms for these things through Mr. Whymper, a human, with Squealer explaining that there had never been any policy about not trading with the humans. The four pigs protest, but are silenced again by the dogs and by the sheep's chorus. The other farms begin to grudgingly respect Animal Farm, and Napoleon looks for a trade agreement with one of them. The pigs move into the farmhouse and begin sleeping in the beds, but when the animals go to check the commandments on the barn, the fourth commandment reads, "No animal shall sleep in a bed *with sheets*." A terrible storm destroys the windmill, but Napoleon blames it on Snowball and pronounces a death sentence on him, also announcing that they would immediately begin to rebuild the windmill.

Chapter VII: The animals begin to rebuild the windmill as the winter becomes harsh, and rations begin to fall short in January. Napoleon pretends to Mr. Whymper that the farm has plenty of food and the man spreads this rumor back to the other farms. Grain is still needed, so Napoleon tells the hens they must give up their eggs. The hens call this murder and protest by destroying all their eggs. Napoleon cuts off their rations until they comply with him. Anything bad that happens on the farm is attributed to Snowball sneaking in and sabotaging the farm by night. Napoleon finally declares that Snowball was in league with Jones the whole time. Squealer retells the story of the Battle of the Cowshed in such a way that Napoleon becomes the hero. Four days later, Napoleon calls another meeting in which his dogs kill the four pigs who had protested several of his actions, after they confess to having been in league with Snowball, as well as the hens who led the hen rebellion and other animals who had opposed him. Squealer announces that "Beasts of England" is abolished, since it was for the Rebellion which is now completed, and new songs written by Minimus the pig are introduced instead, praising Napoleon and stressing that no animal shall cause harm to the Farm.

Chapter VIII: The animals once again check the barn after Napoleon's massacre, where the Sixth Commandment now reads, "No animal shall kill another animal *without cause*." Napoleon awards himself more honors as Squealer reads figures that say production is increasing on the farm. Napoleon is said to be entering into a trade agreement with Pilkington about a pile of timber, and malicious rumors begin to stir up the animals against Frederick. Snowball is said to have been rebuked for cowardice during the Battle of the Cowshed. The timber is—surprisingly—sold to Frederick, who gives Napoleon forged bank notes in exchange. The alarm is raised, and the next morning Frederick and his men attack the farm. They take the meadow and blow up the windmill. This makes the animals so angry that they regroup and drive the men away, though sustaining heavy casualties (including a split hoof by Boxer). Squealer calls this a great victory and dubs it the Battle of the Windmill. A few days later the pigs discover some whiskey in the cellar, and begin to brew their own. The Fifth Commandment on the barn is found to read, "No animal shall drink alcohol *to excess*"—after Squealer is found on the ground beneath the words with a broken ladder and a pot of paint.

Chapter IX: Boxer's split hoof heals slowly, and he begins to contemplate retirement. All the sows have piglets, all of them Napoleon's children, who are educated privately by Napoleon and not allowed to play with the other animals. Rations continue to be reduced while more demands are placed on the farm animals and barley for the pigs' alcohol is sown more liberally. There are more celebrations and parades, enjoyed by all (especially the sheep). Animal Farm is declared a Republic, and Napoleon is the only candidate for president. Snowball is said to have been actively leading the humans during the Battle of the Cowshed. Moses the Raven returns to the farm and tells stories of Sugarcandy Mountain, which many now believe. The pigs still call these stories lies, but they allow Moses to remain. Boxer's health continues to decline until he collapses with a burst lung and is sent off to what is supposedly a veterinary hospital. Although he is taken in a van that reads, "Horse Slaughterer and Glue Boiler," Squealer tells the animals that it is an ambulance that had not yet been repainted, and that Boxer died in the hospital. The pigs receive another case of whiskey.

Chapter X: Years go by. All the old animals are dead except Clover, Benjamin, Moses, and many pigs. The next generation holds unquestioningly to the ideas of Animalism; the farm is prosperous; the windmill is finally completed. Despite the prosperity, however, no one grows richer except the pigs and dogs. Squealer's figures continue to show just how much better off the animals are now than they were before the Rebellion, but Benjamin claims that nothing has changed. Squealer takes the sheep away to teach them a new song, and a week later the pigs all appear walking on their hind legs with the sheep bleating "Four legs good, two legs *better*." When the animals go to check the barn, it only has one commandment on it: "All animals are equal, but some animals are more equal than others." One night, Napoleon gives a card party for a group of humans. The animals watch through a window as Pilkington toasts Animal Farm for its discipline and prosperity. Napoleon also gives a speech, in which he says that the farm will no longer be called Animal Farm, but rather Manor Farm, which was the "correct and original name." They play a card game, but begin to fight when Pilkington and Napoleon both play an ace of spades simultaneously. As they fight, the watching animals realize they cannot tell the difference between the pigs and the men.

ALLEGORICAL ELEMENTS IN <i>ANIMAL FARM</i>	
PERSON, PLACE, THING, OR EVENT IN THE STORY	ONE-TO-ONE CORRESPONDENCE WITH EXTERNAL REALITIES (MEANING THROUGH FORM)
Manor Farm	Represents Russia as it was under the absolute rule of the tsars and aristocratic classes, and also as it is under Stalin's totalitarian rule
Animal Farm	Represents Russia as it briefly was under Lenin
Farmer Jones & His Men	<i>Nicholas II, the former tsar of Russia, and the ruling class. Human beings in general represent the selfish, greedy upper classes that Orwell saw as part of capitalism and/or totalitarianism</i>
Pilkington & Foxwood Farm	The United States and England
Frederick and Pinchfield Farm	Hitler and Germany
Whymper	Intellectuals who swallowed Stalin's lies and assured other nations of his good faith
Old Major	<i>Lenin and/or Marx</i>
Napoleon	<i>Stalin</i>
Snowball	<i>Trotsky (and possibly also Lenin)</i>
Squealer & Minimus	<i>Stalin's propagandists</i>
Pigs	<i>Members of Stalin's party</i>
Rebellious Pigs	Members of Stalin's party who dared to oppose him and were "purged"
Boxer & Clover	<i>Hardworking but unthinking peasants</i>
Mollie	Aristocrats who fled Russia because they loved luxury and would not join the new order
Benjamin	A wise but cynical observer who sees through Stalin but either cannot or will not do anything about it. Benjamin is possibly meant to represent Orwell himself.
Muriel	Like Benjamin, she represents an observer who is capable of seeing Stalin's corruption.
Moses the Raven	<i>He symbolizes Eastern Orthodox priests and other religious leaders in Russia.</i>
Jessie's and Bluebell's Puppies	These represent Stalin's secret police, the KGB.
Sheep & Cows	<i>Those in the lower classes who blindly trust and obey their leaders</i>
Rats	The outcasts in Russian society, whom no one wants
Hens	Russians who destroyed their own resources rather than give them to the state after the Bolshevik Revolution (one such group was the Russian kulaks)
Cat	Those hypocrites who pretend to agree to socialist ideas for personal gain
The Battle of the Cowshed	The final defeat of the tsar and his forces by Bolsheviks
The Seven Commandments	<i>The principles on which Marxist socialism rests</i>
The Windmill	<i>The industrialization of Russia, which was a major goal of all leaders</i>
The Fall of the Windmill	<i>Symbolizes Russia's failure to become industrialized under Stalin's regime, and the general misery and non-productivity of Russia during his rule</i>
The Battle of the Windmill	The Battle of Moscow (or Stalingrad) between Russia and Germany in 1941-42
Snowball's Heroism during the Battle of the Barn	Trotsky's (and/or Lenin's) brave efforts during the initial Bolshevik Revolution
Napoleon/Snowball Rivalry	<i>These reflect the rivalry between Stalin and Trotsky for control of Russia.</i>
Snowball's Disappearance, Discrediting, & Murder	<i>This represents Trotsky's banishment to Mexico and subsequent murder by Stalin's agents. It also represents the way Stalin blamed everything that went wrong in Russia on Trotsky, thus discrediting him.</i>
Revisions of the Seven Commandments by the Pigs	<i>This is meant to demonstrate the way totalitarian leaders and their underlings gradually remove the rights of the people while pretending not to do so.</i>
Displaying Old Major's Skull	Lenin's embalmed body, which was preserved as a national symbol in Russia
The Card Game	The Tehran Conference, a meeting in 1943 between Stalin, Franklin D. Roosevelt (then President of the United States), and Winston Churchill (then Prime Minister of England), in which Stalin pretended to be humane while really cheating his fellow leaders

TEACHING OBJECTIVES: CORE SUBJECTS

Threads: History		Teacher's Notes, p. 24-45
Lower Grammar	<input type="checkbox"/> Read about the early years of Franklin D. Roosevelt. <input type="checkbox"/> Enjoy learning about Babe Ruth and the American pastime of baseball. <input type="checkbox"/> Finish any outstanding projects and prepare for your Unit Celebration activities and displays. <input type="checkbox"/> Review the content of Unit 1 with your student.	
Upper Grammar	<input type="checkbox"/> Read about some of the common pastimes of Americans in the late 1920's, including spectator sports, radio, and movies. <input type="checkbox"/> Learn about some of the advancements made in space and air travel. <input type="checkbox"/> Identify the main issue of the Scopes Trial and its major participants. <input type="checkbox"/> Help your student review for any exam that you may have planned for Unit 1.	
Dialectic	<input type="checkbox"/> Read about the presidency of Calvin Coolidge. <input type="checkbox"/> Continue the study of the 1920's in America by learning about the Ballyhoo Years and the Scopes Trial. <input type="checkbox"/> Learn about Mussolini and Hitler's rise to power in Europe. <input type="checkbox"/> Review for any unit exam that you may have planned for Unit 1.	
Rhetoric	<input type="checkbox"/> Read about the administrations of President Calvin Coolidge. <input type="checkbox"/> Continue the study of the 1920's in America by learning about the Ballyhoo Years. <input type="checkbox"/> Read about the early life of Adolf Hitler and the early phases of his rise to power in Germany. <input type="checkbox"/> Review for any unit exam that you may have planned for Unit 1.	

Threads: Writing		Writing Assignment Charts, p. 8-10
All Levels	<input type="checkbox"/> Student assignments are found in the Writing Assignment Charts contained in this week-plan. Make sure your child writes every week! <input type="checkbox"/> Teachers should consult <i>Writing Aids</i> or their choice of writing handbook each week for additional help in teaching the week's assignment.	

Threads: Literature		Teacher's Notes, p. 46-54
Lower Grammar	Answer questions about the character, setting, and events in the plot of this week's story.	
Upper Grammar	Make comic strips and use dialogue balloons.	
Dialectic	<input type="checkbox"/> Identify types of conflict in <i>Peter Pan</i> . <input type="checkbox"/> Review terminology pertaining to characters.	

Threads: Literature

Teacher's Notes, p. 46-54

Rhetoric	Begin	<input type="checkbox"/> Learn about a Christian approach to literary analysis. <input type="checkbox"/> Learn about literary characterization techniques and apply them to Kafka's <i>Metamorphosis</i> . <input type="checkbox"/> Understand Kafka's worldview and his main character's experiment in living, and evaluate these from a biblical perspective.
	Continue	In addition to the above, study the style and artistry of Kafka's <i>Metamorphosis</i> .

TEACHING OBJECTIVES: ELECTIVES

Threads: Geography

Upper Grammar	Identify the country of Germany.
Dialectic	Rhetoric
	<input type="checkbox"/> Finish all outstanding geography assignments this week in preparation for your Unit Celebration. <input type="checkbox"/> Review this unit's work as directed in preparation for a unit test.

Threads: Fine Arts and Activities

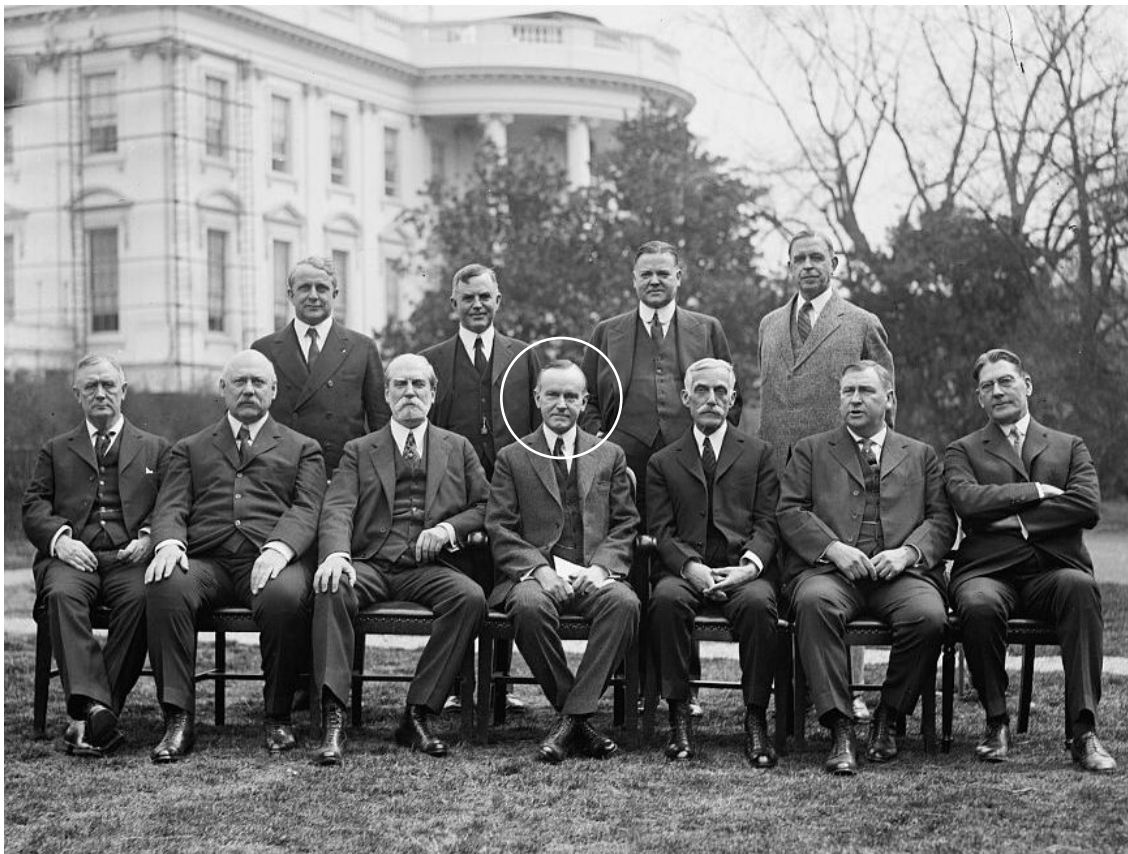
Teacher's Notes, p. 54-58

Lower Grammar	<input type="checkbox"/> Work on activities that help your student remember what he's read about America's Ballyhoo Years. <input type="checkbox"/> Add to your invention project. <input type="checkbox"/> Finish any last minute plans and carry out your Unit Celebration.
Upper Grammar	<input type="checkbox"/> Work on activities that help your student remember what he's read about America's Ballyhoo Years. <input type="checkbox"/> Add to your invention project. <input type="checkbox"/> Add a card to your president card bank. <input type="checkbox"/> Finish any last-minute plans and carry out your Unit Celebration.
Dialectic	<input type="checkbox"/> Work on activities that help your student remember what he's read about America's Ballyhoo Years. <input type="checkbox"/> Add a card to your president card bank. <input type="checkbox"/> Read about the lives of several musicians from the early 1900s, and listen to their music if possible. <input type="checkbox"/> Finish any last minute plans and carry out your Unit Celebration.
Rhetoric	<input type="checkbox"/> Add a card to your president card bank. <input type="checkbox"/> Read about the lives of several musicians from the early 1900s, and listen to their music if possible.

Threads: Church History		Teacher's Notes, p. 58-63
Upper Grammar	Dialectic	Complete your three-week study of Eric Liddell and his life as a missionary to China.
Rhetoric		Conclude your three-week study of C.S. Lewis's examination of temptation in <i>The Screwtape Letters</i> .

Threads: Government		Teacher's Notes, p. 63-64
Rhetoric		Wrap up the first quarter of the twentieth century with a case that pitted populists against property rights and the Ku Klux Klan against the Catholic Church—and saved America's private schools from extinction—in 1925.

Threads: Philosophy	
Rhetoric	There are no philosophy objectives this week.



Calvin Coolidge (center, circled) and his cabinet

PRIMARY RESOURCES				
HISTORY: CORE	<input type="checkbox"/> <i>A Boy Named FDR</i> , by Kathleen Krull (JUV BIO) p. 1-25 (Week 1 of 4)	<input type="checkbox"/> <i>War, Peace, and All That Jazz</i> , by Joy Hakim, chapters 8-10, 12-14	<input type="checkbox"/> <i>Popular Culture: 1920-1939</i> , by Jane Bingham, p. 16-25, 32-35, 40-51 (Week 2 of 4) <input type="checkbox"/> Use supporting links to read about Mussolini.	<input type="checkbox"/> <i>Only Yesterday</i> , by Frederick Allen (1973), chapters VII-VIII
	PRESIDENTS BOOK AND/OR INTERNET LINKS (SEE YEAR 4 HISTORY PAGE OF THE TAPESTRY WEBSITE) <input type="checkbox"/> Read in your presidents book about the administrations of Calvin Coolidge.			
HISTORY: IN-DEPTH	<input type="checkbox"/> <i>Becoming Babe Ruth</i> , by Matt Tavares	<input type="checkbox"/> <i>The 1920s: Decade in Photos</i> , by Jim Corrigan (J 973) p. 22-23, 30-33, 40-51 (Week 3 of 5)	<input type="checkbox"/> <i>The Scopes Trial: A Photographic History</i> , by Edward Caudill <input type="checkbox"/> <i>The World Wars</i> , by Dowswell, Brocklehurst & Brook, p. 114-115	<input type="checkbox"/> <i>Hitler</i> , by Albert Marrin, p. 3-53 (finish the last sentence on the top of page 54)
	SUGGESTED READ-ALOUD <input type="checkbox"/> <i>Harlem Stomp!</i> by Laban Carrick Hill, chapters 8-10 (Week 4 of 4)			GOVERNMENT ELECTIVE <input type="checkbox"/> <i>Pierce v. Society of Sisters</i> (Key Documents in Government Studies 4)
LITERATURE	<input type="checkbox"/> <i>The 20th Century Children's Book Treasury</i> : "In Which Pooh Goes Visiting and Gets into a Tight Place," by A. A. Milne, p. 160-164	<input type="checkbox"/> <i>Winnie-the-Pooh</i> , by A.A. Milne, chapters 6-10 (Week 2 of 2)	<input type="checkbox"/> <i>Peter Pan</i> , by J.M. Barrie, chapters 9-17 (Week 2 of 2)	BEGINNING AND CONTINUING LEVELS <input type="checkbox"/> <i>The Metamorphosis</i> , by Franz Kafka (Prestwick House Literary Touchstone Classics) <input type="checkbox"/> Readings in <i>Poetics</i>
ARTS/ACTIVITIES			<input type="checkbox"/> <i>The Gift of Music</i> , by Jane Stuart Smith and Betty Carlson, chapter 34	<input type="checkbox"/> <i>The Vintage Guide to Classical Music</i> , by Jan Swafford, p. 377 (start at "Charles Ives")-387, 494 (start at break in text)-499 (stop at "George Gershwin")
WORLDVIEW	CHURCH HISTORY	CHURCH HISTORY <input type="checkbox"/> <i>Eric Liddell: Something Greater Than Gold</i> , by Janet and Geoff Benge, chapters 13-17 (Week 3 of 3)	CHURCH HISTORY <input type="checkbox"/> <i>Men of Faith: Eric Liddell</i> , by Catherine Swift, p. 122-176 (Week 3 of 3)	CHURCH HISTORY ELECTIVE <input type="checkbox"/> <i>The Screwtape Letters</i> , by C.S. Lewis, letters 22-31 (Week 3 of 3)
				PHILOSOPHY ELECTIVE <input type="checkbox"/> <i>The Universe Next Door</i> , by James Sire, chapter 5
Lower Grammar		Upper Grammar	Dialectic	Rhetoric

ALTERNATE OR EXTRA RESOURCES				
TEXTBOOKS			<input type="checkbox"/> <i>Heritage of Freedom</i> , by Lowman, Thompson, and Grussendorf, p. 510-531	<input type="checkbox"/> <i>Western Civilization</i> (Combined Volume, Sixth Edition) by Jackson J. Spielvogel, p. 750-752 (stop at "The Great Depression")
HISTORY: SUPPLEMENT	<input type="checkbox"/> <i>Babe Ruth Saves Baseball!</i> by Frank Murphy <input type="checkbox"/> <i>Babe Ruth and the Baseball Curse</i> , by David A. Kelly <input type="checkbox"/> <i>Charles Lindbergh</i> , by Lucia Raatma <input type="checkbox"/> <i>Robert Goddard</i> , by Lola M. Schaefer <input type="checkbox"/> <i>America in the Time of Franklin Delano Roosevelt</i> , by Sally Senzell Isaacs (J 973) p. 6-7 <input type="checkbox"/> <i>Franklin D. Roosevelt: A Leader in Troubled Times</i> , by Jeremy Caplan, chapters 2-4	<input type="checkbox"/> <i>Inventions that Shaped the World: Motion Pictures</i> , by Robyn Conley <input type="checkbox"/> <i>The History of the Motion Picture</i> , by Barbara A. Somervill (J 791) <input type="checkbox"/> <i>The 1920's: From Prohibition to Charles Lindbergh</i> , by Stephen Feinstein, p. 7-10 (stop at "Joe Sent Me"), 16 (start at "Filling in the Blanks")-22, 29-33, 42, 50-55 <input type="checkbox"/> <i>Babe Ruth: One of Baseball's Greatest</i> , by Guernsey Van Riper, Jr.	<input type="checkbox"/> <i>The Complete Idiot's Guide to 20th-Century History</i> , by Alan Axelrod, p. 160-163 (stop at "Cops and Robbers"), 169 (start at "Mussolini Makes the Trains Run on Time")-174 (stop at "G-Men") and 177-182 <input type="checkbox"/> <i>Benito Mussolini: Fascist Italian Dictator</i> , by Brenda Haugen, chapters 1-8 (Week 1 of 4) <input type="checkbox"/> <i>Auguste & Louis Lumière and the Rise of Motion Pictures</i> , by Jim Whiting <input type="checkbox"/> <i>The Scopes Monkey Trial</i> , by Jim Whiting <input type="checkbox"/> <i>The Scopes Trial</i> , by Renee Graves (J 345)	<input type="checkbox"/> <i>The Century</i> , by Peter Jennings and Todd Brewster (909) p. 123 (start at second full paragraph)-132 (top), 136-143 <input type="checkbox"/> <i>America in the 1920's</i> , by Michael J. O'Neal (J 973) chapters 4-6 (Week 2 of 3) <input type="checkbox"/> <i>Before Hollywood: From Shadow Play to the Silver Screen</i> , by Paul Clee (J 778) <input type="checkbox"/> <i>Sounds in the Air: The Golden Age of Radio</i> , by Norman H. Finkelstein <input type="checkbox"/> <i>Jim Thorpe: Original All-American</i> , by Joseph Bruchac
LITERATURE	<input type="checkbox"/> <i>A Golden Age</i> , by Martha Wickham <input type="checkbox"/> <i>Home Run</i> , by Robert Burleigh	<input type="checkbox"/> <i>The Burgess Bird Book for Children</i> , by Thornton W. Burgess (Week 3 of 3)	<input type="checkbox"/> <i>Rilla of Ingleside</i> , by Lucy Maud Montgomery (Week 3 of 3)	
ARTS/ACTIVITIES				<input type="checkbox"/> <i>Spiritual Lives of the Great Composers</i> , by Patrick Kavanaugh, chapter 18 <input type="checkbox"/> <i>Music: An Appreciation</i> , by Roger Kamien, p. 337-340 (stop at "George Gershwin")
WORLDVIEW				<input type="checkbox"/> <i>Running the Race: Eric Liddell</i> , by John W. Keddie (Week 3 of 3) <input type="checkbox"/> <i>Summer for the Gods</i> , by Edward J. Larson (345)
ENRICHMENT	<input type="checkbox"/> VIDEO: <i>The Many Adventures of Winnie the Pooh</i> (G) Starring Sebastian Cabot		<input type="checkbox"/> VIDEO: <i>Chariots of Fire</i> (PG) Starring Ben Cross <input type="checkbox"/> VIDEO: <i>Hook</i> (PG) Starring Robin Williams	
	Lower Grammar	Upper Grammar	Dialectic	Rhetoric

	STUDENT THREADS			
	STUDENT THREADS	STUDENT THREADS	STUDENT THREADS	STUDENT THREADS
	PEOPLE			
	PEOPLE	PEOPLE	PEOPLE	PEOPLE
	VOCABULARY/TIME LINE DATES			
	VOCABULARY/TIME LINE DATES	VOCABULARY/TIME LINE DATES	VOCABULARY/TIME LINE DATES	VOCABULARY/TIME LINE DATES
	<input type="checkbox"/> Learn about the early years of Franklin D. Roosevelt. <input type="checkbox"/> Read about Babe Ruth and the pastime of baseball. <input type="checkbox"/> Read about the presidency of Calvin Coolidge. <input type="checkbox"/> Review Unit 1 with your teacher's help and direction.	<input type="checkbox"/> Learn about entertainment in the late 1920's. <input type="checkbox"/> Observe advances made in space and air travel. <input type="checkbox"/> Identify the main issue of the Scopes Trial. <input type="checkbox"/> Read about Babe Ruth and the pastime of baseball. <input type="checkbox"/> Read about the presidency of Calvin Coolidge. <input type="checkbox"/> Review Unit 1 with your teacher's help and direction.	<input type="checkbox"/> Read about the presidency of Calvin Coolidge. <input type="checkbox"/> Continue your study of the 1920's by learning about the Ballyhoo Years and the Scopes Trial. <input type="checkbox"/> Learn about Mussolini and Hitler's rise to power in Europe. <input type="checkbox"/> Review for a unit exam, as directed by your teacher.	<input type="checkbox"/> Read about the administrations of President Calvin Coolidge. <input type="checkbox"/> Continue your study of the 1920's in America by learning about the Ballyhoo Years. <input type="checkbox"/> Read about the early life of Adolf Hitler and the early phases of his rise to power in Germany. <input type="checkbox"/> Review for a unit exam, as directed by your teacher.
	<input type="checkbox"/> Calvin Coolidge <input type="checkbox"/> George Herman "Babe" Ruth	<input type="checkbox"/> Calvin Coolidge <input type="checkbox"/> George Herman "Babe" Ruth <input type="checkbox"/> Edwin Hubble <input type="checkbox"/> Robert Goddard <input type="checkbox"/> Charles Lindbergh <input type="checkbox"/> Charlie Chaplin <input type="checkbox"/> Jack Dempsey <input type="checkbox"/> John Scopes <input type="checkbox"/> William Jennings Bryan	<input type="checkbox"/> Calvin Coolidge <input type="checkbox"/> Benito Mussolini <input type="checkbox"/> Adolf Hitler <input type="checkbox"/> Charles Lindbergh <input type="checkbox"/> John Butler <input type="checkbox"/> William Jennings Bryan <input type="checkbox"/> Clarence Darrow	<input type="checkbox"/> Calvin Coolidge <input type="checkbox"/> Adolf Hitler <input type="checkbox"/> Heinrich Himmler <input type="checkbox"/> Hermann Goering <input type="checkbox"/> Julius Streicher <input type="checkbox"/> Earnst Roehm <input type="checkbox"/> Rudolph Hess <input type="checkbox"/> Simon & Schuster <input type="checkbox"/> Charles Lindbergh <input type="checkbox"/> William Jennings Bryan <input type="checkbox"/> Clarence Darrow
	Recognize or spell (optional) these words: <input type="checkbox"/> pitcher <input type="checkbox"/> umpire <input type="checkbox"/> shortstop <input type="checkbox"/> outfield <input type="checkbox"/> dugout <input type="checkbox"/> league <input type="checkbox"/> pennant <input type="checkbox"/> inning <input type="checkbox"/> foul <input type="checkbox"/> major league	All lower grammar words, plus these: <input type="checkbox"/> telescope <input type="checkbox"/> astronomer <input type="checkbox"/> observatory <input type="checkbox"/> astronaut <input type="checkbox"/> philanthropist <input type="checkbox"/> theory <input type="checkbox"/> evolution <input type="checkbox"/> creationism <input type="checkbox"/> Fundamentalism <input type="checkbox"/> heresy	Add the following dates to your time line this week: 1922 Mussolini secures dictatorial powers in Italy. 1923 Hitler is arrested and put in prison, where he writes <i>Mein Kampf</i> after the failed Beer Hall Putsch. 1923-1929 Calvin Coolidge is President. 1925 The Scopes Trial takes place. 1926 Robert Goddard launches the first modern rocket. 1927 Charles Lindbergh successfully flies an airplane nonstop from New York to Paris.	
	Lower Grammar	Upper Grammar	Dialectic	Rhetoric

7

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
1	<input type="checkbox"/> Word Bank <input type="checkbox"/> Draw & Caption	<input type="checkbox"/> Learn about conjunctions from your teacher. <input type="checkbox"/> Make conjunction word cards to add to your Word Bank. <input type="checkbox"/> If you'd like, you can add more cards for other parts of speech too! <input type="checkbox"/> Add to your Presidents Book by making a Draw and Caption page about Calvin Coolidge.
2	<input type="checkbox"/> Sentence Combinations <input type="checkbox"/> Dictation	<input type="checkbox"/> Learn how to add variety and interest to your writing by combining sentences. <input type="checkbox"/> Ask your teacher to dictate several sentences to you that use this skill. She may want to dictate sentences to you about Babe Ruth or something else that you've learned about during this unit.
3	<input type="checkbox"/> Friendly Letter <input type="checkbox"/> Dictation	<input type="checkbox"/> Practice doing daily dictation. <input type="checkbox"/> Learn about, or review in <i>Writing Aids</i> , the proper format for writing a friendly letter. <input type="checkbox"/> Write a letter to a friend or relative, giving them an overview of what you've learned in Unit 1. <input type="checkbox"/> Mail your letter!
4	<input type="checkbox"/> Report Writing (Week 3 of 3) <input type="checkbox"/> Dictation	<input type="checkbox"/> Practice dictation at least three times this week. <input type="checkbox"/> Write or type the final copy of your report. <input type="checkbox"/> File your report under "Completed Work" in your Grammar and Composition Notebook.

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
5	<input type="checkbox"/> Report <input type="checkbox"/> Dictation	<input type="checkbox"/> Practice dictation at least two times this week. <input type="checkbox"/> Write another report this week by choosing from one of the topics below. <input type="checkbox"/> Charles Lindbergh <input type="checkbox"/> The Ballyhoo Years <input type="checkbox"/> File your report under “Completed Work” in your Grammar and Composition Notebook.
6	<input type="checkbox"/> Friendly Letter <input type="checkbox"/> Dictation	<input type="checkbox"/> Practice dictation at least once this week. <input type="checkbox"/> Learn about, or review in <i>Writing Aids</i> , the proper format for writing a friendly letter. <input type="checkbox"/> Write a letter to a friend or relative, giving them an overview of what you’ve learned in Unit 1. <input type="checkbox"/> Mail your letter!
7	<input type="checkbox"/> Informative Writing	<input type="checkbox"/> Write another informative paper about one of the following topics: <input type="checkbox"/> Silent movies or Charlie Chaplin <input type="checkbox"/> The Scopes Trial <input type="checkbox"/> File your papers under “Completed Work” in your Grammar and Composition Notebook.
8	<input type="checkbox"/> Essay Test-taking	<input type="checkbox"/> In <i>Writing Aids</i> , learn about or review the unique considerations when taking an essay test, such as budgeting your time while writing your answer. <input type="checkbox"/> Practice taking a timed essay test using one of the topics below. <input type="checkbox"/> “Ballyhoo became the pastime of America during the Roaring Twenties.” Support this statement with specific types of ballyhoo and specific examples of events within the categories you create. <input type="checkbox"/> “While the Scopes Trial may have looked like ballyhoo, it was actually important to Americans.” Support this statement by showing how the trial had elements of ballyhoo, what the substance of the trial was, and how the final showdown of the trial was important to many Americans. <input type="checkbox"/> File your completed essay under “Completed Work” in your Grammar and Composition Notebook.

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
9	<input type="checkbox"/> Formal and Informal Outlining	<input type="checkbox"/> Learn or review how to take lecture or book notes using informal outlines or clustering. Read the <i>Writing Aids</i> section on "Finding the Main Idea" as well. <input type="checkbox"/> If you have never had much practice with outlining, create an informal outline about something simple from an encyclopedia article. Remember to identify the main ideas of the article. <input type="checkbox"/> For practice with oral presentations, find a taped audio presentation (such as a taped sermon) and take notes using clustering or formal outlining. Again, don't forget to identify the main ideas. <input type="checkbox"/> Your teacher may wish you to practice your outlining skills in summarizing the content of the unit on various major themes as well. Ask her about this idea before starting it. <input type="checkbox"/> File your outlines under "Completed Work" in your Grammar and Composition Notebook. Review your work with your teacher. Write down areas in which you need to improve and file them under "Goals" in your Grammar and Composition Notebook.
10	<input type="checkbox"/> Essay Test-taking	<input type="checkbox"/> Practice taking another essay test, using one of the following topics: <ul style="list-style-type: none"> <input type="checkbox"/> "The Scopes Trial was pivotal in the spiritual history of America." Support this phrase by telling about the general spiritual condition of Americans in the 100 years or so before the trial, the content of the trial itself, and the results of the last, final argument for most Americans. <input type="checkbox"/> "Coolidge Prosperity wasn't for everyone, and it may have not had much to do with Coolidge, either." Assess the validity of this statement by detailing the industries that were on and off the "prosperity band wagon," and looking at whether Coolidge's policies were directly responsible for the economic boom or not.
11	<input type="checkbox"/> Essay Test-taking	<input type="checkbox"/> Take one last essay test this week using one of the following topics: <ul style="list-style-type: none"> <input type="checkbox"/> "The focus on ballyhoo in the Twenties, the adoration of Lindbergh, and the Scopes Trial all reveal the weak state of American Christianity in the Twenties." Assess the validity of this statement. <input type="checkbox"/> Choose one of the topics for Level 10 if you wish.
12	<input type="checkbox"/> Classical Comparison Paper (Week 9 of 15) <input type="checkbox"/> Essay Test-taking	<input type="checkbox"/> Finish reading and taking notes for your classical comparison paper. <input type="checkbox"/> Next week you will begin writing rough drafts of various sections of your paper, so have your notes in order. <input type="checkbox"/> Refresh your memory regarding the structure of your paper so that next week you can jump right in! <input type="checkbox"/> Practice taking an essay test on a history topic listed for one of the levels above if your teacher so directs this week in preparation for your unit exam. (If necessary, consult <i>Writing Aids</i> for a refresher on how to do this.)

GENERAL INFORMATION FOR ALL GRADES

This is the final week of our first unit of Year 4! If your family is planning a Unit Celebration, this is the week to do final preparations. Make sure you've got the date reserved on the calendars of your guests, and then ask your mom all through this week how you can help her to prepare. One way you'll need to get ready is by completing all the projects, writing assignments, map work, time line entries, and displays that you've been assigned. Be sure to do a careful and thorough job so that you can honor your teacher and glorify God!

The main topic for this final week is our ongoing study of American history in the 1920's, focusing on the Ballyhoo Years, which occurred mostly during the administrations of Calvin Coolidge. Since Coolidge was such a hands-off president, most of our focus will be on events during his administrations rather than on the man himself or his policies as president. Many Americans in these years enjoyed increasing prosperity, since Coolidge's policies favored the free market, allowing wealthy people to invest in expanding their businesses, which in turn employed more people, who in turn bought and enjoyed new, exciting items—like automobiles, radios, and home electronics.

From flagpole sitting to crossword puzzle crazes, from murder trials to sports heroes, from Lindbergh to the Scopes Trial, Americans delighted in giving their full attention to one major news story after another. They were wildly excited about all these events and others that you will read about. This so-called ballyhoo (meaning, a lot of noise and excitement about relatively trivial matters) reached its crescendo with the successful transatlantic flight of Charles Lindbergh, and then died down as the presidential election of 1928 and the sensational phase of the stock market took center stage. Students on all levels will focus on various aspects of American culture in the 1920's. We'll be going more into these last two topics as we take up Unit 2.

As older students will learn, however, even as Americans were giving themselves to momentary fads and crazes, two European leaders were rising to power: Adolf Hitler in Germany and Benito Mussolini in Italy. Both of these men would become dictators of their respective countries, as all students will learn in Unit 2, and they would be military allies in World War II. Both chose to create totalitarian, fascist governments that caused their people much misery, and brought death and (ultimately in World War II) destruction to their homelands. Where did these men come from? Who were their supporters? Why didn't someone see their evil intentions and stop them? This week, rhetoric students will focus on the early life and times of Adolf Hitler, while dialectic students will read about the early lives of both Hitler and Mussolini, their service in World War I, and the early stages of their rise to power.

Your teacher may be planning to give you a unit exam. If so (especially if this is your first time taking a unit test on *Tapestry* materials), it's your job to formulate a plan for reviewing the unit's work. Ask your teacher for her ideas and direction as you start to review the unit. She can help you with efficient, profitable approaches that will help you in future years as well as for this particular test.



Charles Lindbergh and
the *Spirit of St. Louis*

LOWER GRAMMAR LEVEL

FINE ARTS AND ACTIVITIES

1. Do you know how to play baseball? Learn or review the basic rules of the game and play this week with your siblings or friends.
2. Make a mini-poster about Babe Ruth, giving information and illustrations about his life.
3. Look in your library for a silent movie to check out. Enjoy watching it, and observe the improvements that have been made in the film industry over time.
4. Carry out your Unit Celebration this week. Don't forget to take pictures to put in your portfolio or notebook! (Week 3 of 3)
5. Add several of the following to your invention project:
 - ☐ 1925
 - ☐ The first synchronized transmission of pictures and sound is achieved and sent across five miles from Anacostia to Washington, D.C.
 - ☐ Norman Rockwell creates the first calendar for the Boy Scouts.
 - ☐ 1926
 - ☐ Liquid fuel is used to launch a rocket.
 - ☐ NBC radio network opens with 24 stations.
 - ☐ 1927
 - ☐ Duncan brings yo-yo's to the U.S. market.
 - ☐ The popsicle is accidentally invented.
 - ☐ The first transatlantic phone call is made from New York City to London.
 - ☐ The Ford Model A is revealed to the public.
 - ☐ 1928
 - ☐ Alexander Fleming discovers penicillin.
 - ☐ The first Mickey Mouse cartoon is released.

GEOGRAPHY

There is no geography assignment this week.



LITERATURE

Worksheet for "In Which Pooh Goes Visiting and Gets into a Tight Place," by A.A. Milne



Answer questions about the characters in this story.

1. Who lovingly says "Silly Old Bear!"?

2. Who gets tightly stuck in a hole?

3. Who offers honey and condensed milk to another character?



Answer questions about the setting in this story (when and where it takes place).

4. Where was Winnie-the-Pooh walking one day?

5. Where does Rabbit live?

6. How long does Christopher Robin read to Pooh?



Tell what comes next in the order of events (also called the plot).

7. Pooh realizes that since somebody said "nobody" is at home, that someone actually is.

8. Pooh eats honey and condensed milk with Rabbit.

9. Christopher Robin reads to Pooh, and Rabbit hangs his washing.

UPPER GRAMMAR LEVEL

FINE ARTS AND ACTIVITIES

1. Teach a younger sibling or friend the basic rules of baseball.
2. Watch a Charlie Chaplin or silent movie with your family. Take note of the actors' costume and facial expressions. Then dress up like one of the actors and act out a scene from the movie you saw. Be sure to take pictures for your portfolio!
3. Add several of the following to your invention project:
 - ☐ 1925
 - ☐ The first synchronized transmission of pictures and sound is achieved and sent across five miles from Anacostia to Washington, D.C.
 - ☐ Norman Rockwell creates the first calendar for the Boy Scouts.
 - ☐ 1926
 - ☐ Liquid fuel is used to launch a rocket.
 - ☐ NBC radio network opens with 24 stations.
 - ☐ 1927
 - ☐ Duncan brings yo-yo's to the U.S. market.
 - ☐ The popsicle is accidentally invented.
 - ☐ The first transatlantic phone call is made from New York City to London.
 - ☐ The Ford Model A is revealed to the public.
 - ☐ 1928
 - ☐ Alexander Fleming discovers penicillin.
 - ☐ The first Mickey Mouse cartoon is released.
4. Add Calvin Coolidge to your president card bank. His term in office was 1923-1929.
5. Carry out your Unit Celebration this week. Don't forget to take pictures to put in your portfolio or notebook! (Week 3 of 3)

GEOGRAPHY

On a map of the world, make sure you can point out Germany. Adolf Hitler tried (and failed) to overthrow the German government in 1923.

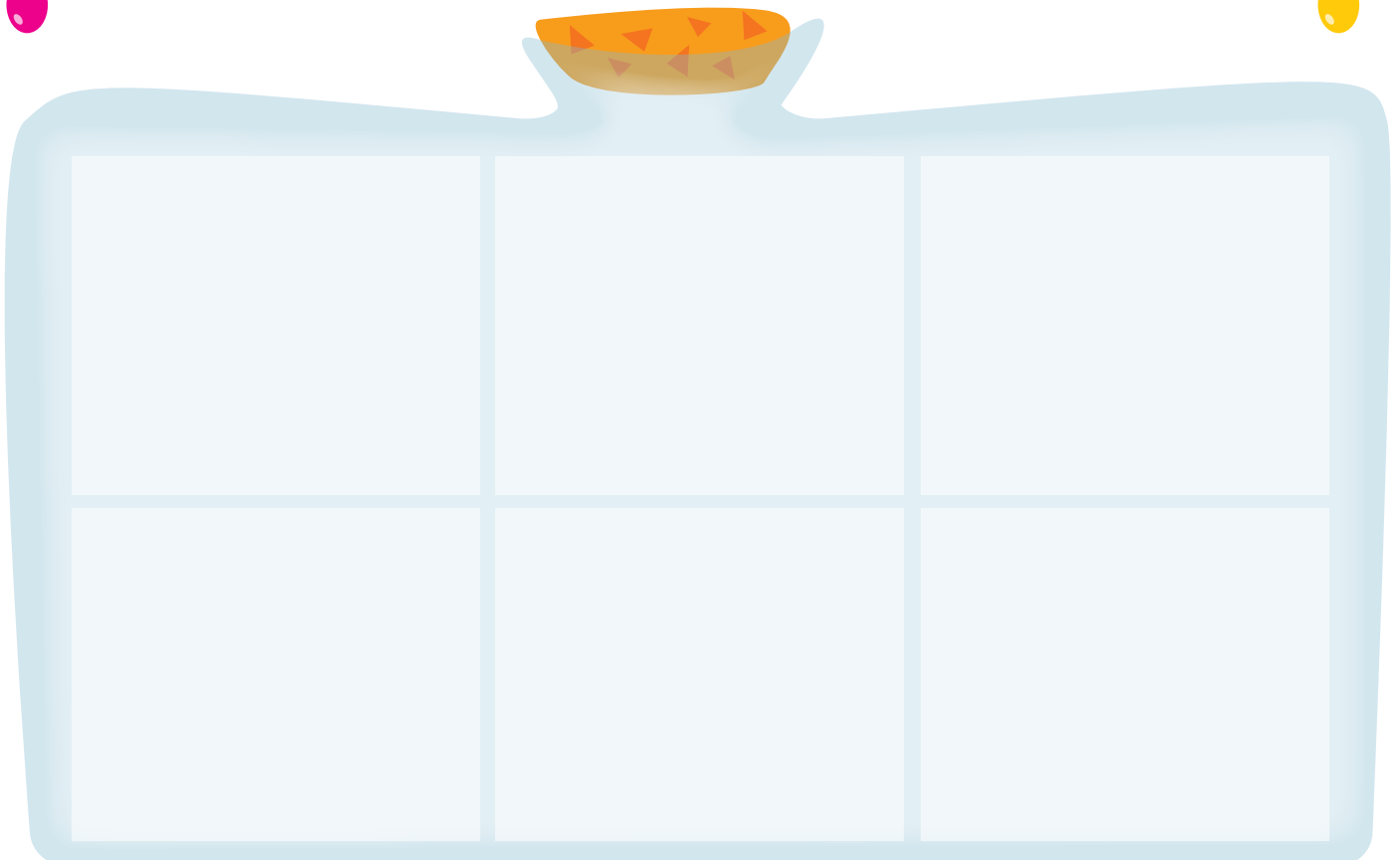
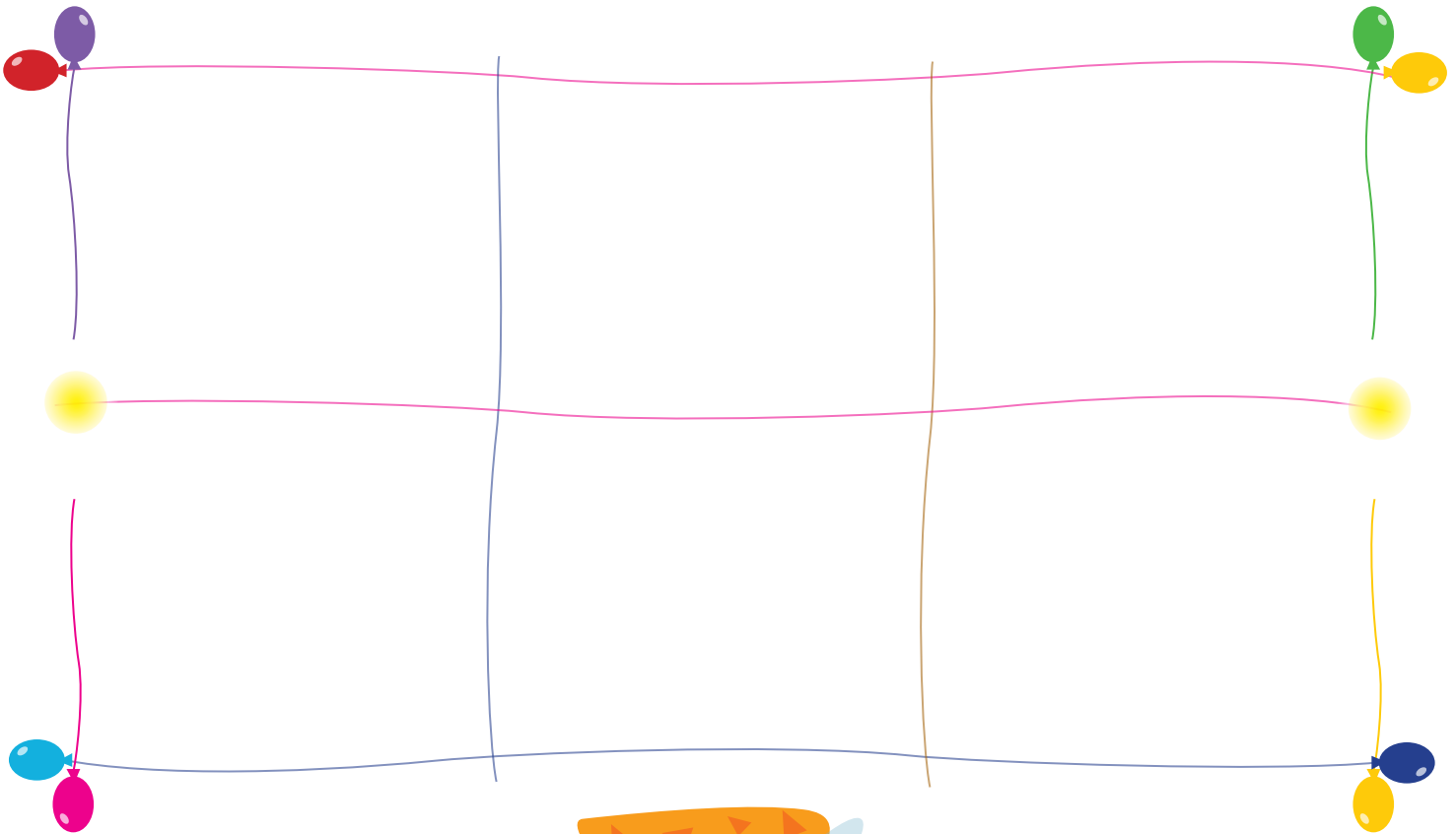


Charlie Chaplin in *The Kid*

LITERATURE

Worksheet for *Winnie-the-Pooh*, by A.A. Milne

Make a comic strip for two of the chapters that you read this week. Use speech balloons to show dialogue.



DIALECTIC LEVEL

HISTORY

Accountability Questions

1. Before the presidency, what career did Calvin Coolidge pursue?
2. How did Coolidge become president? How many terms did he serve?
3. What were the biggest issues during Coolidge's administrations?
4. During Coolidge's presidency, the Roaring Twenties were in full swing. These years have been referred to as the Ballyhoo Years, describing the superficial, frivolous culture in the United States. For each of the following, describe ways in which American culture was changing during this time:
 - ☐ Publicity Stunts
 - ☐ Variety Shows
 - ☐ Movies
 - ☐ Radio
 - ☐ Architecture
5. What were some of the popular ideas about American society after World War I?
6. Who was John Butler, and why were his thoughts about evolution significant?
7. What is the ACLU, and what did it do about the Butler Act?
8. Who was John Scopes?
9. What was Darrow's goal for the trial?
10. How did Mussolini's childhood affect his life?
11. What were Mussolini's political views?
12. With this mindset, what did Mussolini do in the 1920's?

Thinking Questions

1. Why were Fundamentalists against the theory of evolution?
2. Why did William Jennings Bryan and Clarence Darrow choose to participate in the Scopes Trial?
3. What did Darrow do that surprised everyone on the last day of the trial? What was the effect of his action?
4. The Scopes Trial has been called the "Greatest Trial of the Century"? How do the issues that were on display at the trial continue to this day?

FINE ARTS AND ACTIVITIES

1. Watch a Charlie Chaplin or silent movie with your family. Take note of the actors' costume and facial expressions. Then dress up like one of the actors and act out a scene from the movie you saw. Be sure to take pictures for your portfolio!
2. Make an oversized T-chart showing the two arguments in the Scopes Trial. Be prepared to tell your family about both arguments on your chart.
3. On newsprint or a poster board, make a diagram of a baseball field and label the positions of the players and the specifications for a professional field.
4. Add Calvin Coolidge to your president card bank. His term in office was 1923-1929.
5. Carry out your Unit Celebration this week. Don't forget to take pictures to put in your portfolio or notebook! (Week 3 of 3)

GEOGRAPHY

1. Review this unit's work as you put the finishing touches on all your projects. Your unit exam may include some map work. Ask your teacher for direction.
2. Assemble any map work that your teacher directs you to prepare for display at your Unit Celebration.

CHURCH HISTORY

Men of Faith: Eric Liddell, by Catherine Swift

1. As a teacher to the Chinese youth, how did Eric seek to reach out to his students?
2. How did Eric's talent as a runner open doors for his ministry in China?
3. Of Eric's daily priorities, what was most important?
4. Why was the phrase 'Keep smiling' important to Eric, and how did he use it fruitfully?
5. When Eric was asked to move from the Tientsin College to the Great Plain, what were some of the reasons that Eric did not want to go? What was his final decision, and why did he choose that course?
6. In the midst of dangerous circumstances, how did Eric conduct himself?
7. What inspired you about Eric Liddell's life?


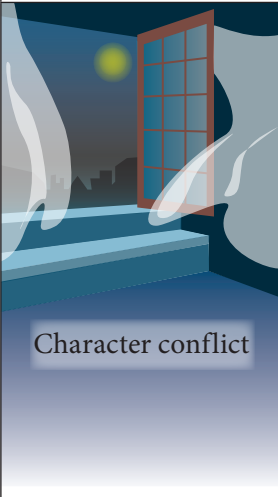



Calvin Coolidge

LITERATURE

Worksheet for *Peter Pan*, by J.M. Barrie

Write ways that Peter Pan and Wendy both have the following types of conflict.

Type of conflict	Peter Pan	Wendy
 Physical conflict		
 Character conflict		
 Inner mental conflict		

RHETORIC LEVEL**HISTORY****Accountability Questions**

1. What were Coolidge's early life and experiences like before he came to the presidency?
2. What industries prospered during Coolidge's administrations? Jot down some facts and figures for the ones you list (at least three, please).
3. What is meant by the term "ballyhoo"?
4. List at least five forms of ballyhoo that Americans embraced in the mid-Twenties. For each one, jot down enough details so that you can share what it was all about with your teacher.
5. What kind of an upbringing did Adolf Hitler have?
6. Define the term "anti-Semitism." Use a dictionary if you don't know this term.
7. What kinds of beliefs, methods, and plans for the future did Hitler outline in *Mein Kampf*? Why did no one heed the warnings of this book in the late 1920's?

Thinking Questions

1. Summarize Coolidge's philosophy of government from what you read of him.
2. How did Coolidge's policies affect American prosperity? Can you reason out why this might have been so?
3. Why were farmers in trouble during the Coolidge years? How did many of them respond to their troubles?
4. How did the advertising industry grow and change during the Coolidge years?
5. What circumstances or ideas had eaten away at American Christianity? As a result, what was important about the Scopes Trial?
6. In *Only Yesterday*, why does Frederick Allen say that Americans so wildly embraced Charles Lindbergh? What does he say that their enthusiasm revealed about the characters of Americans in relation to their whole ballyhoo experience?
7. Why did Americans tire of ballyhoo, according to Allen?
8. Having read your Bible and about the parents of both Joseph Stalin and Adolf Hitler, what do you believe about the relationship between parenting and the decisions a child makes as he grows up? How responsible are parents for their children's actions? Summarize your thoughts, and look up some Scripture verses that support your position. Bring your notes to class!
9. What choices did Hitler make that shaped his character during his stay in Vienna?
10. What was disturbing about Hitler's reaction to World War I?
11. How did the events of postwar German history further shape Hitler's development?
12. What gifts and talents helped Hitler grow powerful? What does this say about how Christians should steward their gifts?
13. Whom did Hitler gather to himself as he began to gain power after he was released from prison? What were each of these men like?

GEOGRAPHY

1. Review this unit's work as you put the finishing touches on all your projects. Your unit exam may include some map work. Ask your teacher for direction.
2. Assemble any map work that your teacher directs you to prepare for display at your Unit Celebration.

LITERATURE

Literary Introduction

*These are the words that cannot stay on the page.
These are the words that cannot be erased.*

— Lyrics from “These Are the Words,” by Blackbird Lewis

Hitler embraced the arrogant and hopeful side of naturalism, utilitarianism, and modernism: the belief in human progress and achievement (at least of the German “master” race). Franz Kafka (1883-1924), also a German-speaker—but one whom Hitler would have despised because he was a Czechoslovakian Jew—shows the other side of the naturalistic coin. His story asks why, in view of the utter meaninglessness of man’s existence, and his inability to accomplish or even to communicate anything, we have any reason to be confident or hopeful. Kafka’s conclusion is simple: we can only despair.

The Metamorphosis is a story about a man named Gregor Samsa who awakens one morning in a horribly absurd position—he discovers that he has been transformed into a giant insect. Over the course of his story, the reader can only watch as his efforts to communicate and to re-establish a sense of connection with his father, mother, and sister all fail. To read *The Metamorphosis* is to taste the bitter fruits of naturalism and modernism—to experience the isolation and pain of a human being who finds himself in a chaotic and absurd universe, and who has no hope for light, or even for less darkness.

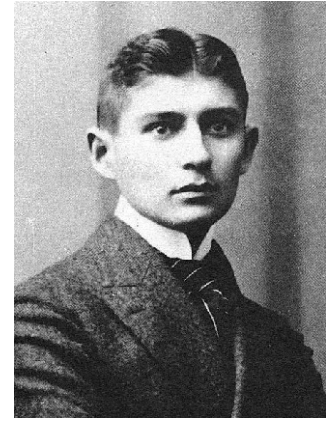
The Metamorphosis was first published in 1915, in the era of Ezra Pound and the Imagists. Its message, however, heralds the coming of Surrealism in 1924. Surrealism was a movement in all the arts, including literature, that rejected human reason, order, and absolute morality, choosing instead to portray chaos and absurdity. It is worth noting that both Surrealism and its parent movement (Dada, which existed briefly from 1916 to 1922) were in part a reaction to World War I. They resulted from a belief that it was the worship of human reason which had led the world into four years of bloody slaughter.

Kafka’s *The Metamorphosis* appeared in 1915, several years before Surrealism became a recognized movement in 1924, and even before its parent movement (Dada) arose in 1916. Kafka was influenced by our old friend Chekhov, but apparently the seedlings of Surrealism and Dada also affected him. *The Metamorphosis* expresses a sense of chaos and absurdity that was typical of both Surrealism and Dada. After all, Kafka’s main character in this story is transformed into an absurdity—a giant insect. The story that results is a powerful representation of the idea that life itself is disorderly and absurd.

Reading

From *Poetics*

- ☐ Book I
 - ☐ I.C.3: Review “Literature, Worldviews, and the Correspondence Theory of Truth” as needed.
 - ☐ III.C-D: “Literature: Reading and Thinking, Understanding and Evaluating” through “Writing About Literature”
- ☐ Book II — VII.A.-VII.A.3: “The Worldview that Shaped the Era of Realism: Naturalism and Its Corollaries” through “Nihilism”
- ☐ Appendix B: Franz Kafka



Franz Kafka in 1906, at the age of twenty-three



“This is not a pipe.”
—Caption by a French Surrealist



“The Triumph of Surrealism”

Recitation or Reading Aloud

Your teacher may let you pick your own selection for recitation or reading aloud this week, or may assign the following selection for one student: “And Now?” (chapter 3, p. 61-64, from “Dearest parents” to “weakly out of his nostrils.”)

Defining Terms

You should continue your index card bank of literary terms this week, and make a card for the term below. Be sure to write down exactly what you see here.

- ☐ Surrealism: A movement in all the arts, including literature, that rejected human reason, order, and absolute morality, choosing instead to portray chaos and absurdity.

Beginning Level

1. Thinking Question: Do you find it easy or difficult to have the right attitude towards authors, their literary works, and other literary analysts? For instance, was it hard for you to apply these principles of valid interpretation (including having humility, seeking to understand the author's purposes, and accepting the work as what it is without trying to make it something more familiar)?
2. Written Exercise: How does Kafka's worldview, as expressed in *The Metamorphosis*, reflect the naturalistic, utilitarian, and nihilistic worldviews that you reviewed and/or learned about this week? Fill in the blank spaces in the chart on page 22 in order to answer this question.
3. Written Exercises: Write brief answers to the following questions, or just jot down a few notes to yourself so that you know what you think about each of them:
 - ☐ What is Gregor's worldview, and what experiment(s) in living do we find him carrying out in this story as a result?
 - ☐ What aspects of Gregor's personality (nature) and circumstances may also have influenced his experiment(s)?
 - ☐ What are the results of Gregor's experiment(s) and what theme does Kafka communicate through them?
 - ☐ Kafka's *The Metamorphosis* can be connected not only to naturalism, utilitarianism, and nihilism, but also to Modernism, a literary movement that they influenced. Can you see some traits of Modernism that we discussed in Week 3 also reflected in this story? Can you give some examples?
4. Thinking Questions
 - ☐ Kafka's *The Metamorphosis* reflects his beliefs (and Modernists' beliefs) about reality. Yet, according to the one book that perfectly reflects reality (the Bible), do his beliefs correspond to what is actually real? If not, how not?
 - ☐ *The Metamorphosis*, like so many other books that we will study this year, is an example of Athenian literature. Still, we can learn a great deal from it. How might this book help you to glorify and enjoy God more as a result of studying it? How has it helped you to do so?
 - ☐ Studying experiments in living and the way they reflect beliefs about reality is not just a way of understanding literature. It is also a way of examining our own lives. What is an experiment in living that you have performed in the last year, what beliefs was it based on, and how did it turn out? Do you think that your experiment in living was based on beliefs that correspond to reality (i.e., that God is holy and that man is sinful)?
5. Written Exercise: Make notes about the artistic elements in *The Metamorphosis*, according to the categories of “form follows function” and “meaning through form.” You will share these in class.

Continuing Level

Do everything in the Beginning level above, plus the following:

6. Thinking Question: The literary movement of Realism was supposed to be based on the motto, “Tell the truth!” Modernism, by contrast, was based on Ezra Pound's motto, “Make it new!” From what you know of these movements, what attitudes towards truth, reality, and the relationship between them are revealed in these two mottoes? To what extent did the portrayals of reality found in each of these movements tend to correspond to actual reality?
7. Written Exercise: Kafka originally wrote in German, but the English translation we are reading manages to capture much of his style. How would you describe the texture of *The Metamorphosis*, especially with regard to its sentence structure, tone, descriptive style, and point of view? Write down examples from the text so that you can back up your answers in class.
8. Written Exercise: In addition to question 5, make notes about any examples of the ten basic elements of artistry that you find in *The Metamorphosis*. You will share these in class.

		COMPARATIVE BELIEFS ABOUT REALITY, MORALITY, AND VALUES			
		NATURALISM	UTILITARIANISM	NIHILIST OBSERVATIONS	KAFKA'S METAMORPHOSIS
BELIEFS ABOUT REALITY	GOD	God does not exist.		God does not exist. Thus, there is no such thing as absolute truth, morality, or real values, because He cannot give them.	
	CREATED WORLD	<div><input type="checkbox"/> The universe operates according to natural scientific laws.</div> <div><input type="checkbox"/> It was not created, and there is no God to intervene in its operations or cause miracles.</div> <div><input type="checkbox"/> There is also no supernatural realm.</div>		Since the world is all we have, there is no hope for any of us to experience something more than simple material existence on earth.	
	MAN	<div><input type="checkbox"/> A human being is essentially a machine. Personality, the mind, and the soul (if it actually exists) are simply the result of chemical reactions.</div> <div><input type="checkbox"/> The human soul does not survive after death.</div> <div><input type="checkbox"/> Man was not created for any purpose and has no special meaning, any more than any other piece of matter. He is not made in the image of God.</div> <div><input type="checkbox"/> Many believe that mankind can improve or progress.</div>	Utilitarianism agrees with naturalism, but it adds the idea that individual human beings can have a purpose of working together to achieve mankind's progress and ultimate happiness.	<div><input type="checkbox"/> Human lives are absurd and do not matter; humans have no purpose or ability to do anything ultimately significant. (Nihilists do not accept the secular humanist belief in progress.)</div> <div><input type="checkbox"/> It is difficult or even impossible to have meaningful relationships, genuine communication, and/or understanding between human beings.</div>	
	SALVATION	Salvation appears unnecessary and inconceivable, because it seems that there is no God to be offended by mankind's sin and reconciled with humanity. In addition, on this view there is no Christ to offer a perfect atonement for sin or reconcile man to God.			
	BELIEFS ABOUT MORALITY	<div><input type="checkbox"/> Standards of right and wrong do not come from God, since God does not exist.</div> <div><input type="checkbox"/> Also, since man is not made in the image of God, he has no particular value and therefore no right to be treated "fairly."</div> <div><input type="checkbox"/> Some naturalists construct artificial standards of morality based on what is best suited to achieve human progress.</div>	Whatever promotes progress or happiness for the most people within a community is right, and whatever hinders progress or happiness is wrong.	For the nihilist, absolute morality is impossible. Without absolute truth there can be no absolute standard of right and wrong. Therefore no action can be called "right" or "wrong" in any absolute sense.	
VALUES	Many naturalists try to fabricate a kind of value for mankind, based on the grandeur of man's achievements and the possibility that mankind can become better and better as a species.	The most man can hope for is earthly happiness and progress, with as much comfort, safety, and stability as possible. These things are valuable.	This life on earth is all we have, but even life has little value and leads only to despair because it has no meaning. It is a brief candle flame that illuminates nothing and is soon snuffed out for all time by death.		

CHURCH HISTORY

The Screwtape Letters, by C.S. Lewis

1. In Letter 22, Lewis comments on simple pleasures that God has given people and on the fact that there are proper ways to enjoy all of them to the glory of God. What are these simple pleasures, and how does God intend them to be used? What distinction does Lewis make between music and noise?

2. In Letter 23, what does Lewis mean by the phrase, “the Historical Jesus”? What four points does Screwtape make about the usefulness of this expression to demonic goals?
3. In Letter 24, Lewis is writing about the dangers of spiritual pride. Describe spiritual pride in your own words, and prepare to share ways that you currently detect this sin in yourself during daily encounters with others.
4. In Letter 25, what does Lewis mean by man’s horror of the Same Old Thing? How does the Devil twist the desire for change that Lewis says God has graciously put into human hearts?
5. Letter 26 is concerned with the human tendency to change the positive virtue of charity into a negative (and unhelpful) attempt at virtue called “unselfishness.” How does Lewis say that men and women express, or perceive, unselfishness? Jot down a few ideas about how the dynamic of selfishness and charity work within your own family, focusing on your part in the interactions that you note.
6. In Letter 27, the main topic is petitionary prayer (which is prayer that asks God for something specific). Lewis is showing us the ways that people can be distracted from true, effectual prayer. Discuss two ways that Lewis notes in this letter, and then try to assess your attitude toward petitionary prayer honestly.
7. Screwtape says in Letter 28, “[Humans], of course, do tend to regard death as the prime evil and survival as the greatest good. But that is because we have taught them to do so” (154). Why would demons teach men to see death as the prime evil and survival as the greatest good? What are the difficulties of middle-aged adversity and middle-aged prosperity, according to Screwtape?
8. In Letter 29, Screwtape says that “courage is not simply *one* of the virtues, but the form of every virtue at the testing point, which means, at the point of highest reality. A chastity or honesty or mercy which yields to danger will be chaste or honest or merciful only on conditions. Pilate was merciful till it became risky” (161-162). Do you agree with this statement? Prepare to give specific reasons that you do or do not, based on your own experience.
9. In Letter 30, Lewis discusses the various ways that fatigue and exhaustion can either tempt us to sin or quiet us under God’s mighty hand. Jot down the examples that Lewis discusses, and then prepare to apply his ideas to your own life. What role does tiredness play in your life? If you are regularly tired, what contributes most to the fatigue?
10. Letter 31 is the climax of the book. What happens to Wormwood’s patient? Jot down the aspects of Lewis’s speculations about the immediate moments surrounding death that most stirred you or challenged your assumptions about death, and why.

GOVERNMENT

Pierce v. Society of Sisters

1. Footnote 1 in this week’s reading contains the text of the Oregon Compulsory Attendance law. Read the entire law and then explain what it required and how it was enforced.
2. Could a family homeschool under this law? If so, how? If not, what would happen to them?
3. Who was responsible for getting this law passed? What motivated them to do so?
4. The Supreme Court at this time tended to protect businesses from government regulations. How were business and/or property interests affected by the Oregon law?
5. Which clauses of the Constitution (including its amendments) protect private property from the government?
6. As we learned in Week 1 in *Lochner v. New York* (1905), the Supreme Court restricted state regulations of businesses to valid exercises of their “police powers” (protection of safety, health, order, and public morals). According to the *Pierce* Court, do these “police powers” give states a right to regulate schools?
7. Were Oregon’s “police powers” sufficient to ban private schools altogether? Why or why not?
8. Property rights were not the only interests that were affected by the Oregon law. What other rights did the Court identify and protect?
9. Justice McReynolds refers to a “fundamental theory of liberty” without explaining exactly what it is. If you were a Supreme Court judge, what would you include in this “fundamental theory of liberty”?

PHILOSOPHY

There is no philosophy assignment this week.

HISTORY: BACKGROUND INFORMATION

With this last week of the unit, we are taking you approximately through the years that Calvin Coolidge was president: 1923 to 1929. Our main focus is the “Ballyhoo Years,” from 1925-1927. In Unit 2 we will look closely at the final years of the Twenties—especially the intelligentsia who lived abroad and the rise (and crash) of the Bull Market, which started its sensational period in 1928. The main Ballyhoo events that we’ll cover this week include the crossword puzzle craze, the plight of Floyd Collins (a trapped prospector), the Scopes Trial, the meteoric rise of Red Grange, the Dempsey-Tunney prize fights, the fame of Rudolph Valentino, the Hall-Mills and Snyder-Gray murder trials, and the culminating feat of the Ballyhoo Years: Charles Lindbergh’s transatlantic flight.

Older students will be meeting Adolf Hitler this week and noting that he was rising to power in Germany during the 1920’s, after having endured a terrible childhood and serving as a daring soldier in World War I. Even as a youth, we can see the seeds of insanity that led Hitler to become a mass murderer and the instigator of World War II.

If you plan to give any kind of unit exam at the end of this week, save some time for review. We give you some pointers in our rhetoric discussion outline. You will find more complete study guides for students to use in independent review if you have purchased *Evaluations 4*.

World Book on Calvin Coolidge¹

Calvin Coolidge (1872-1933), was a shy, silent New England Republican who led the United States during the boisterous Jazz Age of the 1920’s. He was the sixth vice president to become president upon the death of a chief executive. Coolidge was vacationing on his father’s farm in Vermont when President Warren G. Harding died in 1923. The elder Coolidge, a notary public, administered the oath of office in the dining room. Never before had this ceremony been performed by such a minor official or by a president’s father.

In 1924, Coolidge was elected to a full four-year term. He enjoyed great popularity and probably could have been reelected. But he decided to retire. His terse announcement became his most famous statement: “I do not choose to run for president in 1928.” Herbert Hoover succeeded him.

Americans respected the views of the closemouthed Coolidge. His reputation for wisdom was based on his common sense and dry wit. He issued few unnecessary public statements and rarely wasted a word.

Coolidge, who had risen to fame as governor of Massachusetts, served as president during the Roaring Twenties. Prosperity stimulated carefree behavior and a craving for entertainment. The nation’s “flaming youth,” featured in the novels of F. Scott Fitzgerald, set the pace. Sports figures became national heroes as Babe Ruth hit 60 home runs in one season and Gene Tunney defeated Jack Dempsey in the famous “long-count” bout. Charles A. Lindbergh made the first solo flight across the Atlantic Ocean. Motion pictures began to talk, with Al Jolson starring in *The Jazz Singer*. George Gershwin brought jazz into the concert hall with his *Rhapsody in Blue*. Americans defied prohibition, and Al Capone and other gangsters grew rich by bootlegging liquor. A popular song summed up the spirit of the whole era: “Ain’t We Got Fun?”

The solemn, frugal Coolidge seemed to be a misfit from another era. But people voted for him even if they did not imitate his conduct. They cherished him for having the virtues of their pioneer ancestors.

Early Life

Childhood. Calvin Coolidge was born on July 4, 1872, in Plymouth Notch, a village near Woodstock in central Vermont. He was named for his father, John Calvin Coolidge, but his parents called him Calvin, or Cal. He dropped the name John after leaving college.

Calvin’s parents had been childhood playmates in Plymouth Notch. His father was descended from an English family that came to America about 1630. When Calvin was 4 and his sister, Abigail, was 1, his father bought a small farm across the road from the family store. Cal helped with the farm chores and studied in a small stone schoolhouse nearby.

The elder Coolidge served three terms in the Vermont House of Representatives and one term in the state Senate, and held many local public offices. He passed his political shrewdness on to his son.

Education. Coolidge’s mother, Victoria Josephine Moor Coolidge, died when he was 12 years old. The next year he entered Black River Academy at nearby Ludlow. He graduated in 1890. His sister, who also attended the school, had died of an intestinal ailment a short time before. He took a short course at St. Johnsbury Academy, and entered

¹ Excerpted from a *World Book* article entitled *Coolidge, Calvin*. Contributor: George H. Mayer, Ph.D., Professor of History, University of South Florida.

Amherst College in 1891.

As a college student, Coolidge showed great interest in political campaigns. He earned only fair grades during his first two years, but graduated cum laude in 1895.

Coolidge then read law with the firm of Hammond and Field in Northampton, Mass. He passed the Massachusetts bar examination in 1897, and about seven months later opened his own office in Northampton.

Political and Public Activities

Entry into politics. Coolidge became an active worker for the Republican Party in 1896. He was elected to the Northampton city council in 1898, and became city solicitor in 1900. He won reelection in 1901, but lost in 1902.

In 1904, Coolidge met his future wife, Grace Anna Goodhue (Jan. 3, 1879-July 8, 1957), a teacher at the Clarke School for the Deaf in Northampton. She was cheerful, talkative, and fun-loving—just the opposite of the quiet Coolidge. Shortly after their marriage on Oct. 4, 1905, he arrived home from his office with a bag containing 52 pairs of socks, all with holes. When his bride asked if he had married her to darn his socks, Coolidge, with characteristic bluntness, replied: “No, but I find it mighty handy.” The Coolidges had two sons, John (1906-2000), who became a business executive, and Calvin, Jr. (1908-1924).

Coolidge was elected to the Massachusetts house of representatives in 1906, and was reelected the next year. He won election as mayor of Northampton in 1909, and was returned to office in 1910. From 1912 to 1915 Coolidge served in the state senate, with two terms as president of that body. He was elected lieutenant governor in 1915, and twice won reelection. He was elected governor in 1918.

As governor, Coolidge became nationally famous during the **Boston police strike of 1919**. In defiance of police department rules, a group of Boston police officers had obtained a union charter from the American Federation of Labor. Police Commissioner Edwin U. Curtis suspended 19 of the union’s leaders, and the next day almost three-fourths of Boston’s more than 1,500 police officers went on strike.

Bands of hoodlums roamed Boston for two nights, smashing windows and looting stores. Coolidge mobilized the state guard, and order was restored. When Curtis fired the 19 suspended police officers, Samuel Gompers, president of the AFL, protested to Coolidge. In reply, Coolidge made his famous declaration: “There is no right to strike against the public safety by anybody, anywhere, any time.”

Coolidge won reelection in 1919 by a record vote. In 1920, he received some votes for the presidential nomination at the Republican national convention that chose Senator Warren G. Harding of Ohio. The delegates gave Coolidge the vice presidential nomination on the first ballot. Harding, friendly and easy-going, and Coolidge, silent and unsmiling, won an overwhelming victory over their Democratic opponents, Governor James M. Cox of Ohio and Assistant Secretary of the Navy Franklin D. Roosevelt.

Vice president. At Harding’s invitation, Coolidge regularly attended meetings of the Cabinet. He was the first vice president to do so.

Even in the social whirl of Washington, Coolidge remained unchanged. He rarely smiled, almost never laughed, and sat silently through official dinners. At one affair, a woman told him she had bet that she could get more than two words out of him. Replied Coolidge: “You lose.”

Early on the morning of Aug. 3, 1923, while vacationing on his father’s farm, Coolidge was awakened with the startling news of Harding’s death. He dressed and knelt in prayer, then walked downstairs to the dining room. There, by the light of a kerosene lamp, his father administered the presidential oath at 2:45 a.m. After that, Coolidge went back to bed—and slept. Years afterward, when asked to recall his first thought upon becoming president, he replied: “I thought I could swing it.”

Eighteen days later, Coolidge had a second oath of office administered by a justice of the Supreme Court of the District of Columbia. Attorney General Harry M. Daugherty had questioned the validity of the first oath, because Coolidge’s father had authority to swear in only state officials of Vermont.

Coolidge’s Administration (1923-1929)

Cabinet. Only three members of Harding’s Cabinet remained in office throughout the Coolidge administration. They were Secretary of the Treasury Andrew W. Mellon, Postmaster General Harry S. New, and Secretary of Labor James J. Davis. Herbert Hoover, secretary of commerce under Harding, served until he resigned in 1928 to run for president.

Corruption in government. Coolidge entered the White House just as the Teapot Dome and other scandals of the Harding administration became public. Coolidge made no effort to shield the guilty, and his personal honesty

was never questioned. In 1924, he forced the resignation of Attorney General Daugherty and other high officials who had been connected with the scandals.

“Constructive economy.” Coolidge continued Harding’s policy of supporting American business at home and abroad. He favored a program of what he called “constructive economy,” and declared that “the chief business of the American people is business.” The government continued high tariffs on imports in an effort to help American manufacturers. Although Congress reduced income taxes, revenue from taxes increased and the administration reduced the national debt by about a billion dollars a year. Congress also restricted immigration beyond what it had done in 1921. Coolidge vetoed the World War I veteran’s bonus bill, but Congress passed it over his veto.

A paradox of the Coolidge era was that the president stood for economy and a simple way of life, and yet enjoyed great popularity with a public that largely had thrown thrift to the winds. Some economists warned that this period of prosperity would end in a dreadful depression. But most Americans believed that good times had come to stay. Coolidge did not try to stop the speculation which contributed to the stock market crash of 1929 seven months after he left office.

Farmers did not share in the general prosperity. Farm prices had fallen, and the purchase of farm products by other nations had declined because of a worldwide surplus of agricultural products. Coolidge twice vetoed a bill to permit the government to buy surplus crops and sell them abroad. Coolidge also pocket-vetoed a bill that would have let the government operate the Muscle Shoals power facilities as an electric power project.

“Keep Cool with Coolidge.” Coolidge had no important rivals for the Republican presidential nomination in 1924. After naming him on the first ballot, the party’s national convention chose Charles G. Dawes, Director of the Bureau of the Budget, for vice president. The Democrats nominated **John W. Davis**, former ambassador to the United Kingdom, for president, and **Governor Charles W. Bryan** of Nebraska for vice president. Dissatisfied members of both parties formed the **Progressive party**. They nominated Senator Robert M. La Follette of Wisconsin for president and Senator Burton K. Wheeler of Montana for vice president.

Both Democrats and Progressives urged defeat of the Republicans because of the Harding scandals. Republicans replied with the slogan “Keep Cool with Coolidge.” Coolidge and Dawes received more than half of the popular votes cast in the election. On March 4, 1925, Chief Justice William Howard Taft became the first former president to administer the presidential oath of office. Coolidge’s inaugural address was the first to be broadcast by radio.

Foreign affairs were marked by two main achievements: the improvement of relations with Mexico and the negotiation of the multilateral Kellogg-Briand Pact to outlaw war. Coolidge appointed Dwight W. Morrow as ambassador to Mexico. Morrow settled some old disputes and also obtained valuable concessions from Mexico for American and British owners of oil property.

Although Coolidge opposed joining the League of Nations, he favored membership in the World Court. But the Senate placed what he called “unworthy” conditions on membership, and the president let the matter drop. Earlier, in 1923 and 1924, Dawes had directed an international committee that worked out a plan by which Germany could pay its World War I reparations (compensation for damages).

Life in the White House offered an interesting contrast between the taciturn Coolidge and his lively, charming wife. The difference was particularly noticeable at official receptions.

The president had an interest in many behind-the-scenes details of running the White House. He enjoyed appearing unexpectedly in the kitchen to inspect the iceboxes and to comment on future menus. He once protested mildly because he thought 6 hams were too many for 60 dinner guests. Coolidge also liked to play practical jokes on the staff. He would ring for the elevator, then stride quickly down the stairs, or push all the buttons on his desk just to see all his aides run in at once.

Tragedy struck the Coolidges shortly after his nomination in 1924. Their son Calvin developed a blister on a toe while playing tennis with his brother on the White House courts. The resulting infection spread, and the 16-year-old youth died of blood poisoning. “When he went,” Coolidge wrote in his autobiography, “the power and the glory of the presidency went with him.” In 1926, the president’s father died.

“I do not choose to run ...” The Coolidges traveled to the Black Hills of South Dakota for a summer vacation in 1927. On August 2, the day before the fourth anniversary of his presidency, Coolidge called newsmen to his office in the Rapid City high school. He handed each reporter a slip of paper on which appeared the words: “I do not choose to run for president in 1928.”

Coolidge’s announcement caught the nation by surprise, because he had given no clue as to his plans. Coolidge wrote in his autobiography that “The chances of having wise and faithful public service are increased by a change in

the presidential office after a moderate length of time.” He also mentioned the “heavy strain” of the presidency, and expressed doubt that Mrs. Coolidge could serve four more years as First Lady “without some danger of impairment of her strength.”

Coolidge had a typical response when reporters asked him to comment upon leaving the capital: “Good-by, I have had a very enjoyable time in Washington.”

Later Years

The Coolidges returned to Northampton, but the stream of tourists past their home made it impossible to enjoy a quiet life. In 1930, Coolidge bought an estate in Northampton called The Beeches, which had iron gates to keep curious visitors at a distance.

Coolidge published his autobiography in 1929, first in magazine installments, then in book form. The next year, he began writing a series of daily newspaper articles called “Thinking Things Over with Calvin Coolidge.” He wrote chiefly about government, economics, and politics. He had become a life trustee of Amherst College in 1921, and was named a director of the New York Life Insurance Company in 1929.

The stock market crash in October 1929, and the resulting nationwide depression distressed Coolidge, who felt that he might have done more to prevent it. But following the renomination of Herbert Hoover in 1932, he said that the depression would have occurred regardless of which party had been in power.

Coolidge became increasingly unhappy as the depression deepened during the fall and winter of 1932. On Jan. 5, 1933, Mrs. Coolidge found him lying on the floor of his bedroom, where he had died of a heart attack. He was buried beside his son and father in the Plymouth Notch cemetery.

Mrs. Coolidge sold The Beeches and built another home in Northampton, where she lived until her death on July 8, 1957. Coolidge had written: “For almost a quarter of a century she has borne with my infirmities, and I have rejoiced in her graces.”

World Book on Adolph Hitler's early life and political career¹

Adolf Hitler (1889-1945), ruled Germany as dictator from 1933 to 1945. He turned Germany into a powerful war machine and provoked World War II in 1939. Hitler's forces conquered most of Europe before they were defeated in 1945.

Hitler spread death as no person [with the possible exception of Joseph Stalin] has done in modern history. “Have no pity! Act brutally!” he told his soldiers. He ordered tens of thousands of those who opposed him to be executed, and hundreds of thousands to be thrown into prison.

Hitler particularly persecuted Jews. He ordered them removed and killed in countries he controlled. Hitler set up concentration camps where about 4 million Jews were murdered. Altogether, Hitler's forces killed about 6 million European Jews as well as about 5 million other people that Hitler regarded as racially inferior or politically dangerous.

Adolf Hitler began his rise to political power in 1919, the year after World War I had ended. The German Empire had been defeated, and the nation's economy lay in ruins. Hitler joined a small group of men who became known as Nazis. He soon became their leader. Hitler and his followers believed he could win back Germany's past glory. He promised to rebuild Germany into a mighty empire that would last a thousand years.

Many people did not take Hitler seriously. But his fiery words and brilliant blue eyes seemed to hypnotize those who listened to him. Many Germans believed he was their protector and friend. His emotional speeches made crowds cheer “Heil, Hitler!” (“Hail, Hitler!”).

[As students will learn in detail in later weeks,] Hitler became dictator of Germany in 1933 and quickly succeeded in regaining some territories taken from Germany as a result of World War I. He threatened war against Czechoslovakia in 1938 but was stopped by a combination of counterthreats and concessions. His forces invaded Poland in 1939. Then Britain, France, Australia, New Zealand, South Africa, and Canada declared war on Germany, and World War II began.

Hitler had a clear vision of what he wanted, and he had the daring to pursue it. But his aims had no limits, and he overestimated the resources and abilities of Germany. Hitler had little regard for experts in any field. He regularly ignored the advice of his generals and followed his own judgment, even while Germany was being defeated in the last years of the war. Finally, as United States, British, and Soviet troops closed in on the heart of Germany, Hitler killed himself.

¹ Excerpted from a *World Book* article entitled *Hitler, Adolf*. Contributor: Peter Hoffmann, Ph.D., Fellow of the Royal Society of Canada; William Kingsford Professor of History, McGill University.

Early Life

Boyhood. Adolf Hitler was born on April 20, 1889, in Braunau, Austria, a small town across the Inn River from Germany. He was the fourth child of the third marriage of **Alois Hitler**, a customs official. Alois Hitler was 51 years old when Adolf was born. Adolf's mother, **Klara Polzl**, was 28 years old. She was a farmer's daughter.

Alois Hitler was born to an unmarried woman named Anna Maria Schicklgruber. A wandering miller named Johann Georg Hiedler married her about five years later. Hiedler died in 1856, when Alois was 20 years old, having never recognized Alois as his child. In 1876, Hiedler's brother arranged for Alois to be registered as the legitimate son of Johann Georg and Maria Hiedler. The priest who made the entry spelled the name "Hitler." Years later, before he came to power, some of Hitler's political opponents called him Schicklgruber as an insult. Only four of Alois Hitler's eight children lived to adulthood. Adolf had a sister, Paula; a half brother, Alois; and a half sister, Angela.

About six years after Adolf's birth, his father retired and moved near Linz, Austria. Adolf received good marks in elementary school, but he was a poor student in high school. His low marks angered his harsh, ill-tempered father. Alois wanted his son to have a career as a civil servant. But the boy wanted to be an artist [so he purposely sabotaged his grades in quiet defiance of his brutal father].

Alois Hitler died in 1903, and Adolf left high school 2½ years later at the age of 16. His [indulgent] mother drew a widow's pension and owned some property. Adolf did not have to go to work. He spent his time daydreaming, drawing pictures, and reading books.

Years in Vienna. In 1907, Hitler went to Vienna, the capital of Austria-Hungary. He wanted to be an art student, but he failed the entrance examination of the Academy of Fine Arts twice. His mother died in 1907. Adolf had an income from the money his mother left her children and inherited some money from his aunt. He also claimed an orphan's pension. Sometimes he sold his drawings and paintings. He lived comfortably and idly during most of his stay in Vienna, considering himself an artist.

Hitler also concerned himself with political observations, admiring the effective leadership and organization of the Social Democratic Workers' Party in Vienna. He developed a growing hatred for Jews [anti-Semitism] and Slavs. Like many German-speaking Austrians, Hitler became fiercely nationalistic. No form of government could last, he thought, if it treated people of different nationalities equally.

Corporal Hitler. In 1913, Hitler moved to Munich, Germany. The Austrian Army called him for a physical examination, but he was found unfit for service.

World War I began in August 1914. Hitler volunteered immediately for service in the German Army and was accepted. He served valiantly as a messenger on the Western Front for most of the war, taking part in some of the bloodiest battles. He was wounded and twice decorated for bravery. But Hitler rose only to the rank of corporal. When Germany surrendered in November 1918, he was in a military hospital recovering from temporary blindness that resulted from his exposure in battle to mustard gas. He was deeply shaken by news of the armistice. He believed that the unity of the German nation was threatened and that he must attempt to save Germany.

Rise to Power

Defeat in World War I shocked the German people. Despair and turmoil increased as the army returned to a bankrupt country. Millions of Germans could not find work. A socialist-liberal republic replaced the defeated empire.

Anti-Semitism¹ is prejudice against Jews. However, the term is misleading because the root word Semites properly refers to all people who speak Semitic languages, including Arabs and some other non-Jewish peoples.

Since ancient times, the Jews have lived as a minority group in many countries. Both Christian and Muslim nations often persecuted Jews for not accepting the religion of the majority. When economic or other conditions were bad, Jews were blamed for causing the troubles of society.

During the Middle Ages, Jews in many European countries were forced to pay special taxes and to live in segregated areas called **ghettos**. Jews also were denied the right to own land and to enter certain occupations. Some countries even expelled many Jews. In 1492, for example, the Jews were driven out of Spain.

Wilhelm Marr, a German author, coined the term anti-Semitism in an anti-Jewish pamphlet called "The Victory of Jewry Over Germandom" (1879). The new word indicated that many people had begun to discriminate against Jews on ethnic rather than religious grounds. In the late 1800's and early 1900's, many Jews in Poland and Russia were killed in organized massacres called **pogroms**. A Jewish movement called **Zionism** developed partly in response to such persecution. The Zionists hoped to establish an independent Jewish nation in **Palestine**, where Jews could escape anti-Semitism.

In 1933, the Nazi dictator Adolf Hitler came to power in Germany and made anti-Semitism an official government policy. The German government stripped the Jews of their citizenship, seized their property, and sent thousands to concentration camps. By the end of World War II in 1945, the Nazis had killed about 6 million Jews in a campaign of mass murder known as the Holocaust.

Anti-Semitism still exists in many countries. In some countries, it affects government policies. For example, the government of Syria denies Jews the right to vote, and it restricts emigration by Jews.

1 From a *World Book* article entitled *Anti-Semitism*. Contributor: Yosef Levanon, Ph.D., Adjunct Associate Professor of Jewish History, Spertus Institute of Jewish Studies.

After World War I, Germany was forced to sign the Treaty of Versailles. The treaty held Germany responsible for the war. It stripped the nation of much territory and restricted the German Army to 100,000 men. It also provided for a 15-year foreign occupation of an area of western Germany called the Rhineland. But the harshest part was the demand that Germany pay huge reparations. The sums demanded by the treaty were so great that they made peace difficult. Nationalists, Communists, and others attacked the new government. The nationalists demanded punishment for the “criminals” who had signed the treaty.

Birth of the Nazi Party. After Hitler recovered from the mustard gas, he returned to Munich and remained in the army until March 1920. In the autumn of 1919, he began to attend meetings of a small nationalist group called the German Workers' Party. He joined the party and changed its name to the **National Socialist German Workers' Party**. The group became known as the **Nazi Party**. The Nazis called for the union into one nation of all Germans, including the Austrians and German minorities in Czechoslovakia and other countries. They demanded that citizens of non-German or Jewish origin be deprived of German citizenship, and they called for the cancellation of the Treaty of Versailles.

Hitler was a skillful politician and organizer. He became leader of the Nazis and quickly built up party membership—partly by his ability to stir crowds with his speeches. Hitler attacked the government and declared that the Nazi Party could restore the economy, assure work for all, and lead Germany to greatness again.

Hitler also organized a private army he called storm troopers. He used brown-shirted uniforms and the swastika emblem to give his party and the storm troopers—known as the SA—a sense of unity and power. The troopers fought the armies of the Communist, Social Democratic, and other parties who opposed Nazi ideas or tried to break up Nazi Party rallies. By October 1923, the storm troopers numbered 15,000 members. They had a considerable number of machine guns and rifles.

The Beer Hall Putsch. In 1923, Germany was in deep trouble. France and Belgium had sent troops to occupy the Ruhr District, the chief industrial region. German workers there responded by going on strike. The strike aggravated a crisis in Germany's economy, which had already been weakened by the reparations payments, and German money lost almost all value. Communist and nationalist revolts flared up throughout Germany, and the state of Bavaria was in open conflict with the central government in Berlin. Hitler saw an opportunity amid these troubles to overthrow both the Bavarian and national German governments.

On Nov. 8, 1923, at a rally in a Munich beer hall, Hitler proclaimed a Nazi revolution, or *putsch*. The next day, he tried to seize the Bavarian government in what became known as the Beer Hall Putsch. Hitler, supported by the German General Erich F. W. Ludendorff, led over 2,000 storm troopers on a march against the Bavarian government. But state police opened fire and stopped the procession, killing 16 marchers. The plot failed. Hitler was arrested and sentenced to five years in prison.

Mein Kampf. While he was imprisoned, Hitler began writing his book *Mein Kampf* (*My Struggle*). In the book, he stated his beliefs and his ideas for Germany's future, including his plan to conquer much of Europe. Territories lost in World War I would be recovered. Austria and parts of Czechoslovakia where Germans lived would be added to Germany. The growing German nation would seize *lebensraum* (living space) from Poland, the Soviet Union, and other countries to the east.

Hitler also wrote that Germans represented a superior form of humanity. They must stay “pure,” he said, by avoiding marriage to Jews and Slavs. Hitler blamed the Jews for the evils of the world. He accused them of corrupting everything of ethical and national value. He said: “By defending myself against the Jews, I am doing the Lord's work.” Democracy, said Hitler, could lead only to Communism. A dictatorship was the only way to save Germany from the threats of Communism and Jewish treason.

Rise of the Nazis. Hitler was freed about nine months after his trial. He left prison in December 1924.

Great changes had taken place in Germany during 1924. A schedule for Germany's reparations payments helped stabilize the German currency, and the nation showed signs of recovering from the war. Most people had work, homes, food, and hope for the future.

The government had outlawed the Nazis after the Beer Hall Putsch. Many party members had drifted into other political groups. After Hitler was released from prison, he began to rebuild his party. He gradually convinced the government that the party would act legally, and the government lifted its ban on the Nazis. Hitler won friends in small towns, in labor unions, and among farmers and a few business people and industrialists. He also set up an elite party guard, the Schutzstaffel, known as the SS. By 1929, though the Nazis had not yet gained substantial voter sup-

port, their organization and discipline had made them an important minority party.

By this time, Hitler had assembled some of the people who would help him rise to power. They included **Joseph Goebbels**, the chief Nazi propagandist; **Hermann Goring**, who became second in command to Hitler; **Rudolf Hess**, Hitler's faithful private secretary; **Heinrich Himmler**, the leader of the SS; **Ernst Rohm**, the chief of the SA; and **Alfred Rosenberg**, the party philosopher.

World Book on Benito Mussolini's early life and political career¹

Benito Mussolini, pronounced beh NEE toh moo suh LEE nee or moos soh LEE nee (1883-1945), founded fascism and ruled Italy for almost 21 years, most of that time as dictator. He dreamed of building Italy into a great empire, but he led his nation to defeat in World War II (1939-1945) and was executed by his own people.

Early life. Mussolini was born on July 29, 1883, in Dovia, near Forli, in northeastern Italy. He earned a teaching certificate and briefly taught in an elementary school. From 1902 to 1904, he lived in Switzerland, where he increased his knowledge of socialism. Mussolini served in the Italian military in 1905 and 1906, and then taught school again and became a local socialist leader. In 1909, he went to Trent, Austria (now Trento, Italy), and worked for a socialist newspaper. But Austrian authorities expelled him from Austria for revolutionary activities.

In 1912, Mussolini became editor of the **Italian Socialist Party's** official newspaper. In this paper, he supported Italian involvement in World War I (1914-1918). Many socialists criticized this position. He then resigned as editor and, in November 1914, founded his own newspaper, *Il Popolo d'Italia*, in which he urged Italy to enter the war against Germany and Austria-Hungary. Later that month, the **Socialist Party** expelled Mussolini. Italy entered the war in 1915, and Mussolini served in the army until he was wounded in 1917.

Fascist dictator. In 1919, Mussolini founded the **Fasci di Combattimento** (Combat Groups). This movement appealed to war veterans with a program that supported government ownership of national resources and that put the interests of Italy above all others. In 1921, he transformed the **Fasci** into the **National Fascist Party**, adopting a more conservative program to gain the support of property-owning Italians. The **Black Shirts**, armed squads who supported Mussolini, used violence to combat anti-Fascist groups. In 1922, the Black Shirts staged a March on Rome and forced **King Victor Emmanuel III** to appoint Mussolini prime minister.

In 1925, Mussolini declared a dictatorship. He abolished other political parties and imposed government control on industry, schools, and the press and police. In 1929, he signed agreements that settled long-standing disputes between the government and the Roman Catholic Church. He also sought to make Italy a corporate state, in which the government would help resolve disputes between employers and workers. The powerful Mussolini was called *Il Duce* (The Leader).

Ballyhoo Topics

World Book on the Birth of the Motion Picture²

Since earliest times, people have been interested in portraying things in motion. During the late 1800's, developments in science helped stimulate a series of inventions that led to projected motion pictures on celluloid film. These inventions laid the foundation for a new industry and a new art form.

The first successful photographs of motion were made in 1877 and 1878 by Eadweard Muybridge, a British photographer working in California. Muybridge took a series of photographs of a running horse. For his project, Muybridge set up a row of cameras (first 12, then 24) with strings attached to their shutters. When the horse ran by, it broke each string in succession, tripping the shutters.

The invention of motion pictures. Muybridge's feat influenced inventors in several countries to work toward developing devices to record and re-present movie images. These inventors included Thomas Armat, Thomas Alva Edison, C. Francis Jenkins, and Woodville Latham in the United States; William Friese-Greene and Robert W. Paul in the United Kingdom; and the brothers Louis Jean and Auguste Lumiere and Etienne-Jules Marey in France. Through their efforts, several different types of motion-picture cameras and projectors appeared in the mid-1890's.

Edison's company displayed the first commercial motion-picture machine at the World's Columbian Exposition in

1 Excerpted from a *World Book* article entitled *Mussolini, Benito*. Contributor: Philip V. Cannistraro, Ph.D., Professor of History, Drexel University.

2 Excerpted from a *World Book* article entitled *Motion Picture*. Contributors: Michael Rabiger, B.A., Director, Documentary Center, Columbia College, Chicago; Robert Sklar, Ph.D., Professor of Cinema Studies, New York University; and Nicholas Tanis, B.F.A., Associate Professor of Film, New York University.

1893. Edison called his machine the kinetoscope. It was a cabinet showing unenlarged 35-millimeter black-and-white films running about 90 seconds. An individual watched through a peephole as the film moved on spools. Kinetoscope parlors opened in a number of cities. However, they were soon replaced by projection machines that threw greatly enlarged pictures on a screen. These new machines allowed many people to view a single film at the same time.

The Lumiere brothers held a public screening of projected motion pictures on Dec. 28, 1895, in a Paris cafe. Edison, adapting a projector developed by Armat, presented the first public exhibition of projected motion pictures in the United States on April 23, 1896, in a New York City music hall.

Early motion pictures. Film screenings soon became a popular entertainment. In large cities, motion pictures played on vaudeville programs, in music halls, and in amusement arcades. Traveling projectionists brought the films to smaller cities and country towns. The most popular subjects included re-creations of current news events, such as battles in the Spanish-American War of 1898, and dramatized folk tales.

Films were made without recorded synchronized sound. However, exhibitors sometimes accompanied the images with music or lectures, or even used offscreen live actors to provide dialogue. Later, printed titles were inserted within the films. The titles gave dialogue, descriptions of action, or commentary. Titles permitted the international circulation of films, because translated titles could easily replace the originals.

Edison's company dominated the early years of American moviemaking through its control of patents on film-making equipment. Edwin S. Porter, who worked for Edison as a director and cameraman, became a leader in shifting film production from current events toward storytelling. Porter's 1903 film, *The Great Train Robbery*, portrayed a train robbery and the pursuit and capture of the robbers. The 11-minute Western became a sensational hit.

The nickelodeon. Porter's film and the storytelling movies that followed opened the way for a major breakthrough in motion-picture exhibition—the nickelodeon theater. Beginning about 1905, thousands of these theaters opened in American cities, mostly in commercial areas or in immigrant neighborhoods. Many small stores were converted to nickelodeons by adding a screen and folding chairs. Admission was only 5 cents, much less than competing entertainment. Nickelodeons attracted a large new audience for movies, and laid the foundation for the growing profitability and expansion of the movie industry.

The birth of Hollywood. In the early years of American filmmaking, most movies were produced in New York City and New Jersey, though some were made in Chicago, Florida, and elsewhere. As the industry developed, filmmakers began working more and more in southern California. They were drawn by a climate suitable for year-round outdoor shooting and by the availability of varied scenery.

By the time World War I broke out in Europe in 1914, a number of companies had established studios in and around the Hollywood district of Los Angeles. After the war ended in 1918, American movies became dominant worldwide, and the name "Hollywood" came to stand for the values and style of American movies.

The movies talk. During the 1920's, engineers in the United States and Germany were working to develop a technology that could add synchronous recorded sound to movies. By the mid-1920's, a few systems were ready for demonstration.

The first sound film to create a sensation was *The Jazz Singer* (1927). Although silent for much of its length, in a few scenes the popular American entertainer Al Jolson sang and spoke in synchronous sound. The film used a system in which the sound from a mechanically recorded disc was mechanically synchronized with the film strip. This system was soon replaced by one that used electronic signals to record the sound directly on the film strip. The sound-on-film system was widely used by 1929.

The coming of sound marked a turning point in motion-picture history. Some historians claim sound was actually a setback for the artistic development of movies. The emphasis on sound, and the expense of developing it, limited other technological advances that filmmakers had been experimenting with in the 1920's. For instance, a wide-screen process demonstrated by French director Abel Gance in *Napoleon* (1927) was not generally introduced until the 1950's. What was affected the most, perhaps, was a kind of poetic cinema represented by such silent films as *The Passion of Joan of Arc* (1928), directed by Carl Dreyer of Denmark. Such films survived more as an experimental art form than as part of mainstream commercial motion pictures.

With the introduction of sound, motion pictures went through an awkward period of adjustment. Cameras had to be enclosed in soundproof boxes because the microphones picked up motor noise. More importantly, directors had to learn how best to take advantage of sound. But this adjustment period was brief. By 1931, one of Germany's major silent film directors, Fritz Lang, had made *M*, a sound film that remains a masterpiece of cinema. In 1928, Walt Dis-

ney issued *Steamboat Willie*, the first animated short film to use synchronized sound.

In Hollywood, sound introduced greater changes in personnel than in film style. Sound brought with it a flood of directors, dialogue writers, and, especially, performers from the Broadway theater. A number of silent screen stars, notably Greta Garbo and the comedy team of Stan Laurel and Oliver Hardy, successfully made the transition to sound. However, others did not, either because of unsuitable voices or problems with what the studios considered excessive salaries.

World Book on the Golden Age of Broadcasting¹

The Golden Age of Broadcasting began in the United States about 1925 and lasted until the early 1950's. During this period, radio was a major source of family entertainment. Every night, many families gathered in their living rooms to listen to comedies, adventure dramas, music, and other kinds of radio entertainment. Children hurried home from school to hear afternoon adventure shows. In the daytime, millions of women listened to dramas called soap operas because soap manufacturers sponsored many of them.

Radio brought to the home the music of famous band leaders, including Tommy Dorsey, Duke Ellington, Benny Goodman, Harry James, Guy Lombardo, and Glenn Miller. Exciting radio dramas of the Golden Age included "Buck Rogers in the 25th Century," "Gangbusters," "The Green Hornet," "Inner Sanctum," "Jack Armstrong, the All-American Boy," "The Lone Ranger," "The Shadow," and "Superman." Some radio soap operas were "The Guiding Light," "John's Other Wife," "Just Plain Bill," "Ma Perkins," "One Man's Family," "Our Gal Sunday," and "Stella Dallas."

Radio's famous comedians included Fred Allen, Jack Benny, Eddie Cantor, and Bob Hope. The ventriloquist Edgar Bergen and his dummy, Charlie McCarthy, hosted a weekly comedy program with famous stars as guests. Situation comedies included "Fibber McGee and Molly," "The Great Gildersleeve," "Duffy's Tavern," "Henry Aldrich," and "Our Miss Brooks." The husband-and-wife comedy team of George Burns and Gracie Allen gained fame in radio.

World Book on Charles Lindbergh²

Charles Augustus Lindbergh (1902-1974), an American aviator and airmail pilot, made the first solo nonstop flight across the Atlantic Ocean on May 20-21, 1927. Other pilots had crossed the Atlantic before him. But Lindbergh was the first person to do it alone nonstop.

Lindbergh's feat gained him immediate international fame. The press named him "Lucky Lindy" and the "Lone Eagle." Americans and Europeans idolized the shy, slim young man and showered him with honors.

Before Japan attacked Pearl Harbor in 1941, Lindbergh campaigned against voluntary American involvement in World War II. Many Americans criticized him for his noninvolvement beliefs. After the war, he avoided publicity until the late 1960's, when he spoke out for the conservation of natural resources. Lindbergh served as an adviser in the aviation industry from the days of wood and wire airplanes to supersonic jets.

Early life. Charles Augustus Lindbergh was born on Feb. 4, 1902, in Detroit. He grew up on a farm near Little Falls, Minnesota. He was the son of Charles August Lindbergh, a lawyer, and his wife, Evangeline Lodge Land. Lindbergh's father served as a U.S. congressman from Minnesota from 1907 to 1917.

In childhood, Lindbergh showed exceptional mechanical ability. At the age of 18, he entered the University of Wisconsin to study engineering. But Lindbergh was more interested in the field of aviation than he was in school. After two years, he left school to become a barnstormer, a pilot who performed daredevil stunts at fairs.

In 1924, Lindbergh enlisted in the United States Army so that he could be trained as an Army Air Service Reserve pilot. In 1925, he graduated from the Army's flight-training school at Brooks and Kelly fields, near San Antonio, as the best pilot in his class. After Lindbergh completed his Army training, the Robertson Aircraft Corporation of St. Louis hired him to fly the mail between St. Louis and Chicago. He gained a reputation as a cautious and capable pilot.

His historic flight. In 1919, a New York City hotel owner named Raymond Orteig offered \$25,000 to the first aviator to fly nonstop from New York to Paris. Several pilots were killed or injured while competing for the Orteig prize. By 1927, it had still not been won. Lindbergh believed he could win it if he had the right airplane. He persuaded nine St. Louis businessmen to help him finance the cost of a plane. Lindbergh approached a number of major aircraft manufacturers, but they all refused to sell him a plane. He then selected the Ryan Aeronautical Company of San Diego to manufacture a special plane, which he helped design. He named the plane the *Spirit of St. Louis*. On

1 Excerpted from a *World Book* article entitled *Radio*. Contributors: Michael C. Keith, M.A., Lecturer in Residence, Communication, Boston College; Patrick D. Griffis, M.S.E.E., Digital Television Strategist, Microsoft Corporation.

2 Excerpted from a *World Book* article entitled *Lindbergh, Charles Augustus*. Contributor: Ronald J. Ferrara, Ed.D., Professor, Department of Aerospace, Middle Tennessee State University.

May 10-11, 1927, Lindbergh tested the plane by flying from San Diego to New York City, with an overnight stop in St. Louis. The flight took 20 hours and 21 minutes, a transcontinental record.

On May 20, Lindbergh took off in the *Spirit of St. Louis* from Roosevelt Field, near New York City, at 7:52 A.M. He landed at Le Bourget Field, near Paris, on May 21 at 10:21 P.M. Paris time (5:21 P.M. New York time). Thousands of cheering people had gathered to meet him. He had flown more than 3,600 miles in 33 ½ hours.

Lindbergh's heroic flight thrilled people throughout the world. He was honored with awards, celebrations, and parades. President Calvin Coolidge gave Lindbergh the Distinguished Flying Cross. By act of Congress, he was awarded the Medal of Honor.

In 1927, Lindbergh wrote *We*, an autobiography that was published that same year. Also in 1927, Lindbergh flew throughout the United States to encourage air-mindedness on behalf of the Daniel Guggenheim Fund for the Promotion of Aeronautics. Lindbergh learned about the pioneer rocket research of **Robert H. Goddard**, a Clark University physics professor. Lindbergh persuaded the Guggenheim family to support Goddard's experiments, which later led to the development of missiles, satellites, and space travel. Lindbergh also worked for several airlines as a technical adviser.

World Book on the Scopes Trial¹

The Scopes trial was one of the most famous and controversial legal cases in United States history. The trial involved a high school teacher named **John Thomas Scopes**, and it took place in Dayton, Tennessee, in 1925. Scopes was found guilty of violating a Tennessee law that made it illegal to teach the theory of evolution in public schools. This theory suggests that human beings developed from simpler life forms over a long period. By law, public school teachers were allowed to teach only the biblical account of the Creation, which tells how God created human beings essentially as they exist today. Many scientists accepted the view that monkeys and human beings had common ancestors, and so the Scopes case was often called the "monkey trial."

The trial attracted worldwide attention, largely because of the participation of two celebrities, **William Jennings Bryan** and **Clarence Darrow**. Bryan, an unsuccessful candidate for president of the United States three times, aided the prosecution. He believed in fundamentalism, a movement whose members insist that words of the Bible should be taken literally. Darrow, a famous criminal lawyer, defended Scopes. Darrow strongly supported the right to teach evolution. Bryan, considered an expert on the Bible, accepted Darrow's challenge to become a witness. But Darrow humiliated and outsmarted Bryan in the cross-examination.

Legally, the Scopes case was unimportant. Scopes was fined \$100, but the conviction was later reversed because of a small legal error. The Tennessee law remained in effect until 1967, when the state legislature abolished it.

World Book on Robert Goddard²

Robert Hutchings Goddard (1882-1945), was an American pioneer of rocket science. His experiments with solid- and liquid-propellant rockets between 1909 and 1945 led to the development of powerful boosters for intercontinental missiles and for spacecraft. Goddard's achievements in the field of rocketry were not fully appreciated until after his death.

Goddard was born in Worcester, Massachusetts, on Oct. 5, 1882. While a student at Worcester Polytechnic Institute, he began to analyze the possibilities of rocket flight. Goddard received a Ph.D. degree from Clark University in 1911. He joined the physics faculty at Clark in 1914.

Goddard received modest support for his research from the Smithsonian Institution. In 1919, his classic report, "A Method of Reaching Extreme Altitudes," was published in the *Smithsonian Miscellaneous Collections*. In the article, Goddard described the kind of rocket flight necessary to reach the moon. The article met with skeptical comments by the press, and as a result, Goddard avoided further publicity, continuing his work in relative anonymity. But he received enough research funding to design and build the world's first liquid-propellant rocket. He launched it from the farm of a relative, near Auburn, Massachusetts, in 1926. This success brought Goddard additional funding.

In the 1930's, Goddard successfully launched larger liquid-fueled rockets. He also made fundamental contributions to developments in propellant pumps, gyroscopic controls, and gimbal systems. During World War II (1939-1945), he conducted research for the U.S. Navy on rocket motors for jet-assisted takeoff of aircraft.

Goddard died on Aug. 10, 1945. After his death, he was given many awards and honors. They included the Congressional Gold Medal and the Langley Gold Medal.

1 From a *World Book* article entitled *Scopes Trial*. Contributor: Kevin Tierney, LL.M., Professor of Law, Hastings College of the Law, University of California, San Francisco.

2 From a *World Book* article entitled *Goddard, Robert Hutchings*. Contributor: James Oberg, M.S., Spaceflight Engineer; author, *UFOs and Outer Space Mysteries*.

World Book on Babe Ruth¹

Babe Ruth (1895-1948), was the first great home run hitter in baseball history. His batting ability and colorful personality attracted huge crowds wherever he played. He made baseball more exciting by establishing homers as a common part of the game. Ruth had a .342 lifetime batting average.

George Herman Ruth was born in Baltimore. He began his baseball career in 1914 with the Baltimore Orioles, a minor league team at the time. Later that same year, he joined the Boston Red Sox as a pitcher. In the 1916 and 1918 World Series, Ruth pitched 29 $\frac{2}{3}$ consecutive scoreless innings. He won 94 games and lost 46 during his major league career. But Ruth had even greater talent as a hitter and began to play regularly in the outfield in 1918. That year also marked his first big home run season, when he hit 11. In 1920, the Red Sox sold Ruth to the New York Yankees. He attracted so many fans that Yankee Stadium, which opened in 1923, was nicknamed "the House That Ruth Built."

In 1927, Babe Ruth set a record of 60 home runs during a 154-game season. In 1961, Roger Maris hit 61 home runs during a 162-game season. Both feats were considered major league records until 1991, when Maris's 61 home runs were recognized as the sole record. Ruth hit 714 homers during his career, a record until Henry Aaron hit his 715th home run in 1974.

The Yankees released Ruth after the 1934 season, and he ended his playing career in 1935 with the Boston Braves. In the final game he started in the outfield for Boston, Ruth hit three home runs. In 1936, Ruth became one of the first five players elected to the National Baseball Hall of Fame.

Before beginning your discussion, please read the History Background Information.

HISTORY: DIALECTIC DISCUSSION OUTLINE

1. Discuss the life and presidency of Calvin Coolidge.
 - ☐ Ask, "Before he became president, what career did Coolidge pursue?"
 - ☐ *Before he became president, Coolidge practiced law and was active in the Republican Party in Massachusetts.*
 - ☐ *Between 1899 and 1912, he served as a Northhampton city councilman, a member of the Massachusetts General Court, and mayor of Northhampton.*
 - ☐ *In 1912, Coolidge was elected as a Massachusetts state senator.*
 - ☐ *In 1916, he became a lieutenant governor, and then a Massachusetts governor in 1919.*
 - ☐ *He rose to national fame when he ordered the Massachusetts National Guard to stop a police department strike in Boston. In response to protests from labor unions, he asserted that the strike endangered the public, since criminals took advantage of the strike to rob and loot Boston businesses.*
 - NOTE: He famously said during this tense period (which, remind your student, was during the Red Scare): "There is no right to strike against the public safety by anybody, anywhere, any time."
 - ☐ *In 1921, Coolidge ran with Warren Harding and was elected vice president.*
 - ☐ Ask, "How did Coolidge become president? How many terms did he serve?"
 - ☐ *After Harding died in office in 1923, Coolidge became president.*
 - ☐ *Coolidge was nominated to run again for president at the end of the term he served in place of Harding. He won the election and served a full term, from 1925 to 1929.*
2. Ask, "What were the biggest issues during Coolidge's administrations?"
 - ☐ Immigration quotas
 - ☐ *Many Americans continued to hold strong prejudices against foreigners, particularly those from Southern Europe and Asia.*
 - ☐ *The Immigration Act of 1924 reduced the number of immigrants who were allowed entry into the United States. The law favored immigrants from Northern Europe, while strictly limiting Jewish immigrants and immigrants from Southern Europe.*
 - ☐ *Japanese immigrants were not allowed to enter the United States at all—a policy which broke the Gentleman's Agreement that President Theodore Roosevelt had made with Japanese leaders.*
 - ☐ Foreign Policy
 - The Kellogg-Briand Pact, also known as the Pact of Paris, was negotiated by the U.S. Secretary of State Frank Kellogg and the French Foreign Minister Aristide Briand. It asserted that war should not be an acceptable*

¹ From a *World Book* article entitled *Ruth, Babe*. Contributor: Jack Lang, Executive Secretary, Baseball Writers Association of America.

method of settling international disputes; in essence, it attempted to make war illegal. The pact was signed by fifteen nations in 1929. This pact is still in effect today and has been signed by sixty-two nations. Although it did not stop war, it set a standard that deems military action appropriate only in self- or collective defense.

❑ Economic Issues

- ❑ *During Coolidge's presidency, the economy seemed to prosper. In both 1924 and 1926, tax cuts especially benefitted the rich American citizens. This led to increased investment in the stock market, which surged sensationally during the last two years of Coolidge's second term.*

NOTE: We will cover this aspect of Coolidge-era prosperity again (and in more detail) in Week 10. For now, make sure your student understands that even if a tax cut most directly benefits the wealthy, as your student's book says, these benefits are quickly passed on to the rest of society through the creation of more jobs and growth of the economy.

- ❑ *In 1924, Congress tried to aid struggling farmers by passing several farm relief bills. These bills would have allowed the government to purchase crops at a set price and then sell the produce on the world market. Coolidge vetoed the bill twice because he did not believe that it was the government's role to set a price for goods.*
- ❑ *Also in 1924, Coolidge tried to veto the Veterans' Bonus, which was created to provide veterans with insurance that would be available twenty years later. Congress overrode Coolidge's veto.*
- ❑ *Tell your student that many of these economic and political decisions and conditions would have a significant impact during President Hoover's term (1929-1933). The manner in which increased investment in the stock market was done led to financial ruin for many Americans. Veterans and farmers loudly criticized the federal government.*

3. *During Coolidge's presidency, the Roaring Twenties were in full swing. These years have been referred to as the Ballyhoo Years, describing the superficial, frivolous culture in the United States. Ask your student about some of the ways in which the culture was changing during this time.*

❑ Publicity Stunts

- ❑ *Crazy stunts, such as being shot from a cannon, walking on stilts on ledges, sitting on top of a flagpole, performing daredevil acts in small planes, or walking on the wings of planes in flight, became popular to perform in front of large crowds.*
- ❑ *One person who was considered a daredevil was Charles Lindbergh. In 1927, he was the first to make a successful, non-stop flight between New York and Paris.*
- ❑ *Talk with your student about the frivolous amusement many people found in flagpole sitting or the silly publicity stunts of this decade. Why do you think people enjoyed this kind of behavior so much?*
 - ❑ *Answers will vary.*
 - ❑ *Flagpole sitting and other reckless actions reveal that Americans held up amusement and entertainment as ideals. It seems as if Americans were searching for any possible way to amuse themselves, even if the stunt was as pointless as flagpole sitting, which lent no one lasting fame or greatness.*

❑ Variety Shows

- ❑ *In the 1920's, variety shows known as "vaudeville" were popular in the United States and Canada.*
- ❑ *Jews and Italians often performed comic acts in which they made fun of fellow immigrants.*
- ❑ *Cinema and later, radio, were the mediums through which vaudeville performers became stars.*

❑ Movies

- ❑ *In the 1920's, moving pictures became an American obsession. Actors such as Mary Pickford, Charlie Chaplin, Clara Bow, the Marx brothers, and Laurel and Oliver Hardy became household names.*
- ❑ *Silent movies were a major hit; the actors used exaggerated facial expressions and slapstick effects so that a wide range of emotions could be understood by viewers.*
- ❑ *Films with sound were called "talkies," even though even though the majority of such films were silent. Only some scenes of these early films included sound. The first talkie was The Jazz Singer.*
- ❑ *Ask your student about his impressions of movies and Hollywood, based on his reading. Has much changed since the early days of the film industry? Are people still obsessed with Hollywood actors with less-than-exemplary lives?*

For the most part, one could answer that Hollywood has not changed for the better since these early days. As a whole, Americans still are often impressed with the rich and famous Hollywood actors. Magazines and

other news venues are constantly highlighting their lives. Although some good and wholesome films have been produced in Hollywood, many films still glorify illicit sex and violence.

- ☐ Radio
 - ☐ In the 1920's, between World War I and World War II, commercial radio became the rage. NOTE: Radio sales were a significant aspect of "Coolidge prosperity."
 - ☐ Radio broadcasts provided a wide range of programs: music, entertainment, news, weather forecasts, and even drama.
 - ☐ Serials became popular as people tuned in regularly to hear drama, adventure, comedy, mystery, romance, and more.
 - ☐ Architecture
 - ☐ The construction business flourished during the 1920's (although the Depression later halted its progress).
 - ☐ Architects designed spectacular skyscrapers, including the Chrysler Building in New York and, later, the Empire State Building.
 - ☐ Family homes were smaller and often had low-pitched roofs. Some homes were designed in the art moderne style with flat roofs and rounded corners; they were usually painted white and looked similar to ocean liners.
4. After talking about these different aspects of American culture during the 1920's, discuss with your student the reality that many Americans were more enthralled with what impressed them in society than with Jesus Christ.
- ☐ Remind your student that having fun, being entertained, and admiring certain people is not wrong in and of itself. It is when these things take the place of adoration of the Savior that they become idols.
 - ☐ After discussing this, you might ask your student if there is anything in our culture today that he finds attractive or impressive. It could be anything from video games to a certain band or a particular movie star.
 - ☐ Take the time to listen to what he says and ask him to evaluate his responses in light of his love for God.
5. During the 1920's, one of the most significant court cases, the Scopes Trial, took place in the hot, humid town of Dayton, Tennessee. Talk with your student about the background to this noteworthy event; then discuss the event itself.
- ☐ Ask, "What were some of the popular ideas about American society after World War I?"
 - ☐ After World War I, there were new ideas about American culture. One prevalent idea was that it was time for America to relax and celebrate a carefree lifestyle.
 - ☐ On the other hand, many Americans were alarmed at the decrease in moral values and thought that Americans were becoming too loose and wild. Partly in response to this concern for the morality of America came a more conservative way of thinking. One such expression was known as Christian Fundamentalism. Many Christian Americans believed that if Americans would return to a strict interpretation of Scripture, many problems in society would be solved.¹
 - ☐ Ask, "Why were Fundamentalists against the theory of evolution?"

They opposed the theory of evolution because it put faith in random chance rather than in God.
 - ☐ Ask, "Who was John Butler, and why were his thoughts about evolution significant?"
 - ☐ John Butler was a Tennessee politician who heard a traveling preacher warn against the dangers of the theory of evolution. The preacher had told a story about a young woman who went away to college, heard and believed the theory of evolution, and as a result decided to stop believing in God.
 - ☐ Butler was afraid that the theory of evolution might do the same thing to his children, so he decided to take matters into his own hands. He argued that since public schools were funded by the peoples' taxes, then the people should have the right to decide what can or cannot be taught in public schools.
 - ☐ He thus wrote a bill that made it illegal to teach any theory that denied the biblical account of creation. The law passed the Tennessee state legislature and was named the Butler Act.
 - ☐ Ask, "What is the ACLU, and what did it do about the Butler Act?"
 - ☐ The American Civil Liberties Union is a national organization that claims to protect the rights of Americans given in the Constitution.

¹ This secular resource, *The Scopes Trial*, by Renee Graves, closely connects the concerns that many Americans had with loosening morality in society to the rise of Fundamentalism. In fact, the publication of the treatises called *The Fundamentals* (from which "Fundamentalism" gets its name) was a response to liberal and social gospel theologians, not to aspects of American culture, *per se*.

NOTE: The ACLU in our day is an extremely liberal organization that many would say seeks to undermine traditional, Judeo-Christian, American institutions. While one element of the ACLU was concerned with protecting communist and socialist speech early on, the organization as a whole seemed less corrosive to American ideals in its early years.

- ❑ *When the lawyers in the ACLU heard about the Butler Act, they offered to defend any teachers prosecuted under the law. They believed that it violated the Establishment Clause of the First Amendment to the Constitution (because the law established a religious belief in public schools) and thus violated the separation of Church and state.*

NOTE: The Constitution does not contain the phrase “separation of Church and state”; this term (first coined by Jefferson in a personal letter) has come to be legal shorthand for references to the Establishment Clause.

- ❑ *The ACLU challenged the law in court in the hope that it would be repealed. They called upon a Tennessee teacher who would testify for them in court.*
- ❑ Ask, “Who was John Scopes?”
 - ❑ *John Scopes was a young schoolteacher who volunteered to testify for the ACLU in court after being approached by a man named Rappalyea who wanted to bring publicity to the town of Dayton, Tennessee. While substituting for a biology class, Scopes purposefully used a textbook that contained information about evolution. This was in direct violation of the Butler law, and Scopes was arrested.*
 - ❑ *The famous trial was named after this young schoolteacher, even though he never did testify at the court.*
- ❑ Ask, “Why did William Jennings Bryan and Clarence Darrow choose to participate in the trial?”
 - ❑ *Bryan was a sixty-five-year-old politician who had had an impressive career. In addition to being a politician, he had been a journalist, lawyer, congressman, a three-time presidential candidate, and secretary of state for President Woodrow Wilson. He was known as the “Great Commoner” because he claimed to promote the good of the common American.*
 - ❑ *As a Christian Fundamentalist, he was convinced that the theory of evolution was one obstacle to reform and was an erosion in faith in God.*
 - ❑ *With this mindset, he volunteered his services to be the lawyer for the prosecution at the Scopes Trial.*
 - ❑ *Clarence Darrow was also a national figure. He was one of the most famous lawyers in the country and was very interested in politics.*
 - ❑ *Unlike Bryan, however, he was an agnostic. He was a fan of Darwin’s theory and was very much against Fundamentalism. He believed that the Fundamentalists had no right to write laws based on religious beliefs.*
 - ❑ *In addition to his views on Darwin and religion, Darrow also looked forward to debating science and religion.*
- ❑ Ask, “What was Darrow’s goal for the trial?”
 - ❑ *Darrow’s goal for the trial was not to prove that John Scopes was innocent of breaking the law, but rather to get the judge to prohibit the Butler Act.*
 - ❑ *However, when Darrow realized that it would be difficult to do this since the judge was a conservative Christian, Darrow and his team decided they should lose the case on purpose so that they could appeal to the state supreme court, where they might have a better chance at a ruling that would declare the Butler Act unconstitutional.*
- ❑ Ask, “What did Darrow do that surprised everyone on the last day of the trial? What was the effect of his action?”
 - ❑ *On the last day of the trial, the two lawyers were scheduled to make their closing speeches.*
 - ❑ *When it was Darrow’s turn, instead of giving his closing speech, he called on someone to testify: his rival, Bryan, whom he asked to be his “Bible expert” witness.*
 - ❑ *To everyone’s shock, Bryan agreed. In a fast-paced, aggressive manner, Darrow barraged Bryan with questions related to the literal interpretation of the Bible.*
 - ❑ *Finally, he got what he was waiting for. After one of the questions, Bryan admitted that he did not personally agree that the biblical account of creation was necessarily a literal interpretation.*
 - ❑ *The result of this debate was that many people who heard about it believed that Darrow had settled the debate between science and religion. Although there were many who thought that Darrow had been too aggressive during the debate, the press reported that Darrow had beaten Bryan without question.*

- ❑ The Scopes Trial has been called the “Greatest Trial of the Century.” Ask your student, “How do the issues that were on display at the trial continue to this day?”
- ❑ *Although Darrow and the ACLU did not achieve their goal of getting the state supreme court to rule the Butler Act unconstitutional, they did rivet the attention of a national audience and promoted the idea that science disproves Christianity, which has remained a controversial subject to this day.*
- ❑ *In years following the Scopes Trial, various attempts were made to deal with the question of what to teach in schools. Laws were proposed that would prohibit the teaching of evolution, that would allow the teaching of both creationism and evolution, that would remove evolution questions from standardized tests, and much more. Eventually, in 1967, the Tennessee legislature repealed the Butler Act, but this issue is still largely debated today.*

NOTE: The above italicized answers are what we can expect a dialectic student to draw from his printed resource. If you wish to give him more background and worldview information, you can use topic 9 in the first hour of the rhetoric discussion outline for this week, and also share insights you might have concerning the interplay of science and the Word of God in our own modern day.¹

6. While Americans were enthralled with movie stars and debated evolution, two men were growing in power in Europe. Talk with your student about the rise to power of Benito Mussolini and Adolf Hitler during the 1920's.
 - ❑ Ask, “How did Mussolini’s childhood affect his life?”
 - ❑ *Mussolini grew up in a socialist, alcoholic, anti-Christian home.*
 - ❑ *His mother persuaded him that he was born for greatness.*
 - ❑ *He was a violent bully who defended himself in fights with other children.*
 - ❑ *His father’s bad habits seemed to rub off on him: he drank heavily, gambled, and used swear words.*
 - ❑ Ask, “What were Mussolini’s political views?”
 - ❑ *As a young man, Mussolini became a socialist journalist and encouraged violence and terrorism in order to change the government.*
 - ❑ *When he was expelled from the socialist party in Italy for supporting Italian involvement in World War I, Mussolini began his own newspaper, in which he promoted the political movement later known as fascism.*
 - ❑ *Mussolini demanded government ownership of national resources and advocated a government with strong nationalistic (and racist) goals, under a leader with absolute, unquestioned authority. Such a leader would lead the people to national greatness.*
 - ❑ *After he served in World War I, Mussolini formed the Fascist Party that then dominated Italy.*
 - ❑ Ask, “With this mindset, what did Mussolini do in the 1920’s?”
 - ❑ *In 1922, Mussolini secured dictatorial powers; violence quickly developed against anyone who opposed him.*
 - ❑ *He tried to alter the Treaty of Versailles because he believed that Italy had been robbed of promised territory.*
 - ❑ *In 1924, Mussolini orchestrated an election that was sure to give him the victory. He brutally suppressed all opposition from the press or other political rivals.*
 - ❑ Talk to your student about when Hitler decided on his purpose in life.
 - ❑ *After a difficult childhood, filled with disappointment and lack of direction, Hitler found his purpose for life in war. During World War I, he was decorated with several important medals of honor as a courageous corporal.*
 - ❑ *After the war, Hitler decided to stay with the army as a political agent. He joined the German Workers’ Party in Munich and set his sights on overturning the embarrassing surrender terms that were imposed on Germany by the Allies at the Treaty of Versailles.*
 - ❑ *The German Workers’ Party became the Nazi Party, in which Hitler quickly rose to leadership.*
 - ❑ *Hitler drew in disgruntled Germans and veterans of World War I who refused to disarm. He trained these men into a personal army, the members of which wore brown shirts.*
 - ❑ Talk to your student about how Hitler consolidated his power.
 - ❑ *Postwar Germany was marked by economic and political chaos. The German government, known as the Weimar Republic, was weak and unpopular with many in Germany.*

¹ The film *Inherit the Wind*, which is purportedly about this trial (and from which the secular world, by and large, now gets its education about the trial) was actually a re-setting and allegorical critique of the McCarthy trials of 1950, and has little-to-no reference to the actual events of *Scopes*.

- ☐ Hitler was able to use propaganda and strong-arm tactics by brown shirt thugs to win supporters against the Weimar Republic. He was a powerful public speaker, and the German people needed a strong personality to lead them if they were to take up arms against the Weimar government.
 - ☐ *After an orchestrated mass march on Berlin in 1923, the revolution against the government ended abruptly in the famous Beer Hall Putsch. Hitler was sentenced to five years' imprisonment for treason.*
 - ☐ Ask, "What important book did Hitler write while in prison, and what did it say?"
 - ☐ *While in prison, Hitler wrote his political memoir and plan for future action, which his publishers entitled Mein Kampf (My Struggle).*
 - ☐ *In this book, Hitler discussed the greatness of the Aryan people—the "master race" of Germany who had been let down by the Weimar Republic. He wrote that Marxism and Jews were the enemies of Germany's greatness and that only a strong leader could save the Germans and restore their place as the master race.*
7. If you plan to give a unit exam, see the review section for Unit 1 at the end of the rhetoric discussion outline for important review strategies.

HISTORY: RHETORIC DISCUSSION OUTLINE

1st Hour: Discuss Calvin Coolidge's administrations and the Ballyhoo Years of the mid-decade.

1. If you wish to discuss President Coolidge's background before becoming president, use topic 1 of the dialectic discussion outline.
2. Ask your student, "What was President Calvin Coolidge's philosophy of government?"
 - ☐ *Coolidge believed in strictly limited government in all areas.*
 - ☐ *He worked to reduce the size of government and pay off loans so that he could reduce taxes.*
 - ☐ *Unlike Wilson, Coolidge did not believe in regulating business practices or using federal power to further social reforms.*
 - ☐ *Nor did Coolidge believe that the national government should provide financially for its citizens. He vetoed measures that Congress passed to aid both veterans and farmers.*
3. Ask, "How did Coolidge's policies affect American prosperity?" See if your student has reasoned out why Coolidge's policies might have had this effect; if he has not, explain how the wealth from booming industries affected people favorably who were involved with the booming industries, but how those industries that were not part of the boom did not prosper.
 - ☐ *Coolidge's tax reductions were especially helpful to the wealthy, who then invested in new industries, in real estate development (especially in Florida), and also in the stock market. As a result, many key industries flourished, and many middle-class families were better off than ever.*
 - ☐ *There were folks left out of Coolidge prosperity; these were primarily workers in industries that were failing (like railroads, textiles, coal mining, and shipbuilding) and farmers (especially of grain staples and cotton).*
 - ☐ *One reason for the prosperity was that Coolidge's policies meant that businesses could expand and grow without restraint. The free market did what it does best: expanded and brought prosperity to some in all levels of society. Only those workers and business owners who had a role in expanding industries prospered.*
 - ☐ *Unfortunately, sin natures being what they are, the lack of both experience with modern business booms and government's role in commerce meant that unwise practices were followed in regard to the stock market, as we'll learn in more detail in Week 10.*
4. Ask, "Specifically, what industries prospered during Coolidge's administrations?"
 - ☐ *Automobile companies and related industries were the most profitable and high profile industries prospering on Coolidge's watch.*
 - ☐ *"In 1919 there had been 6,771,000 passenger cars in service in the United States; by 1929 there were no less than 23,121,00. There you have possibly the most potent statistic of Coolidge Prosperity" (Allen 141).*
 - ☐ *Industries that served those who traveled by automobiles prospered along major routes. "Villages which had once prospered because they were 'on the railroad' languished with economic anemia; villages on Route 61 bloomed with garages, filling stations, hot-dog stands, chicken-dinner restaurants, tearooms, tourists' rests, camping sites, and affluence" (Allen 141).*
 - ☐ *Note here that railroads dwindled as bus companies and trucking lines expanded and prospered.*

- ☐ Radio sales also skyrocketed during the '20's. Introduced in a small way in 1920, "at the age of three and a half years, radio broadcasting had attained its majority ... [with] radio penetrating every third home in the country" (Allen 143).
- ☐ "There were other riders on the prosperity band-wagon. Rayon, cigarettes, refrigerators, telephones, chemical preparations (especially cosmetics), and electrical devices of various sorts all were in growing demand" (Allen 143-144).
- ☐ Note that small shop owners lost ground to large chain stores and department stores; the latter were the boom industries among retailers.

5. Ask, "Why were farmers in trouble during the Coolidge years?"

- ☐ Scientific discoveries about nutrition and vitamins, coupled with the invention of refrigerated railroad cars and trucks, changed the diet of Americans nationwide. They ate more fresh produce year round. Those farmers who grew such vegetables or were in the dairy business prospered.
- ☐ Farmers who grew staples such as wheat, corn, and cotton were not profitable. Foreign markets found competing sources for grains, and women were wearing less and less cotton as synthetic cloths became available.
- ☐ Those industries that were booming—automobile, radio, small electronics, etc.—did not need farm products as raw materials.
- ☐ Even if farmers invested in labor-saving machinery so as to compete for larger crops, they then faced the possibility of overproduction (which depressed prices according to the law of supply and demand). Such was the case for most of the Twenties: the index number of all farm prices fell slowly but steadily.
- ☐ In the end, hundreds of thousands left the farms for city jobs and life.

6. Ask, "How did the advertising industry grow and change during the Coolidge years?"

- ☐ Advertising as an industry that sought to sell products, rather than simply to tell people that they existed, came of age in the Twenties.

No longer was it considered enough to recommend one's goods in modest and explicit terms and to place them on a counter in the hope that the ultimate consumer would make up his mind to purchase. The advertiser must plan elaborate national campaigns, consult with psychologists, and employ all the eloquence of poets to cajole, exhort, or intimidate the consumer into buying,—to "break down consumer resistance." (Allen 146)

- ☐ Salesmen were encouraged to pursue activities that disregarded privacy, wishes, and preferences of possible customers. "The salesman must have the ardor of a zealot, must force his way into people's houses by hook or by crook, must let nothing stand between him and the consummation of his sale. As executives put it, 'You can't be an order-taker any longer—you've got to be a salesman'" (Allen 146).
- ☐ Salesmen under such pressure naturally pressured customers, who had to learn to deal with the new tone of the advertising industry.

7. Ask, "What is meant by the term 'ballyhoo'?"

The term "ballyhoo" refers to the heightened focus within society on trivial matters. During the mid-Twenties, the American press and public lavished resources and attention on truly momentary (and sometimes immoral) people, events, and pursuits.

8. Ask your student, "What forms of ballyhoo did Americans embrace in the mid-Twenties?" See what he can tell you about each of these.

- ☐ Crossword Puzzle Books

Crossword puzzle books were the result of one of those happy accidents of daily life. A lady asked a young man (Richard Simon), who was about to start a publishing company with a man named Schuster, if he happened to know where she could buy a crossword puzzle book for a gift. No such book existed, so the young man determined to publish one in 1924. Rising above skepticism, Simon & Schuster made over \$2 million during the crossword puzzle craze that swept the country over the next few years.

- ☐ Floyd Collins

This young prospector was looking for tourist attractions amidst caverns in Kentucky when a cave-in trapped him by pinning his foot. Rescuers tried for 17 days to free him, but he was hopelessly trapped and died. The American journalists dished out his poignant story as it unfolded, and Americans ate it up with gusto.

- ❑ Scopes Trial
This case belongs in this list more because of the immense media circus that covered it, and the bizarre, carnival-like atmosphere of the trial, but it was (in one way) not ballyhoo; serious issues were at stake. We discuss it more in the following point 9 (below).
- ❑ Red Grange
This talented high school football player had escalating offers for his talents as he graduated high school. News of his athletic feats, and the amazingly lucrative sums offered him for playing and for lending his reputation to certain products, contributed to the ballyhoo of this rising sports star.
- ❑ Dempsey-Tunney fights
Dempsey was a famous prize fighter, and the Dempsey-Tunney fight was a rematch for the championship. After this fight, prize fighting lost popularity steadily.
- ❑ Rudolph Valentino
This young film actor was a leading man with a unique physique (dark, somewhat effeminate good looks). His lovemaking came to define romantic masculinity, especially after he died young, at the age of 31, and an astute press agent turned his funeral into a ballyhoo event. This made his movies even more popular.
- ❑ Hall-Mills and Snyder-Gray trials
These were both trials involving sex and scandal. The American public delighted to discuss the details of the cases, moralize on those involved, and give opinions on the guilt or innocence of the defendants. Allen comments that this was the low ebb of American ballyhoo in the Twenties.
- ❑ Charles Lindbergh
 - ❑ *Lindbergh was a young man who had the courage to fly solo nonstop from New York to Paris in pursuit of prize money. His flight was followed breathlessly by the American media. When he was successful and modest about it, Americans took him to their heart like no other figure of the era.*
 - ❑ *In Allen's estimation, Lindbergh was one of the rare heroes that was worthy of the name, not because of his stunt, but because of his reaction to the fame and glory. He was modest, self-effacing, and not financially greedy.*
- ❑ Flagpole sitting and marathon dances
Allen treats these as just further examples of the ways that various people vied to give the American public "a good show" or break any kind of record and thereby gain media attention. These were prime examples of ballyhoo: much ado about nothing. They did not really claim much attention nationally.

9. Ask your student, "What circumstances or ideas had eaten away at American Christianity? As a result, what was important about the Scopes Trial?"
- ❑ *As we have been learning in our church history thread, since the Jacksonian era (the 1830's), Americans had drifted from reliance on the biblical message of salvation by Christ alone through faith alone according to the sovereign will of God alone.*
 - ❑ *A majority of Americans had replaced a hope for happiness found in their Bible and their Savior with a reliance on Progress, Science, or Business.*
 - ❑ *Scientific theories, especially, had eroded biblical faith.*
 - ❑ *Darwin had struck at the fundamentals of Creation and the message of original sin and man's deepest problem: his hopeless state before God and his need for a Savior.*
 - ❑ *Freud's psychological theories had struck at biblical assertions about the roles of men and women and the proper place of sex in relationships. These theories thus undermined the essence of the biblical directions for marital relationships and families.*
 - ❑ *Einstein's theories had (more indirectly) challenged biblical accounts of miracles by reducing matter and motion to mathematical equations, and making total knowledge (and control) of these seem within reach.*
 - ❑ *Applied scientific knowledge (called technology) had helped people feel more self-reliant, more in control of their health and environment in matters of everyday life. Thus, they felt less dependent on God.*
 - ❑ *It is therefore not surprising to read that, by the 1920's, Americans were spiritually weak, open to temptations to rebel against traditional ways of American life, and also willing to focus their attention and emotions on the trivial (ballyhoo). We have already read about other aspects of society that illustrate this; the Scopes Trial was another important step in the fall of the prestige of biblical Christianity in American society.*

- ❑ Allen points this out: "Something spiritual had gone out of the churches—a sense of certainty that theirs was the way to salvation. Religion was furiously discussed; there had never been so many books on religious topics in circulation, and the leading divines wrote constantly for popular magazines; yet all this discussion was itself a sign that for millions of people religion had become a debatable subject instead of being accepted without question among the traditions of the community" (170).
- ❑ As the prestige of science had risen (even after the illusions of the pre-war era were shattered), questions about biblical Christianity were handled one of two ways. Science must be either denied or accommodated. We have seen that Fundamentalists rejected the claims of science, and they lost the allegiance of a majority of American Christians by this rigid stance. Liberal ministers tried to synthesize science with Christianity and ended by strengthening the claims of the one and weakening the claims of the other until, in America, a great number of people had ceased to be Christian believers altogether. If they attended church at all, it was for tradition's sake.
- ❑ The Scopes trial became for many the showdown between traditional (Fundamentalist) Christian teachings and the claims of modern society. In the eyes of most people, modernity won. This made the trial significant, even though in court, the forces of Fundamentalism won the case.

NOTE: William Jennings Bryan made a valiant attempt to defend the Word of God (and died a week after the trial concluded; he is probably with the Lord now). However, he was not a theologian by training and did not make compelling biblical arguments during the trial. Herein is a lesson for us. First, there is real value in deep theological training, for we never know when we will be called upon to give an account for the hope to which we are called. Secondly, sometimes we are called to stand, and yet evil forces win the hearts and minds of those around us. Bryan is to be commended for standing, however imperfectly, for the Word of God in a public setting, though he might have been wiser to defer to a theologian of greater caliber instead of trusting his own theological insights.

10. Ask, "In *Only Yesterday*, why does Allen say that Americans so wildly embraced Charles Lindbergh? What does he say that their enthusiasm revealed about the characters of Americans in relation to their whole ballyhoo experience?"

- ❑ Allen, who is not a Christian, significantly notes the following. Feel free to discuss this quote in detail. It is an amazingly insightful summary of the threads we've been following as we have studied America in the 1920's.

A disillusioned nation fed on cheap heroics and scandal and crime was revolting against the low estimate of human nature which it had allowed itself to entertain. For years the American people had been spiritually starved. They had seen their early ideals and illusions and hopes one by one worn away by the corrosive influence of events and ideas—by the disappointing aftermath of the war, by scientific doctrines and psychological theories which undermined their religion and ridiculed their sentimental notions, by the spectacle of graft in politics and crime on the city streets, and finally by their recent newspaper diet of smut and murder. Romance, chivalry and self-dedication had been debunked; the heroes of history had been shown to have feet of clay, and the saints of history had been revealed as people with queer complexes. There was the god of business to worship—but a suspicion lingered that he was made of brass. Ballyhoo had given the public contemporary heroes to bow down before—but these contemporary heroes, with their fat profits from moving-picture contracts and ghost written syndicated articles, were not wholly convincing. Something that people needed, if they were to live at peace with themselves and the world, was missing from their lives. And all at once Lindbergh provided it. (191)

- ❑ If your student has been following the church history track (especially those who have read *Modern Revivalism*), he knows that the American public was spiritually starved because they had departed from the Bible's gospel message, rather than clinging to the Anchor that holds within the veil. The human heart is never satisfied with lesser heroes than Jesus Christ; this is the way God made us. Any lesser hero eventually becomes merely an idol (see *Romans 1:18-32*).

11. Ask, "Why did Americans tire of ballyhoo, according to Allen?"

- ❑ Though many flyers and marathon dancers and flagpole sitters tried to kindle the public fires of adoration, there really was nothing new under the sun. Ballyhoo itself became "old news" for many Americans.
- ❑ No heroes after Lindbergh captured the public's imagination. The bar was too high after his heroism and the public's wildly emotional reaction to it.
- ❑ Other contenders for the public's attention—chiefly, the presidential election of 1928 and the sensational phase of the stock market—took center stage for most Americans. "A ten-point gain in Radio common in a single day promised more immediate benefits than all the non-stop flyers and heavyweight champions in the world" (194).

2nd Hour: Discuss the early life and governing philosophy of Adolf Hitler.

1. Ask your student, "What kind of an upbringing did Adolf Hitler have?"
 - ☐ *Hitler's father was older, authoritarian, and unkind.*
 - ☐ *Hitler's mother was a young woman who lost several children; she was uneducated and indulgent. Favoring him, she filled Hitler's head with the idea that he was "special." Throughout her life, she unwisely shielded Hitler from the consequences of his self-focused idleness and irresponsibility.*
2. While parenting is important, discuss the fact that imperfect parenting is not determinative.
 - ☐ Many students can make the mistake of believing that bad (or good) parenting is determinative (meaning, the only determining factor) in the course of a life, especially after reading about the tough conditions in which both Hitler and Stalin grew up. While parents can certainly influence and shape character, they do not determine the path for their children. For instance, Stalin's mother was a strong Christian, but Stalin rejected his mother's faith. Hitler's father wanted him to become a clerk, but Hitler rebelled.
 - ☐ God does charge parents to bring their children up in the nurture and admonition of the Lord (see Genesis 18:19), to instruct them (Deuteronomy 4:9, for example), and not to exasperate or discourage them (see Ephesians 6:4 and Colossians 3:21). Clearly, both Stalin and Hitler had fathers who did not obey God in this.
 - ☐ There are parents who try to raise godly offspring to the best of their ability, but those children choose to walk in ungodly ways. Likewise, there are parents who do not know the Lord, but their children can become Christian leaders by God's grace.
 - ☐ In the end, each child chooses his own path as God has foreknown; he can neither blame (nor should he only praise) his parents. Rather, he should note the folly of his own sin or the grace of God in his life for the choices that he makes.
3. Ask, "What choices did Hitler make that shaped his character during his stay in Vienna?"
 - ☐ *Hitler left home to study art. He had first to be accepted to the school and could not imagine why the reviewers did not accept him. He had deceived himself into thinking that he had great artistic talent. He was rejected twice, and each time, Hitler rejected truth and chose to believe a lie about himself.*
 - ☐ *When independent evaluators initially rejected his work, he was at first dumbfounded. He then hit upon his lack of effort, rather than his lack of talent, for the explanation. He determined to work harder.*
 - ☐ *After taking lessons for a year and working hard at his art, Hitler again applied for art school and was rejected a second time. This time, he blamed the evaluators' personal characters, eventually deciding that they were Jews and/or communists who were determined to take over society and had thus rejected him, a worthy prospect.*
 - ☐ *Blinded to his own folly, Hitler did not take a job after his rejection. He decided that he was "special" and could not work at a normal, everyday job like other young men. This led to miserable living conditions: filth, poverty, low self-respect, no sense of belonging to those around him, and a lack of accomplishment (or the natural esteem of others that comes from a job well done). He became a confirmed loner, cutting himself off from all friends.*
4. Ask, "What was disturbing about Hitler's reaction to World War I?"
 - ☐ *The reactions of most normal men to World War I conditions were fear (of being killed), horror (at the conditions and at the carnage in the trenches), and grateful relief (when the fighting ended). Further, most men developed camaraderie with those they served alongside.*
 - ☐ *Hitler was fearless in the trenches. Most historians agree that he had a belief that he could not die in the trenches. While we might argue that this was pride, Hitler did seem to have amazing good fortune, especially when his inner voice told him to "move" right before shells landed. He seemed to live a charmed life, surviving many of the fiercest battles of the war.*
 NOTE: This again begs the question of "why?" Why did God protect this evil man while allowing so many "good" men—husbands and fathers—to die? The answer must be, "For His good purposes and unending glory." God uses the wicked and the good to accomplish his unstoppable plan. God planned for Hitler to arise in Germany, and we must assert that God's plans are always perfect, even if we, with our limited understanding and perspective, cannot fathom it on earth.
 - ☐ *He positively enjoyed and embraced the war and all that went with it. Hitler did not react with horror to the rotting corpses, rats, or filth of the trenches. Indeed, he actually reveled in some of these aspects.*
 NOTE: While Hitler may not have expressed any negative reaction to the horrible conditions of the battlefield, we know that these horrendous conditions must have worked upon his soul. He saw suffering on a grand scale

each day. We can speculate that this experience hardened him to the suffering of human beings, whereas it either unhinged others or made them more compassionate towards their fellow men.

- ❑ *Hitler seems to have remained a loner in the trenches. He did not form any close friendships among any of the soldiers with whom he fought.*

5. Ask, "How did the events of postwar German history further shape Hitler's development?"

- ❑ *Hitler felt devastated (and broke down in tears) as the war's end was announced. This was partly for personal reasons—the war had given him stature, vocation, and a purpose. He faced losing these and going back to being a street vagabond, blinded by mustard gas, when the war ended.*
- ❑ *As the Treaty of Versailles and horrific financial conditions of Germany unfolded, Hitler blamed the Weimar Republic for Germany's ills. As he had with his own troubles, Hitler blamed others for problems that were not of their making. He decided that those who led the Weimar Republic were Jews and communists: the back-stabbers of Germany. It was their fault that Germany had given up fighting the war and had accepted the humiliating treaty, its admission of responsibility for the war, and its crushing financial burden of war reparations.*
- ❑ *He was not alone in these beliefs, unfortunately. As he worked with subversive elements of the German political scene, he became their leader and decided to use them to gain the power he needed to punish "Germany's enemies" and restore her fortunes.*

6. Ask "What gifts and talents helped Hitler grow powerful?" Follow this with a discussion about how Christians should steward their gifts.

- ❑ *Hitler did have some artistic talent, which he used to design the symbols and flag of his movement and to fashion propaganda. He resurrected the ancient swastika as a symbol of anti-Semitism and of the purity of the Aryan race. He placed this strong black symbol in a white circle and then on a field of red on flags.*
- ❑ *Hitler also used his innate insight into people to write effective propaganda. He recognized that people were gullible and would believe lies that were repeated. He came to believe that people would swallow really big lies if these were told with conviction and repeated often enough. He became committed to lying.*
- ❑ *Hitler discovered that he had a gift of swaying a crowd through his speeches. Notably, he only had this power over people who were wicked, desperate, or disgruntled. Yet, his power seems to have been hypnotic and lasting.*
- ❑ *Hitler had the gift of leadership. Once people were swayed, Hitler commanded great loyalty among his hearers.*
- ❑ *Hitler had a good mind; he could think clearly, organize effectively, and had strong, practical ideas.*
- ❑ *Talk with your student about the need to steward our gifts for God's glory. Hitler clearly had many God-given abilities, yet he chose to devote them to evil ends, as we will learn in detail in Unit 2. Hitler is paying in eternity for these choices. What kinds of choices are your student planning to make for the use of his gifts and talents? We need to both encourage him that he has God-given talents and then help him determine to use them for the service of the King, lest he be sorry for an eternity.*

7. Ask your student, "What kinds of beliefs, methods, and plans for the future did Hitler outline in *Mein Kampf*? Why did no one heed the warnings of this book in the late 1920's?"

- ❑ *Hitler revealed his beliefs: anti-Semitism, racism, and the Big Lie are all recorded in *Mein Kampf* in detail.*
- ❑ *Like Lenin, Hitler preached war and believed that struggle was "the father of all things" (quoted by Marrin, p. 51). This was his chosen method towards his ends. "God the Father, says Hitler, intended nations to fight until the stronger won. 'He who wants to live must fight... and he who does not want to do battle in this world of eternal struggle does not deserve to be alive'" (Marrin 51).*
- ❑ *When he came to power, Hitler's plans were to "end democracy, abolish civil liberties, destroy the workers' trade unions, [and] set up a police state" (Marrin 51). He also planned to rebuild the German military and take back every inch of territory lost by Germany in the First World War.*
- ❑ *Hitler was intent on both preserving the "purity" of the German race and in expanding its territory for its growing population in Eastern Europe. The Slavs who inhabited that land were worthless to Hitler; he planned to use them as slaves or to exterminate them as vermin.*
- ❑ *No one heeded his book because he was a "nobody" when it was published. The book is difficult to read and (at least in the first editions) riddled with errors. No scholar could take it seriously, and no one in politics would take it seriously until it was too late.*

NOTE: This sad truth is one reason for this curriculum. Our goal for students who use it is that they may be discerning, so that in the future, they can learn to listen seriously to such madmen in earlier phases, and so possibly save the world from such horrors, or at the least preserve a remnant in times of judgment by seeing

in time the need to flee for cover. In the end, such discernment comes by God's grace alone, but knowing the lessons of the past helps people to see the present more clearly.

8. Ask, "Whom did Hitler gather to himself as he began to gain power after he was released from prison? What were each of these men like?"
 - ☐ *Julius Streicher was a bull-necked ex-schoolteacher who always carried a whip. He owned an anti-Semitic newspaper, "filled with obscene attacks on the Jews" (Marrin 42).*
 - ☐ *"Earnst Roehm, ex-soldier and Free Corps fighter, enjoyed violence for its own sake" (42). He was the one who had charge over Hitler's Brown Shirts (storm troopers), the corps of unemployed veterans and members of the Free Corps who retained their small firearms after the war and were not afraid of violence. These men became Hitler's personal army in service of the Nazi party.*
 - ☐ *Rudolf Hess became Hitler's secretary (and did the work of writing down and organizing Hitler's thoughts in Mein Kampf). He worshipped Hitler.*
 - ☐ *Hermann Goering was to become the head of Hitler's air force. "A fat, happy-go-lucky fellow, he laughed heartily, drank deeply, and was a drug addict. He liked gaudy clothes and wore lipstick and rouge at private parties. Goering worshipped Hitler. ... He knew no right or wrong, except what Hitler ordered" (43).*
 - ☐ *Heinrich Himmler, Hitler's flag bearer in his first, failed attempt at violent takeover, was eventually put over Hitler's personal bodyguard and secret police, the S.S.*

Review of Unit 1

Part of your job as a homeschooling teacher is to teach your dialectic- and rhetoric-age children how to study, review for, and succeed in taking major evaluations. This does not mean you must lead them by the hand through the actual content. Below are printed some review strategies you can teach your students.

1. Ask your student to recall the title of the unit ("Casting Off the Moorings"). Talk with your student about important dates and events from 1900-1928. Here are some key events and dates to review:
 - ☐ Conditions in Europe and America as the twentieth century opened
 - ☐ The presidential terms of Theodore Roosevelt, William Howard Taft, Woodrow Wilson, Warren Harding, and Calvin Coolidge. What political party was each of these men affiliated with, and what unique styles or viewpoints did they bring to the Oval Office? What were the landmarks of each administration?
 - ☐ World War I: its causes, course, and conclusion. Note here the passage of Prohibition and Women's Suffrage amendments to the Constitution, and also the failure of America to join the League of Nations.
 - ☐ The responses to the war among America's youth, especially among women
 - ☐ The Jazz Age and the great migration of blacks to Northern cities. Note within this context the Harlem Renaissance. Also, connect jazz with speakeasies, flappers, and the rebellious generation of disillusioned Americans.
 - ☐ Note the cry and darlings of ballyhoo, and the spiritual emptiness among Americans that this activity displayed.
2. Recall with your student the books he has read for literature. Ask your student for ways these selections have enriched his study of this period.
3. Go through each week-plan, looking at the "Threads" section. Remind your student of the general title of each week-plan, and ask him to list major threads (topics) he remembers learning about that week. Prompt for or restate themes he has forgotten. (If your student has been following electives—such as government, church history, or philosophy—review these threads at this time.)
4. Go over any written assignments—essay topics from writing assignments or *Tapestry* weekly quizzes provided in *Evaluations 4*, for instance—that will help your student recall details from the unit.
5. If you plan to administer a written evaluation, encourage your student to look over his time lines, maps, reading notes, class notes, and answers to discussion questions before his evaluation. Remember, you are helping him to learn review strategies for future situations (college, job, etc.) not just reviewing this unit for this test. (If your test will be a *Tapestry* product, you'll want to review it ahead of time to make sure your directions for review are adequate.¹)

¹ If you purchase *Evaluations 4*, you will receive tests and quizzes, as well as review guides for students at the levels that you purchase. *Evaluations 4* is available by the learning level or by the year-plan for all levels. As with all published tests and homeschooling curricula, be sure to preview the test and make sure that either your review covers all aspects of the test or that you plan to exclude or edit any test questions that don't apply to material you chose to cover in your unique setting.

LITERATURE: LOWER LEVEL QUESTIONS AND ANSWERS

Answers to Lower Grammar Worksheet for "In Which Pooh Goes Visiting and Gets into a Tight Place"



Your student was asked to answer questions about the characters in the story.

1. Who lovingly says, "Silly Old Bear!"?
Christopher Robin
2. Who gets tightly stuck in a hole?
Pooh
3. Who offers honey and condensed milk to another character?
Rabbit



Your student was then asked to answer questions about when and where the story takes place (setting).

4. Where was Winnie-the-Pooh walking one day?
The forest
5. Where does Rabbit live?
In a hole in a bank
6. How long did Christopher Robin read to Pooh?
One week

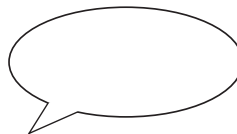
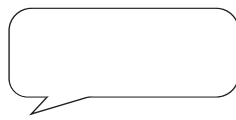
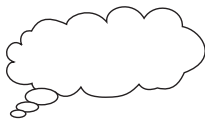


Lastly, your students was asked to tell what happens next in the sequence of events (plot).

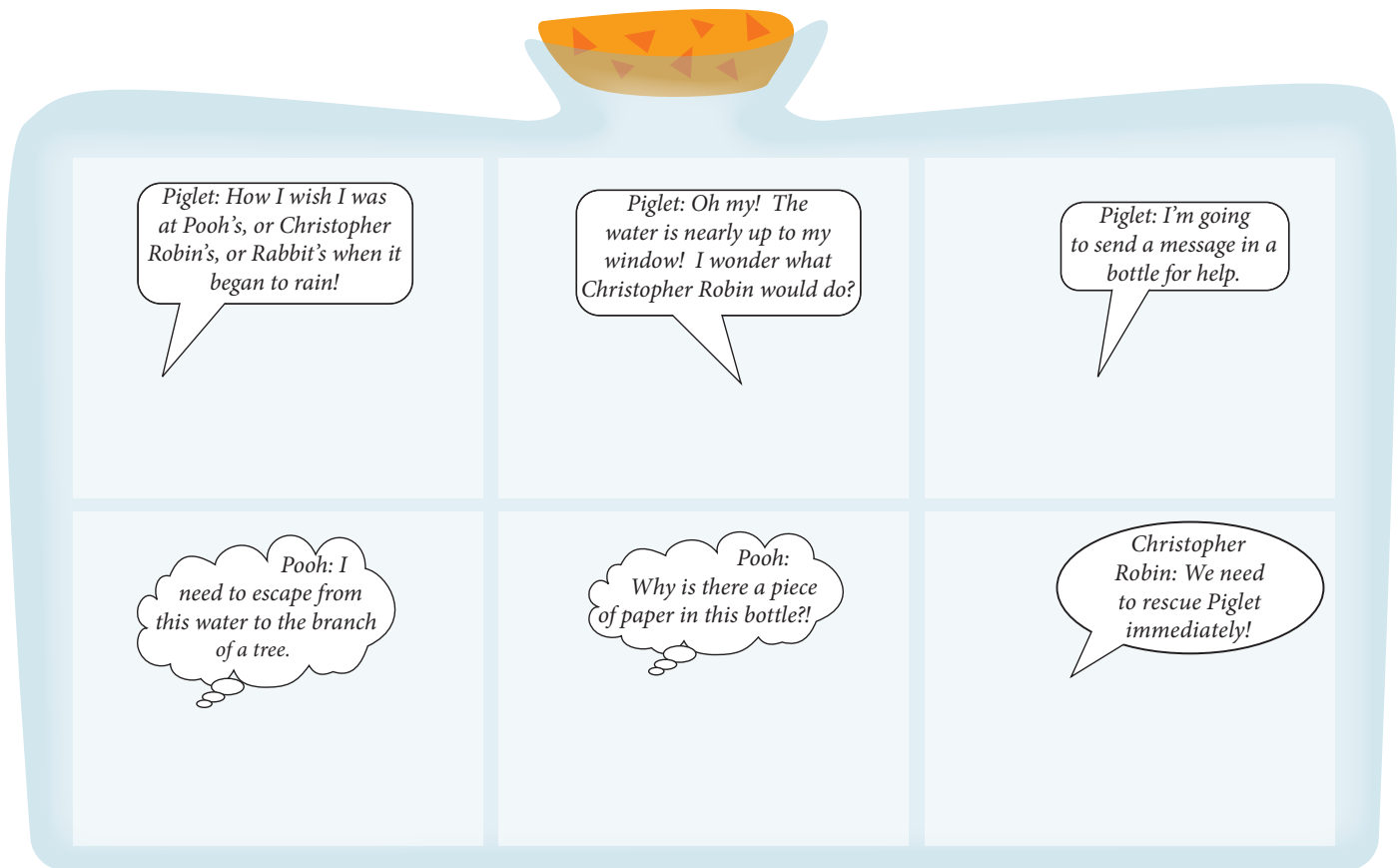
7. Pooh realizes that since somebody said "nobody" is at home, that someone actually is.
Then Pooh asks if that is Rabbit speaking, and Rabbit replies that he has gone to visit Pooh.
8. Pooh eats honey and condensed milk with Rabbit.
Then Pooh tries to leave but gets stuck in the hole.
9. Christopher Robin reads to Pooh, and Rabbit hangs his washing.
Then Pooh gets more and more slender and is at last able to pop out of the hole.

Answers to Upper Grammar Worksheet for *Winnie-the-Pooh*

Your student has been asked to make comic strips about two of the chapters that he read this week. He should set dialogue off in speech balloons. (Below are three examples of speech balloons.) The goal of this exercise is to help your student understand the use of dialogue in literature through creating their own. Answers will vary.


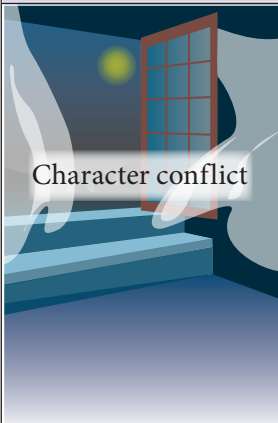



This example is taken from "Piglet is Entirely Surrounded by Water." Notice that our dialogue summary is not exactly the same as what is in the book. Illustrations (not provided here) should help furnish missing pieces of information. Also notice that when a different character talks, we use a different type of dialogue balloon. While this isn't necessary, your student should use some type of distinguishing feature, even if it is simply to have the balloon point to the correct character.



Discussion and Answers to Dialectic Worksheet for *Peter Pan*

- Review terminology pertaining to characters with your student. If necessary, review the meanings of static and dynamic characters from Week 6. Ask your student the types of each of the following characters: Peter Pan, Wendy, Mrs. Darling, and George Darling.
 - *Peter Pan is a static character because he never grows up and does not want to.*
 - *Wendy is a dynamic character because she changes and wants to go back home to her parents and eventually to grow up.*
 - *Mrs. Darling could be considered a dynamic character because she changes from the beginning to the end of the book. At the beginning, she is willing to leave the house to go to a party, but while the children are in Neverland, she is unwilling to leave the house.*
 - *George Darling could be considered a dynamic character because his anxiousness about the children leads him to live in a kennel (until the children come back) and he becomes humble instead of prideful.*
- We have also defined "protagonist." Now teach your student the definition of "antagonist." The antagonist is the character whose function in the story is to provide a negative example of living, active opposition to the protagonist/hero(ine), or both. Who is the antagonist in *Peter Pan*?
Captain Hook
- Go over your student's worksheet. Your student may not have put every answer on his worksheet, but do use the page number references to help him find the ones that he did not write down.

Type of conflict	Peter Pan	Wendy
 <p>Physical conflict</p>	<ul style="list-style-type: none"> ■ He is alone on the lagoon and the water is rising (124). ■ A Never bird comes to rescue him, but the two cannot communicate (125). ■ Hook tries to poison him (166). 	<p>Hook captures her and tells her that she must watch the lost boys walk the plank (180).</p>
 <p>Character conflict</p>	<ul style="list-style-type: none"> ■ Because the Never bird has a short temper, the two snap at one another (126). ■ Peter has ongoing conflict with Hook. In the end, Hook perishes (but not at Peter's hand) (198). ■ When Wendy returns home, Peter wants to make her think that her mother has barred her out (207). 	<ul style="list-style-type: none"> ■ She tries to be motherly toward the lost boys, and sometimes uses a voice that "had to be obeyed" (129, 132, etc.). ■ When it is determined that Wendy and her brothers will leave the island, the lost boys attempt to get her to change her mind (146). ■ Tink is not fond of Wendy and even determines not to be her courier (147). ■ Upon her return home, there is a short conflict with her father regarding the Darling family adopting the boys (212-213).
 <p>Inner mental conflict</p>	<ul style="list-style-type: none"> ■ He has inner conflict regarding his relationship with Wendy. Is it that of a brother or a husband? (137) ■ He believes that grown-ups have spoiled everything and thus is full of wrath against them (145). ■ He has inner conflict over whether to let Wendy and the boys go back home (145, 208-209). ■ He anguishes over the fact that Wendy has grown up (226). 	<p>She realizes that her own mother may be mourning and decides that she and her brothers should return home (145).</p>

- What do you think the main conflict in the whole book is about?
It seems to be about the desire to stay a child and remain free and irresponsible versus the desire to grow up, with all that growing-up implies.
- In real life, how do you see conflicts regarding growing up? What types of things tug on your soul and make you want to stay young? What types of things pull you forward toward adulthood?
Answers will vary. This is an opportunity to hear from your student and to help him both value his childhood and desire to continue to grow and mature, in accordance with God's will for each of us.
- If you want to take the time, you can compare and contrast *Peter Pan* to a movie version you may have seen.
- Remind your student that the following words are subject to the literary terminology quiz this week. (This quiz is available if you have purchased *Evaluations 4*. If not, you can make your own!)
 - Week 1: anthropomorphism
 - Week 3: pseudonym, plot, and setting
 - Week 4: protagonist
 - Week 5: physical conflict, character conflict, inner mental conflict, and moral/spiritual conflict
 - Week 6: static character and dynamic character
 - Week 7: stanza, quatrain, and quintain
 - Week 8: genre
 - Week 9: antagonist

LITERATURE: RHETORIC DISCUSSION OUTLINE

- ☐ We recommend that all teachers read the Literary Introduction in the Student Activity Pages and look over this week's assignments in *Poetics*, for your own literary background reading.
- ☐ In the Literature Supplement at the end of this week-plan is a summary of *The Metamorphosis* for your own background reading, as well as an answer version of a chart that your student filled out this week (used in topic 2).
- ☐ If you have time to read a few sections from *The Metamorphosis*, we recommend p. 13-15, 46-49, and 61-68.
- ☐ If you intend to give a Unit 1 literature exam from *Evaluations 4*, we suggest that you give it at the end of this week.

Recitation or Reading Aloud

We encourage you to let your student pick his own selection for recitation or reading aloud, or assign him the following selection for one student: "And Now?" (chapter 3, p. 61-64, from "Dearest parents" to "weakly out of his nostrils.>"). We recommend this as an accompaniment to topic 3, since it pertains to the failure of Gregor's experiment in living.

Defining Terms

This week your student has been asked to make a card for a literary vocabulary term, which has been given to him with the definition. Please check his card.

Class-Opening Question: What is literary surrealism, and how does Kafka's *The Metamorphosis* exemplify it?

- ☐ *Surrealism is a movement in all the arts, including literature, that rejected human reason, order, and absolute morality, choosing instead to portray chaos and absurdity. Kafka's The Metamorphosis exemplifies surrealism in that its main character is transformed into an absurdity—a giant insect—and thereby portrays life itself as disorderly and absurd.*
- ☐ *The Metamorphosis appeared in 1915, several years before Surrealism became a recognized movement in 1924, and even before its parent movement (Dada) arose in 1916. Nevertheless, this story is very much in keeping with Surrealism and Dada, expressing the sense of chaos and absurdity that was typical of both.*
- ☐ *It is worth noting that Dada and Surrealism were in part a reaction to World War I and a result of some people's belief that it was the worship of human reason which had led the world into four years of bloody slaughter.*

Class Topics

1. From this week's *Poetics* readings, discuss literary analysis and interpretation. (Student Question #1)
 - ☐ A literary analysis will break a literary work down into parts. A good literary analysis will then study some of these parts (few if any analyses claim to study every part) in order to describe what the parts are, how they relate to one another, and how they relate to the whole. What is the first duty of a Christian literary analyst?
 - ☐ *A Christian literary analyst's first duty is to do his work in such a way as to glorify and enjoy God.*
 - ☐ This means that the Christian literary analyst should consider what he finds in literature in light of a biblical worldview and seek to understand and appreciate God's nature and works better, praise Him for them more deeply, and enjoy Him more thoroughly, as a result of his exploration of that literature.
 - ☐ After studying the various parts of a literary work, the analyst must come to some kind of interpretation of it. What does a valid interpretation look like? Is there only one valid interpretation for each work of literature?
 - ☐ *A valid interpretation is one that is first of all rooted in careful study of the text. It is clear, reasonable, exhibits common sense, and is faithful to the historical context of the work and to the author's worldview. It is expressed confidently, elegantly, and persuasively, but never arrogantly.*
 - ☐ *Each work of literature has at least one valid interpretation, though not necessarily only one.*
 - ☐ There are numerous opposing interpretations of famous works of literature, and it often happens that the disagreeing parties each have a valid interpretation or at least make some good points.
 - ☐ What are some of the things that we owe to an author—like Kafka—as we experience his literary work?
 - ☐ *We owe to each author a certain humility, respect, and desire to understand—all of which should keep us from twisting his meaning into what we want it to be instead of searching diligently to understand what the author himself wishes to say.*
 - ☐ *We owe a charitable interpretation, one that does not leap to assume that the author's meaning or intent are evil or untruthful, but assumes the best that it fairly can of him. Such charity does not mean that we turn a blind eye to flaws in content or form, but it does mean that we don't rush to find them.*

- ☐ We owe each author a fair trial of both his content and his artistic skill. If the author's work is of poorer quality in either truth or artistry, it is fair to point this out; however, we must take the greatest care not to exaggerate his flaws, and we ought to give equal attention to his successes in both truth and artistry.
- ☐ What are some of the things that we do not owe to an author like Kafka as we experience his literary work?
 - ☐ We do not owe unthinking acceptance to the content of a work of literature. *The Word of God is the only literary work that deserves and commands complete trust (though we must certainly not be unthinking when we read Scripture, either). Every other work is to be evaluated according to its faithfulness to actual reality, which is revealed in that Word.*
 - ☐ We do not owe fear to any human author. No author can persuade us of a false portrayal of reality (including false portrayals of God and mankind) against our will, so we don't have to fear any of them. Though we may feel tempted to agree with a powerful portrayal of reality, whether true or false, the final choice—to believe or not to believe—rests with us under God's grace. We always can choose to believe the Word of God.
 - ☐ At the same time, we should be aware that to keep company with falsehoods and those who portray them attractively is a dangerous thing, not to be undertaken lightly (Proverbs 13:20).
- ☐ Out of respect for the author as a human being made in the image of God, what are some of the things that we owe to a literary work—like *The Metamorphosis*—as we study and analyze it?
 - ☐ We owe a willingness to take the work in its own historical context, on its own artistic terms, and with the beliefs of its author in mind, without imposing on it the expectations of our own era, preferred forms of artistry, or worldview.
 - ☐ We owe a careful, attentive description of the parts that we are analyzing, and we owe flexibility in the use of our literary analysis tools so that we are sure of describing what is actually going on in a literary work, not what we hastily assume, or—driven by our own agenda—wish to find there.
 - ☐ When literary terms fail, we should use our own words to describe what we find in a literary work.
 - ☐ If a work is artistically excellent, we owe it praise.
 - ☐ If it is artistically inferior, we may be obliged in fairness to point out its weaknesses, but we owe it the courtesy not to parade its faults.
- ☐ What are some things that we owe or do not owe to other literary analysts (classmates or authors whose papers we may read on various works) as we listen to or read their thoughts?
 - ☐ We owe it to them to remember that there can sometimes be more than one legitimate interpretation of an element in a work of literature (such as its plot, character, or theme), and that therefore our own interpretation is not necessarily the only right one.
 - ☐ We owe respect to them as human beings, and charity in our attitude towards them, even if we cannot respect or must disagree with their opinions.
 - ☐ We do not owe blind acceptance of their theories. Instead, we should test their conclusions to see whether these are supported by the text, by the author's known beliefs, and by the historical context of the work.
- ☐ Why do we “owe” all these things to authors and fellow analysts (such as our classmates)? Why do we choose to act with fairness, charity, and humility, and eagerness to see what is good, but also with boldness to carefully and clearly expose falsehood?

We owe them respect because they are made in the image of God. We also owe them kindness, charity, and humility, following Christ's command to “love your neighbor as yourself,” and God's command to “love justice,” and “in humility consider others better than yourselves.” At the same time, we must be willing to boldly but lovingly expose falsehood, thus “speaking the truth in love.”
- ☐ Do you find it easy or difficult to have the right attitude towards authors, their literary works, and other literary analysts? For instance, was it hard for you to apply these principles of valid interpretation (including having humility, seeking to understand the author's purposes, and accepting the work as what it is without trying to make it something more familiar)?

Answers may vary. This is an excellent opportunity for you to draw your student out and help him to apply these principles to Kafka (and, if you wish, to Orwell, Remarque, Chekhov, Frost, Eliot, Pound, and other authors).

2. Discuss the connections between *The Metamorphosis* and naturalism, utilitarianism, nihilism, and modernism. (Student Questions #2, 6)

- ☐ This week in *Poetics* you read about the “correspondence theory” of truth. What is that theory?

- ❑ The correspondence theory of truth states that a true statement is that which matches (or “corresponds to”) what is actually real. By contrast, a false statement is that which does not match actual reality.
- ❑ Thus, if a teacher looks at a student in class and says “you aren’t really here” or “you aren’t real,” then that is a false statement because the student is really there and is really real.
- ❑ Similarly, if a person says, “God exists,” that is a true statement because God actually does exist. But if a person says, “God does not exist,” then that is a false statement since it does not match reality.
- ❑ This week you learned in *Poetics* that human literature portrays and reflects what people *believe* about reality, not necessarily what is actually real. What is the one book that we know perfectly reflects actual reality? *Because it was written by God (through human agents), the Bible is the only book in the world that is able to perfectly reflect actual reality, because it is the product of the One in whom reality has its being.*
- ❑ The literary movement of Realism was supposedly based on the motto, “Tell the truth!” Modernism, by contrast, was based on Ezra Pound’s motto, “Make it new!” What attitudes towards truth, reality, and the relationship between them are revealed in these two mottoes and what you know of these two movements? To what extent did the portrayals of reality found in each of these movements tend to correspond to actual reality? *Answers may vary slightly, and your student may need your help to answer these questions. After hearing his thoughts, we invite you to make these points:*
 - ❑ Realists sought to “tell the truth” and accurately depict reality. Unfortunately, they confined their portrayals almost entirely to *earthly* realities, ignoring the deeper supernatural realities that surround our lives on earth.
 - ❑ Modernist literature shows a deep uncertainty about actual reality and instead experiments with perspectives on it. While such literature certainly “makes it new” with its reflection of a wide variety of individual views, it refuses to say “this is real.” The most it will say is “this *seems* real to *me*.”
 - ❑ Realism’s portrayals corresponded fairly well to the realities of life on earth, but generally failed to correspond to and reflect far more important supernatural and spiritual realities. Modernism’s tendencies are still worse: portrayals of reality in modernist literature typically correspond only to highly subjective individual ideas about reality, and deny that anything more than this can be known or reflected.
- ❑ Beliefs about reality take many forms. For example, the central point of naturalism is that God does not exist, and thus 1) reality consists only of what can be experienced through our five senses, and 2) our lives are produced and controlled by the impersonal laws of nature, not by a personal God who creates us with purpose and meaning. From *Poetics*, why might we say that utilitarianism and nihilism are corollaries¹ of naturalism?
 - ❑ *These are corollaries of naturalism in the sense that both accept naturalism’s two central ideas and attempt to build on them (utilitarianism) or to see where they truly lead (nihilism).*
 - ❑ Utilitarianism attempts to build on naturalism by substituting human happiness for God as a supreme value² and organizing human morality around an economic principle of “the most happiness for the most people.”
 - ❑ Nihilism reveals how the two main points of naturalism lead logically to despair for human beings because without God reality is unknowable, meaningless, purposeless, and chaotic. Morality means nothing because there is no one to give it authority, and without an authoritative understanding of the shape of reality and standards of right and wrong, there can likewise be no true values.
- ❑ How do Kafka’s beliefs, as expressed in *The Metamorphosis*, reflect the naturalistic, utilitarian, and nihilistic worldviews that you reviewed and/or learned about this week? *Please review with your student the chart that he filled out this week for this question. See the italicized answers in the chart in the Literature Supplement at the end of this week-plan.*
- ❑ Kafka’s *The Metamorphosis* can be connected not only to naturalism, utilitarianism, and nihilism, but also to Modernism, a literary movement that they influenced. Can you see some traits of Modernism that we discussed in Week 3 also reflected in this story? Can you give some examples? *Answers may vary, but we think that this novel strongly exemplifies the following traits of Modernism:*
 - ❑ *The Metamorphosis* reflects the new and experimental methods of modern literature and of Surrealism. It demonstrates Gregor’s subjective perceptions of reality rather than any settled or objective beliefs.

¹ By this we mean philosophies (utilitarianism, nihilism, and existentialism) that flow naturally from naturalism and are based on the same foundations.

² As we noted last week, the trouble with this is that being in right and loving relationship with God is the supreme happiness of the human soul. Therefore, it is impossible to replace God with human happiness, since God is the one who ultimately makes human beings happy.

- ☐ Like many other modernistic works, this one is written from the perspective of a sensitive but troubled or even tortured individual (Gregor Samsa) who is trying to cope with a feeling of loss and isolation, and/or trying to make sense of himself and reality. He is also alienated from society and even from his family.
 - ☐ Also like many modernistic works, *The Metamorphosis* exhibits an intense self-consciousness and anxiety about the ability to communicate ideas and feelings to others and to be in meaningful relationships with them.
3. Discuss and biblically evaluate Gregor Samsa's worldview and experiment in living. (Student Questions #3-4)
- ☐ What is Gregor's worldview, and what experiment in living does he carry out in this story as a result of it? *Answers may vary, and your student may need some help since he is still learning how to analyze characters' worldview(s) and experiment(s) in living. After hearing his thoughts, we invite you to make these points:*
 - ☐ Worldview (Beliefs)
 - ☐ Reality: For much of the book, Gregor hopes and believes that it is really possible for him to have meaningful communication and relationships with his family members.
 - ☐ Morality: He believes that it is right to care for his family and wrong to be a burden to them.
 - ☐ Values: He values his family and their comfort, especially his sister and her desire to play the violin.
 - ☐ Experiment in Living: Gregor's experiment in living is one of trying to communicate with and re-establish relationships with his family members, especially his younger sister Grete.
 - ☐ What aspects of Samsa's personality (nature) and circumstances may also influence his experiment(s)? *Answers may vary. After hearing your student's thoughts, please make any or all of the following points:*
 - ☐ Personality (Nature): Gregor is a home-loving person who cares deeply for his family members (especially his sister) and wants to support and bless them. This influences his experiment in seeking to be close to them.
 - ☐ Circumstances: Obviously, Gregor's circumstance of becoming an insect make it extremely difficult for him to re-establish relationships with his family, but this difficulty only spurs him on to try harder.
 - ☐ Finally, what are the results of Gregor's experiment, and what theme does Kafka communicate through it? *Gregor's experiment fails miserably, leading only to his despair and death. Through these results, Kafka communicates the nihilistic idea that Gregor was wrong, and that life is nothing more than a brief, cruel, and absurd flicker of existence, without any possibility for meaningful communication or relationships.*
 - ☐ Kafka's *The Metamorphosis* reflects his beliefs (and Modernists' beliefs) about reality. Yet, according to the one book that perfectly reflects reality (the Bible), do his beliefs correspond to what is actually real? If not, how not?
 - ☐ *Kafka's book corresponds to some parts of reality, but not to many of the most important things that are real.*
 - ☐ Kafka accurately portrays the reality that human beings are often selfish, angry, anxious, and crave meaningful relationships with one another. He also accurately portrays the effects of an atheistic worldview.
 - ☐ However, Kafka leaves out God and the entire spiritual context in which mankind's sin and desires for relationships operate. Because of this, there is neither any hope that Gregor's family members will change, nor is there any deeper answer for his craving for meaningful relationships than shallow human interactions.
 - ☐ *The Metamorphosis*, like so many other books that we will study this year, is an example of Athenian literature. Still, we can learn a great deal from it. How might this book help us to both glorify and enjoy God more as a result of studying it? How has it helped you to do so? *Answers will vary, especially as to the second question, but you may wish to point out that because Kafka's story shows us the negative results of a worldview without God, it can help us to be much more grateful for the fact that our lives are not like that of Gregor Samsa, and that we have a deeply meaningful relationship with the most glorious and amazing Person in the universe. We can glorify God for this, and enjoy Him more because of it.*
 - ☐ Studying experiments in living and the way they reflect beliefs about reality is not just a way of understanding literature. It is also a way of examining our own lives. What is an experiment in living that you have performed in the last year, what beliefs was it based on, and how did it turn out? Do you think that your experiment in living was based on beliefs that correspond to reality (i.e., that God is holy and that man is sinful)? *Answers will vary. For instance, a common experiment in living for a student might be a time when he chose to trust God (or failed to trust God) for his schoolwork or for something that he wanted badly, and what that experiment and its results showed about how real, how sovereign, or how loving he believes God is.*
4. Discuss the artistry (and style, for Continuing students) of Kafka's *The Metamorphosis*. (Student Questions #5, 7-8)
- ☐ You were instructed to make notes about the artistic elements in this story according to the categories of "form follows function" and "meaning through form." What did you find?

Answers will vary, and your student may find other examples that we do not note here. After hearing your student's thoughts, we invite you to share some of the following examples:

Form Follows Function

- ☐ This surrealistic story about a man who is transformed into an insect is a perfect vehicle for the point Kafka wishes to make about the absurdity of human lives, because Samsa's insect form is utterly absurd.
- ☐ Kafka's use of the limited omniscient perspective takes us into the mind of his alienated central character, Gregor Samsa. In Year 3, we saw Dostoevsky use the same technique to bring us into the mind of a murderer (Raskolnikov). Both authors use this formal technique to brilliant advantage and allow us as readers to fully sympathize with main characters who would not usually appear sympathetic.
- ☐ The fact that Gregor is a traveling salesman is also a piece of information that has an important function in the story. Since, as Gregor says, traveling salesman never have more than the shallowest and most fleeting interactions with people, the fact that Gregor is one underlines his isolation and alienation from others (14).

Meaning through Form

- ☐ One of the most startling things about this story is the fact that Gregor takes his absurd insect form for granted. This seems strange until the reader realizes that it perfectly conveys Kafka's view, which is that it is normal for human existence to be absurd.
 - ☐ Gregor Samsa's experiment in living and its results are a perfect example of meaning through form, since they convey Kafka's themes and worldview, as we discussed in topic 3.
 - ☐ As our edition of *The Metamorphosis* points out, the rain that Kafka mentions several times seems to be a symbol for the fact that, from his perspective, life is brief and can be lived only in the moment, as a rain-drop exists only for a moment before it falls to earth.¹
 - ☐ Gregor's ever-increasing physical and relational weakness and pain symbolize and underline the idea that human existence, from the nihilistic perspective, is extremely painful.
- ☐ You were also instructed to make notes about the ten basic elements of artistry² in this novella.³ What did you find?
- Answers will vary, and your student may find other examples that we do not note here. After hearing your student's thoughts, we invite you to share some of the following examples:
- ☐ Balance: There is a perfect balance between the first and last parts of this story. Gregor's position as breadwinner, benefactor, and beloved brother at the beginning of *The Metamorphosis* are balanced by his position as a burden and unwanted older brother at the end of the tale.
 - ☐ Unity and Unified Progression: Throughout the novel, Gregor keeps hurting himself physically or being hurt by others. The pain he experiences continually increases until he despairs and dies.
 - ☐ Contrast: The most amazing contrast and irony in this story is the fact that Gregor Samsa seems to take his absurd condition for granted.
 - ☐ Repetition: Throughout the story, right up to his death, Gregor hopes repeatedly that he will be able to communicate with and re-establish a relationship with his mother or sister.

- ☐ Do you have any other observations of your own about the artistry of this novella?
- Answers will vary. We invite you to draw your student out on this point and give him an opportunity to describe anything he may have noticed that does not fit into the categories we have already discussed.

- ☐ Kafka originally wrote in German, but the English translation we are reading manages to capture much of his style. How would you describe the texture of *The Metamorphosis*, especially with regard to its sentence structure, tone, descriptive style, and point of view? Give examples from the text to back up your answers.
- Answers may vary. After hearing your student's thoughts, we invite you to point out some of the following items:
- ☐ Sentence Structure: Many of Kafka's sentences, even when translated into English, are complex and difficult, containing unusual word order and several clauses. See for instance the sentence that begins on page 17 and ends on page 18.

1 Paul Moliken, ed. Notes on *The Metamorphosis* (Clayton, DE: Prestwick House, 2005), p. 25.

2 The ten basic elements of artistry are pattern (or design), unity, central focus, balance, contrast, unified progression, variety in unity, symmetry, repetition, and recurrence (or rhythm). This list is borrowed from Leland Ryken, *Words of Delight* (Grand Rapids, MI: Baker Book House, 1992), p. 92, 187.

3 A novella is a fictional prose work which focuses intimately on characters as a novel does, but which, in length and complexity, falls between a short story and a novel.

- ❑ **Tone:** Kafka's tone as a narrator overall is simple and direct, in keeping with the techniques of Realism (which were also carried over into Modernism). The opening statement of the story, for instance, is quite coolly stated without any apparent emotion whatsoever (13). Only when relating Gregor's thoughts does Kafka's tone take on shades of feeling.
- ❑ **Descriptive Style:** Also in keeping with the common techniques of Realism (and Modernism), Kafka's descriptions are short, precise, and unemotional, conveying vivid impressions but using little imagery. Thus, the opening paragraph clearly describes an insect body (13), but without any hyperbole¹ or emotionally heightened diction.
- ❑ **Point of View:** The point of view is probably best described as limited omniscience, like that of Dostoevsky's *Crime and Punishment*. The impression Kafka conveys is that he is narrating from inside Gregor Samsa's head. See, for instance, the opening pages, which detail his thoughts upon waking up as an insect (13-15).

GEOGRAPHY: BACKGROUND INFORMATION

There is no geography background information this week.

FINE ARTS AND ACTIVITIES: BACKGROUND INFORMATION

*World Book on Charles Edward Ives*²

Charles Edward Ives (1874-1954) was a leading American experimental composer. Ives composed his most important music from 1896 to 1921. However, he remained almost unknown until the last years of his life. Some of Ives's major works were not introduced to the public until after his death. Today, Ives ranks as one of the greatest and most original American composers.

In his compositions, Ives emphasizes American folk and popular music, such as ragtime, military marches, patriotic songs, and revival hymns. Ives based some of his music on such subjects as baseball. One of his 27 piano pieces is called *Some Southpaw Pitching* (1908).

Ives was born in Danbury, Connecticut. Some of his works suggest circus parades and revival meetings that reflect his memories of life in New England. After graduating from Yale University in 1898, Ives entered the insurance business. He founded an insurance firm in 1909 and became a successful executive. He composed at night, on weekends, and during holidays and vacations. A few of Ives's compositions were performed as early as 1925. But most people who enjoyed experimental music did not become aware of his work until about 1939. Ives first won public acclaim with his piano music. His *Piano Sonata No. 2* (1910-1915), subtitled *Concord, Mass., 1840-1860*, shows his unconventional style. Parts omit key and time signatures and bar lines. Ives named its four movements for New England authors of the mid-1800's—"Emerson," "Hawthorne," "The Alcotts," and "Thoreau."

Ives wrote more than 160 songs and many choral works. His chamber music includes *Sonata No. 4* (1916?) for piano and violin, known as *Children's Day at the Camp Meeting*; and *Hallowe'en* (1906) for piano and string quartet. One of Ives's four symphonies, *Symphony No. 3* (1904), won the 1947 Pulitzer Prize. Ives's other works include *The Unanswered Question* (1906) for trumpet, flutes, and strings; and *Three Places in New England* (1908-1914?) for orchestra.

*World Book on Heitor Villa-Lobos*³

Villa-Lobos, Heitor, pronounced VEE lah LOH boh, AY tur (1887-1959), was a Brazilian composer who played a crucial role in developing a Brazilian national style of music. Villa-Lobos composed nine *Bachianas Brasileiras* (1930-1944) that blend Brazilian folk tunes with the style of the German composer Johann Sebastian Bach. Villa-Lobos wrote 16 *Choros* (1920-1928), primarily for large orchestra. These works were named for Brazilian bands of street musicians whose style was based on improvisation. Villa-Lobos also composed 12 symphonies and 16 string quartets, as well as ballets, operas, and oratorios. He was born in Rio de Janeiro.

1 Hyperbole is a figure of speech in which the author uses exaggerated language for emphasis or heightened artistic effect.

2 From a *World Book* article entitled *Ives, Charles Edward*. Contributor: Richard Jackson, M.L.S., Former Head, American Collection, Music Division, The New York Public Library.

3 From a *World Book* article entitled *Villa-Lobos, Heitor*. Contributor: Vincent McDermott, Ph.D., Professor of Music, Lewis and Clark College.

World Book on Edgar Varese¹

Varese, Edgard, pronounced vah REHZ, ehd GAIR (1883-1965), was a leading composer of the early 1900's. He refused to follow any school or system of musical composition and did not even consider himself a composer in the traditional sense. Varese declared he was merely an "organizer of sounds." His works influenced many American and European composers of the mid-1900's.

Varese composed almost all his important works from 1921 to 1935. He was one of the first to write for percussion instruments only. His most famous composition, *Ionisation* (1931), requires 13 performers who play 39 percussion instruments, including an assortment of drums, a piano, gongs, and chimes. The work also includes two sirens and a "lion's roar." These compositions are mostly played by traditional instruments, but they reflect Varese's early interest in the unusual sounds and precise ability to control them that he later found in electronic music.

Varese was born on Dec. 22, 1883, in Paris and settled in the United States in 1915. He became a U.S. citizen in 1926. Varese founded the New Symphony Orchestra in 1919 and helped establish the International Composers Guild in 1921. Both organizations were dedicated to promoting modern music. Varese died on Nov. 6, 1965.

World Book on Darius Milhaud²

Milhaud, Darius, pronounced mee YOH, da RYOOS (1892-1974), was a French-born composer noted for his works for the stage. Milhaud wrote 15 operas, 13 ballets, and music for other ballets and for motion pictures. The French poet Paul Claudel wrote the *librettos* (words) for several of Milhaud's works, including his famous opera, *Christophe Colomb* (1928). Milhaud's best-known ballet, *La creation du monde* (*The Creation of the World*, 1923), reflects his interest in jazz.

Milhaud was born in Aix-en-Provence in southern France, and this region inspired his *Suite Provencale* for orchestra (1936). Milhaud received his music training at the Paris Conservatory from 1910 to 1915. In 1917 and 1918, he served with the French Embassy in Rio de Janeiro, Brazil, and became acquainted with Brazilian popular music. Milhaud used this music in *Saudades do Brasil* (*Memories of Brazil*, 1920-1921), which he composed for piano and later arranged for orchestra.

During the 1920's, Milhaud belonged to a group of young French composers called Les Six. He left France in 1940 during World War II (1939-1945). That year, Milhaud joined the faculty of the music department at Mills College in Oakland, Calif. He retired in 1974.

World Book on Francis Poulenc³

Poulenc, Francis, pronounced poo LANK, frahn SEES (1899-1963), was a French composer and pianist. He was particularly noted for his vocal music, which features beautiful melodies and great sensitivity to words. Poulenc's songs and song cycles are among the most important solo vocal works of the 1900's.

Poulenc, a devout Roman Catholic, wrote several major religious works, including his *Mass in G* (1937), *Stabat Mater* (1950), and *Gloria* (1959). He also wrote the religious opera *The Dialogues of the Carmelites* (1957) and a one-act tragedy for soprano, *The Human Voice* (1959). Poulenc was a fine pianist and developed a highly personal composing style in such works as *Trois mouvements perpetuels* (1918).

Poulenc was born on Jan. 7, 1899, in Paris. In the early 1920's, he became a member of a group of six French composers known as Les Six. He died on Jan. 30, 1963.

World Book on Carl Orff⁴

Orff, Carl (1895-1982), was a German composer and music educator. His major works were for the stage. They combine instrumental music, singing, and gesture and dance into a unified spectacle. Orff's music emphasizes simple, folklike melodies and harmonies that are sometimes colored with dissonance. He used instruments percussively to create a powerful rhythmic drive. Orff used Oriental and medieval scales and texts in several languages, sometimes simultaneously.

Orff's best known compositions are three pieces he called *Trionfi* (triumphs). The first, and most popular, *Carmina Burana* (*Songs of Beuron*, 1937), consists of songs set to medieval texts. He used poems by the Roman poet Catul-

1 From a *World Book* article entitled *Varese, Edgard*. Contributor: Stephen Jaffe, A.M., Associate Professor of Music, Duke University.

2 From a *World Book* article entitled *Milhaud, Darius*. Richard Jackson, M.L.S., Former Head, American Collection, Music Division, The New York Public Library.

3 From a *World Book* article entitled *Poulenc, Francis*. Contributor: Daniel T. Politoske, Ph.D., Professor Emeritus of Music History, University of Kansas.

4 From a *World Book* article entitled *Orff, Carl*. Contributor: Daniel T. Politoske, Ph.D., Professor Emeritus of Music History, University of Kansas.

lus as texts in *Catulli Carmina* (*Songs of Catullus*, 1943). In *Trionfo di Afrodite* (*The Triumph of Aphrodite*, 1953), Orff adapted texts by Catullus and the ancient Greek writers Sappho and Euripides.

Orff was born in Munich. In 1924, he cofounded a school of gymnastics, music, and dance in Munich. His work at the school reflected his interest in musical education for children. Orff summed up his theories in an important five-volume book called *Music for Children* (1930-1934, revised 1950-1954).

World Book on Charlie Chaplin¹

Charlie Chaplin (1889-1977) became one of the most famous stars in motion-picture history. During the era of silent comedies, he was often called “the funniest man in the world.” Chaplin also gained complete control over production of his films. He wrote and directed nearly all his films, and he composed the music scores for all his sound pictures.

Chaplin's stardom began in 1914, when he first appeared as “the Tramp” or “the Little Fellow.” Looking undersized and undernourished, Chaplin wore a battered derby hat, a coat too small for him, and pants much too large. He walked in a shuffling manner that suggested he had never worn a pair of shoes his own size. But this figure of poverty also wore gloves and carried a bamboo cane that seemed to reflect a spirit that bounces back from the most crushing defeats. The last shot in many of Chaplin's early silent films shows him walking down a road into the distance. The Tramp was homeless and penniless once more, but with hat tilted and cane flourishing, he again was ready for whatever adventure lay around the corner.

In 1919, Chaplin formed the United Artists film corporation with actor Douglas Fairbanks, Sr., actress Mary Pickford, and director D. W. Griffith. He made fewer pictures, and those he made were longer and more serious. He continued to create laughter, but he also seemed to be commenting on why the world of respectability and authority offered so little to the human soul. His films during this time included *The Kid* (1920) and *The Gold Rush* (1925). Chaplin played the Tramp in these films and in his first two sound films, *City Lights* (1931) and *Modern Times* (1936). In *The Great Dictator* (1940), he played two roles, a humble Jewish barber and a tyrant based on the German dictator Adolf Hitler. Chaplin played a murderer in *Monsieur Verdoux* (1947) and an elderly music hall comedian in *Limelight* (1952).

Charles Spencer Chaplin was born into a poor London family. He became a variety and music hall performer and began touring the United States in 1910. He lived in the United States for more than 40 years but never became a citizen.

In 1943, Chaplin married Oona O'Neill, the daughter of American playwright Eugene O'Neill. It was Chaplin's fourth marriage.

In the 1940's and early 1950's, Chaplin was a center of controversy. Some people criticized Chaplin's personal life as immoral and accused him of supporting Communism. In 1952, Chaplin traveled to Europe. The U.S. government announced that Chaplin could not reenter the United States unless hearings were held on his personal life and political views. Chaplin decided not to return, and he and his family settled in Switzerland.

In 1972, Chaplin took part in ceremonies in his honor in New York City and Los Angeles. Chaplin received an honorary Oscar at the annual Academy Award ceremonies in April. The award praised Chaplin “for the incalculable effect he has had in making motion pictures the art form of this century.” In 1975, Chaplin was knighted by Queen Elizabeth II.

World Book on the Game of Baseball²

Before a baseball game begins, the manager of each team makes a list that shows that team's line-up and batting order. A line-up tells which player will play each defensive position. A batting order shows the order in which the players will take their turns at bat.

The team on whose field the game is played is called the home team. The other team is the visiting team. The visiting team takes the first turn at bat and the home team players go to their positions in the field. The team's turn at bat lasts until its players make three outs. Every time a player advances around the bases during the turn at bat, the team is credited with a run. When the visiting team's turn at bat is over, the home team comes to bat and the visitors take the field.

One turn at bat by each team is called an inning. A regulation baseball game lasts nine innings. The team with the most runs at the end of the game wins. If the two teams have the same number of runs after nine innings, they

1 From a *World Book* article entitled *Darius, Milhaud*. Contributor: Richard Jackson, M.L.S., Former Head, American Collection, Music Division, The New York Public Library.

2 Excerpted from a *World Book* article entitled *Baseball*. Contributor: Donald Honig, Novelist and baseball historian.

play extra innings until one of them scores more runs than the other in an inning.

Each player who comes to bat during a baseball game tries to reach base and advance around the bases. The pitcher and other players of the team in the field try to put each batter out. There are many ways in which the players make outs, reach base, and advance around the bases.

Outs by batters. Most batters make outs in one of three ways—by strikeouts, groundouts, or fly-outs.

Strikeouts. A batter strikes out by making three strikes during a turn at bat. There are four kinds of strikes—swinging strikes, called strikes, foul strikes, and foul tips.

A batter makes a swinging strike by swinging at a pitch and missing it. A called strike occurs when a batter takes (does not swing at) a pitch and the home plate umpire rules that the pitch was within the strike zone. A pitch within the strike zone is one that passes over any part of home plate in a zone that extends from the midpoint between the shoulders and the belt to just below the batter's kneecap.

A batter makes a foul strike by hitting a foul ball when there are fewer than two strikes against the batter. Foul balls include all batted balls that: (1) settle in foul territory between home plate and first base or home plate and third base, (2) bounce or roll past first or third in foul territory, or (3) land in foul territory beyond first or third. Usually, a foul ball hit after two strikes does not count as a strike. But if the batter bunts (taps the ball) foul after two strikes, it does count as a strike.

A foul tip occurs when a batter hits a ball directly back to the catcher and the catcher catches the ball on the fly. All foul tips count as strikes, no matter how many strikes the batter already has.

Groundouts. A batter grounds out after hitting a fair ball that touches the ground by failing to reach first base before a fielder holding the ball touches the base or tags the batter with the ball. Fair balls include all batted balls that: (1) settle in fair territory between home plate and first base or home plate and third base, (2) bounce or roll past first or third in fair territory or hit either base, (3) land in fair territory beyond first or third, or (4) pass over an outfield wall or fence in fair territory. Almost all groundouts result from balls hit to infielders or the pitcher.

Fly-outs. A batter flies out after hitting a fair ball or foul ball if a fielder catches the ball on the fly. The foul tip, described earlier, is an exception to the fly out rule. Foul tips count as strikes, rather than outs.

Fly-outs hit short distances and high into the air are often called pop-ups. Those hit hard and on a fairly straight line are line-outs.

Other outs. There are several less common ways in which batters can make outs. For example, batters are out if they hit a fair ball and run into the ball, or if they bat out of turn and the opposing manager points out this violation to the home plate umpire.

Reaching base. Most batters reach base through base hits. A batter makes a base hit by (1) hitting a fair ball that is not caught on the fly, and (2) reaching first base before a fielder holding the ball touches the base or tags the batter with the ball. A batter who makes a base hit may continue to run around the bases. But if a fielder tags the batter with the ball while the batter is off base, the batter is out.

A base hit that enables a batter to reach first base is called a single. One on which a batter reaches second base is a double, third base a triple, and home plate a home run. Most singles result from balls hit into the infield or past the infielders but in front of the outfielders. Most doubles and triples are made on hits that get past outfielders. Almost all home runs result from batted balls hit over an outfield wall or fence. A batter who makes such a hit can simply trot around the bases, and cannot be tagged out.

A batter who hits a ball and reaches base because of a fielder's mistake is credited with a hit on error, rather than a base hit. One who reaches base because the fielders tried to put a base runner out is credited with a fielder's choice.

Batters can also reach base without hitting the ball. The most common way is to receive a walk, or base on balls. A batter walks if the pitcher throws four balls (pitches outside the strike zone) during that batter's turn at bat. A batter who walks goes to first base. A batter also goes to first base if the pitcher hits that batter with the ball. In addition, a batter goes to first on catcher interference. Catcher interference occurs when the catcher touches the bat when a batter is swinging.

Base runners—advancing and outs. A batter who reaches base becomes a base runner. Base runners try to advance around the bases and score runs for their team. The defensive players try to put the base runners out.

Base runners may try to advance at any time. But they usually wait until the batter hits the ball, and then decide whether or not to try to advance. If there are no outs or one out and a batter hits a ball that is likely to be caught on the fly, base runners stay near their bases. They do so because they must tag up (touch their bases) after a fly out. If

a runner fails to tag up before a fielder holding the ball touches the runner's base or tags the runner with the ball, the runner is out. After tagging up, a runner can try to advance to the next base. The runner must reach the base before being tagged with the ball by a fielder, or else the runner is out.

When there are two outs, runners usually try to advance as soon as a fly ball is hit. They do so because their team's turn at bat ends as soon as a fielder catches the ball.

Base runners do not have to tag up if a batter hits a ball that touches the ground. But depending on the situation, runners may stay near their bases or run toward the next base on a ground ball. They stay near their bases if they judge that they will not be able to reach the next base before being tagged with the ball. This situation usually occurs on ground balls hit sharply to infielders. If runners believe they can get to the next base before being tagged, they run toward the base. They are out if they fail, and safe if they succeed.

In some situations—called force situations—base runners must try to advance to the next base. A force situation occurs when a batter hits a ground ball and a runner occupies a base another player is entitled to. A batter who hits a ground ball is always entitled to first base. As a result, a runner on first is forced to advance on a ground ball. If a team has runners on first and second base—or on first, second, and third base—all the runners are forced to advance on ground balls. In such cases, each runner forces the runner on the next base. The runners make a force-out if they fail to reach the next base before a fielder with the ball touches the base. The fielder does not have to tag the runner in order to put the runner out.

Sometimes, base runners run with the pitch. That is, they race toward the next base as soon as the pitcher throws the ball. This strategy has both advantages and disadvantages. If the batter takes the pitch, and the runner gets to the next base before being tagged with the ball by a fielder, the runner is safe at the base. This play is called a stolen base. But if the runner fails to reach the base before being tagged, the runner is out. A runner who runs with the pitch can often advance farther on a hit than one who waits until the batter hits the ball. However, the runner risks being put out on a fly ball. Such a runner may end up so far from the base that it is impossible to get back to tag up before a fielder holding the ball touches the base.

Base runners can make outs and advance in other ways than those already described. For example, a runner is out if hit by a batted ball while in fair territory and not on a base. A runner on first base advances to second if the batter walks or is hit by a pitch. If the team also has a runner on second—or runners on second or third—those runners also move to the next base.

Umpires. Most major league games have four umpires. They are the home plate umpire, first base umpire, second base umpire, and third base umpire. The home plate umpire has the most important job. Every time a batter takes a pitch, the home plate umpire must decide whether it was a ball or a strike. This umpire also decides whether runners trying to reach home plate were safe or out. The first base umpire rules on plays at first base, the second base umpire on plays at second, and the third base umpire on plays at third. The first base and third base umpires also decide whether balls hit down the foul lines were fair or foul.

CHURCH HISTORY: DIALECTIC DISCUSSION OUTLINE

Men of Faith: Eric Liddell, by Catherine Swift

- When Eric arrived in China, he realized that he had forgotten much about Chinese culture in the time he had spent away from his childhood home. He had to adjust himself to the language, food, and culture all over again. He was anxious about how he would make the transition to teaching Chinese youth. Ask your student how Eric sought to make this transition and to reach out to his students.
 - ☐ *Eric's students were mostly from non-Christian homes. Most of them were wealthy, and their parents doted on them. At school, they were taught hymns and to have daily times of devotion and prayer.*
 - ☐ *Eric not only wanted to see the students understand and know about God, but he also wanted to model the fact that being a Christian involves more than just believing in Jesus. He sought to disciple his students in living the Christian life.*
 - ☐ *Eric did this by reaching out personally to his students and getting to know them as individuals. He became their "house father" and friend. He listened as they told about their lives and their thoughts about God.*
 - ☐ *Through Eric's example and friendship, many of the students were changed.*
 - ☐ Ask your student what he believes the Christian life entails beyond mere belief. What acts and decisions does God call Christians to make? Ask your student to apply these to his current daily life.

2. In addition to teaching them about the Lord, Eric attempted to get the students interested in sports. Although they liked boxing, wrestling, and fencing, they were not interested in Eric's favorite sport: running. Eventually, many began to enjoy running, though not as much as they enjoyed watching Eric run. Ask your student how Eric's talent as a runner opened doors for his ministry.
 - ☐ *Because many of the Chinese people knew that Eric was a famous runner from Great Britain, they supported his desire to build a sports stadium. When they saw Eric run, they were so impressed by his abilities that their belief in God was strengthened.*
 - ☐ *His amazing races made him known outside of the missionary and college community and opened doors for him to speak at other events and to other people.*
3. Ask, "Of Eric's daily priorities, what was most important?"
 - ☐ *Eric always began his day with a devotional time with God. He prayed and talked with his Father about his upcoming day before the day began.*
 - ☐ *Eric was a godly man, and it is clear that he was so godly because his first and highest priority was not godliness but God Himself. Talk with your student about Eric's daily time with God. Ask your student if he sees these daily times with God as a high priority. Does he see the connection between prayer and reading God's Word and being a godly person? If your student struggles with filling his quiet time with meaningful interaction with God, help him to develop strategies for this important pursuit.*
4. Ask your student, "Why was the phrase, 'Keep smiling' important to Eric, and how did he use it fruitfully?"
 - ☐ *Eric often signed his name with this phrase because he had been affected by a Christian woman named Bella who had been in a terrible accident and was frightfully wounded. Despite her wounds and the effects the accident had on her life, she always reminded people to keep smiling.*
 - ☐ *One day when Eric was on a train, he met a young man who was at his wits' end. He could see no reason to live. Eric told him of Bella's story, and the young man was so deeply affected that he gave his life to Christ.*
5. After Eric was married and began a family in China, he was asked to move from the Tientsin College to the Great Plain, where there were fewer missionaries. Ask, "What were some of the reasons that Eric did not want to go to the Great Plain? What was his final decision, and why did he choose that course?"
 - ☐ *Eric loved being a college teacher and preferred that job to being a village pastor.*
 - ☐ *Life on the plains would be far more difficult than in the modern city where he and his family lived. There were often droughts, and the economic conditions were formidable.*
 - ☐ *It was unsafe. Bandits and guerrilla groups were active in this area. Also, the fight between the Communists and Nationalists was giving the Japanese opportunities to slowly take over the country.*
 - ☐ *Eric would also have to learn a new Chinese dialect that was used on the Plain.*
 - ☐ *The hardest part, however, would be the need to leave his wife and daughters in the city. They could not go with him because the area in which Eric was needed was so dangerous.*
 - ☐ *Eric knew that he must fulfill his calling as a missionary, which meant complete surrender to God's will. After praying, he knew that the right thing to do was to accept the position.*
6. Ask, "In the midst of dangerous circumstances, how did Eric conduct himself?"
 - ☐ *When Eric was stopped and questioned by the Japanese, or found himself in other dangerous circumstances, he always smiled and remained calm. He trusted God to protect him.*
 - ☐ *Once, when he was summoned to the Japanese headquarters to be questioned, Eric did not respond to their mocking and sneering at his faith. He just smiled. This won their respect, and they let him go.*
7. In 1941, China was no longer safe for Eric's wife and daughters. As much as it pained them to part, Eric sent his family to his wife's home in Canada. Two years later, Eric was forced to report to an internment camp with all other British and Americans who were living in Tientsin. At the camp Eric gave his life away in service until he became too sick to work. He died of a brain tumor in 1945, just weeks before World War II was over. Ask your student what stood out to him about this man's life.
 - ☐ *Answers will vary.*
 - ☐ *Eric was an extremely humble man. After he died, many people who had known him found out for the first time that Eric had been an Olympian gold medalist. He never boasted about his accomplishments; instead, he used his gifts as an athlete to bless other people, even when he was in the internment camp.*

- ❑ Eric was obedient to God. Even when it meant significant sacrifice, such as not seeing his family for months at a time, Eric did not disobey God's call on his life.
- ❑ Eric was a servant. His life was marked by putting others' interests before his own.
- ❑ Eric exemplified a life of devotion and love to God. His commitment to putting God first and seeking Him in His Word and through prayer was evident. His love for God spilled over into all the other areas of his life. He lived his life for God's glory and not his own.

CHURCH HISTORY: RHETORIC DISCUSSION OUTLINE

The Screwtape Letters, by C.S. Lewis

1. In Letter 22, Lewis comments on simple pleasures that God has given people and on the fact that there are proper ways to enjoy all of them to the glory of God. Ask your student what these are and how God intends them to be used. Then ask your student to comment on the contrast that Lewis notes between music and noise.
 - ❑ "He has filled his world full of pleasures. There are things for humans to do all day long without His minding in the least—sleeping, washing, eating, drinking, making love, playing, praying, working. Everything has to be twisted before it's of any use to [demons]" (118).
 - ❑ Lewis praises the worth of both silence and music. These two heavenly qualities on earth, says Screwtape, are detestable to demons, who prefer noise. Screwtape says that a goal of our enemy is to fill Hell with "Noise—the grand dynamism, the audible expression of all that is exultant, ruthless, and virile—Noise which alone defends us [demons] from silly qualms, despairing scruples, and impossible desires" (120). This noise that Screwtape seems to indicate is the clashing cries of the damned and the demonic and delighted cries of their torturers, who feed on them as they are in agony for eternity.
 - ❑ Ask your student what simple pleasures make him most aware of God's kingdom, and why.
 - ❑ Ask what kind of music he likes most, and ask him to assess if this music is more like melody or noise.
 - ❑ What other forms of noise might your student cut out of his life?
2. In Letter 23, Lewis explains the role of the so-called "Historical Jesus" in our Enemy's schemes to confuse us and separate us from the Lord. Ask, "What does this phrase—the Historical Jesus—mean, and what four points does Screwtape make about the usefulness of this expression to demonic goals?"
 - ❑ The expression "Historical Jesus" focuses on who Jesus was as a historical figure, either in His own time or in all eras of human history.
 - ❑ The first use of the Historical Jesus is to change Him up every thirty years, and thus direct mankind's devotion to something that does not exist. Since there is no new data on Jesus, men who wish to say something new need to suppress one aspect of the biblical account, and then exaggerate another, and then do some guesswork that they pass off as plausible or "brilliant." All this is nonsense, since there is nothing that can or should be added to the scriptural account, as Scripture itself warns us.
 - ❑ Each rendition of the Historical Jesus focuses on some supposed teaching of His (which is related to present-day concerns) instead of on the biblical account of who He was and what He did for us on the cross.
 - ❑ "Our third aim is, by these constructions, to destroy the devotional life. For the real presence of the Enemy [Jesus], otherwise experienced by men in prayer and sacrament, we substitute a merely probably, remote, shadowy, and uncouth figure, one who spoke a strange language and died a long time ago" (125).
 - ❑ The Historical Jesus is false history. The necessary biographical details have been withheld, and in any case, almost no one comes to salvation through a study of the biography of Jesus. Lewis points out that the first converts to the early Church knew one historical fact—the Resurrection—and one theological doctrine—Redemption—operating on a sense of sin that they already had. A mere study of Jesus' life actually deadens these central concerns and robs the gospel of its power.
3. In Letter 24, Lewis is writing about the dangers of spiritual pride. Ask your student to describe spiritual pride in his own words and to share ways that he currently detects pride in his own daily encounters with others.
 - ❑ Lewis's description of this sin in the fictional context of this book is couched in a situation where "the patient" has come among mature Christians, and the demons that work on his mind are trying to make him think that he is worthy of them, should be among them, has "come home" to them, when really their level of spirituality is far beyond his, and he ought to be learning from them and be grateful to be tolerated among them.
 - ❑ Students' answers about their personal experiences will, of course, differ.

- ❑ If your student is relatively mature, does he ever feel a sense of smugness around less mature Christians? Is he tempted to “look down” on those who don’t know as much Christian history or theology as he does? Or, is he looking to use his maturity to help others to grow, and humbly recognizing that others have invested in his development, which is a precious gift from God and not of his own doing?
 - ❑ If your student is immature, does he recognize his need? Is he grateful when more mature Christians do bring him along and include him? Perhaps he needs to see that humility will pave the way for him to learn more easily from such friends and grow more quickly?
4. Regarding Letter 25, ask, “What does Lewis mean by man’s horror of the Same Old Thing? How does the Devil twist the desire for change that Lewis says God has graciously put into human hearts?”
- ❑ *Lewis notes that humans live in time, which unfolds successively and must involve change.*
 - ❑ *Because God loves humans, He makes change pleasant, just as He created us to need food, and then made eating pleasant through providing a variety of tastes, colors, and textures.*
 - ❑ *God also balances change with permanence in the normal, healthy human experience. Thus, for example, we experience the joy of seasonal changes, which always happen in the same order through the year, but yet seem fresh and new to us as they unfold.*
 - ❑ *Just as we are not to make an idol of food (and fall into gluttony), so we are not to focus on the pleasure of change for its own sake. It is here that we can be tempted by a horror of the Same Old Thing.*
 - ❑ *The Devil loves to make change exciting and pleasurable for its own sake, not as a moderated gift from our Father, but as an end in itself that must be constantly increased and exaggerated in order to continue to give any pleasure at all. Thus, the good desire for change becomes a bad (and constant) demand for novelty.*
 - ❑ *Satan can use this in all kinds of areas to tempt us to many kinds of sins. We can live for novelty in work, in play, in relationships, in worship, and in sin. Such thirsts give impetus to job changes, moving homes, spending more and more money on newer and better toys or experiences, changing marriage partners or friends, changing churches, or experimenting with what we know to be forbidden because we crave novelty.*
 - ❑ Share how you are tempted by the thirst for novelty, and how it has led to poor choices and sorrow in your life. Ask your student where he is currently most tempted to want what is new and exciting, and disdain simpler gifts of change from God, even if his thirst for change will make him a poorer, more unhappy person. Pray together and agree to hold one another accountable in areas of weakness.
5. Letter 26 is concerned with the human tendency to change the positive virtue of charity into a negative (and unhelpful) attempt at virtue called “unselfishness.” First, ask your student how Lewis says that men and women express, or perceive, unselfishness. Then discuss the dynamic of selfishness and charity within your own family.
- ❑ *Lewis says that “A woman means by Unselfishness chiefly taking trouble for others; a man means not giving trouble to others.... Thus while the woman thinks of doing good offices and the man of respecting other people’s rights, each sex, without any obvious unreason, can and does regard the other as radically selfish” (142).*
 - ❑ Take a few minutes to discuss whether you agree with Lewis’s assertion here. If possible, give unflattering examples of this dynamic from your own life.
 - ❑ Ask your student if he regularly regards siblings of the opposite sex as selfish. Dig into this observation and see if this root difference between men and women might be at the root of his (or her) feelings.
 - ❑ Discuss substituting the word “charity” for “unselfishness.” How is charity expressed? What would that do to the dynamic of the two sexes?
- NOTE: Lewis does not elaborate on this theme, but charity is a positive action of help or forgiveness to one who truly needs it. Both men and women who give charity must forgive, help, and serve others, usually at a cost to themselves.
6. In Letter 27, the main topic is petitionary prayer. Lewis is showing us the ways that people can be distracted from true, effectual prayer. Discuss the ways that Lewis notes in this letter, and then discuss prayer in your life and in the life of your student.
- ❑ *We can worry that petitionary prayer (simple requests for daily bread and healing from sickness) is “absurd and can have no objective result” (148). This is easy to arrive at because in our pride and folly, we can think that if a thing prayed for does not happen, it proves that petitionary prayer doesn’t work; if the thing does happen, though, we can reason out the natural reasons that it could have occurred just the same without any prayer on our part.*
 - ❑ *We can get caught up in questions of time and space, and reason that two people cannot both pray for opposite weather on the same day and both be answered, for instance. This is a function of us not understanding that*

God sees all things as “now” and has no problem designing all of what we experience as time (sequential) and all human thoughts, wishes, wills, and desires into one harmonious whole.

- ❑ Honestly share your view of petitionary prayer. Then, ask your student about prayer. Does he find it easy to ask God for what he wants with childlike faith and trust, or does he wrestle with doubts about the petitionary prayer that God commands for us to perform?

7. In Letter 28, Lewis returns to an earlier theme of the difficulty of persevering faith for all Christian people. He highlights how middle-age adversity and middle-age prosperity can be hard trials of the believer's faith. Talk with him about the difficulties of these two things—common in long lives—for the average Christian. Start by asking this: “Screw tape says in this letter, ‘[Humans], of course, do tend to regard death as the prime evil and survival as the greatest good. But that is because we have taught them to do so’ (154). Why would demons teach men to see death as the prime evil and survival as the greatest good?” Then discuss the two difficulties Lewis highlights.

- ❑ *Long life has its trials; an early death initiates one immediately into the presence of God, which is for the Christian the greatest good, not the worst evil. Men fear death because they are unsaved. Jesus Christ has conquered eternal death, and Christians need not fear it.*
- ❑ The book does not say this, but another reason that modern people fear and loathe death is that we are no longer familiar with it. In our day of prolonged lives, modern medicine, and death in hospitals or hospices, we no longer see death frequently or up close. Thus, we get wrong ideas (it is far from us, it is terrible, we are able to push it off, it will never come for us—at least not soon—etc.), and do not see death as it is.
- ❑ *As Lewis recognizes, the routine of middle-age adversities include the cooling or loss of youthful loves. Also present are the quiet despair (hardly felt as pain) of ever overcoming the chronic temptations which have, again and again, defeated us, the drabness in our lives, the inarticulate resentment with which we respond to these trials—all these can wear the soul out by slow attrition.*
- ❑ *“Prosperity knits a man to the World. He feels that he is ‘finding his place in it,’ while really it is finding its place in him. His increasing reputation, his widening circle of acquaintances, his sense of importance, the growing pressure of absorbing and agreeable work, build up in him a sense of being really at home in the earth” (155).*
- ❑ Talk with your student about death. How does he think of it? Does he live as if he could be living his last day on earth? Accidents and illnesses come even to the young! How does your child view death and the state of his in relation to his own approaching death?

8. In Letter 29, Screw tape says that “courage is not simply *one* of the virtues, but the form of every virtue at the testing point, which means, at the point of highest reality. A chastity or honesty or mercy which yields to danger will be chaste or honest or merciful only on conditions. Pilate was merciful till it became risky” (161). Ask your student whether he agrees with this statement, and if he can give examples from his own life to prove his position. *Answers will vary.*

NOTE: If your student has not had much experience with life, nevertheless he should have had his convictions tested by some situations: peer pressure, sibling rivalry, or parental supervision that hampered his desires. See what your student can and will share honestly on this topic.

9. In Letter 30, Lewis discusses the various ways that fatigue and exhaustion can either tempt us to sin or quiet us under God's mighty hand. Explore both aspects of this human dimension with your student.

- ❑ *Fatigue can often trip up a man; exhaustion is more likely to humble him into a gentle and quiet acceptance.*
- ❑ *Fatigue gives rise to sin, especially when accompanied by disappointment. If a man hopes for rest, or respite, or a happy ending and is disappointed or frustrated in his hopes, he is likely to become angry and to sin, possibly even to despair (and give up hope altogether).*
- ❑ *Fatigue can tempt us to put a limit on our trial; we can tell ourselves that we can bear it “so long” and no longer. Our idea of a reasonable time to bear up is usually shorter than the trial is apt to last. Thus, we are opening ourselves to the disappointment and anger mentioned above.*
- ❑ Talk with your student about the ways that he responds to feelings of fatigue or exhaustion. Has he experienced this difference that Lewis highlights?
 - ❑ Does he see that fatigue and its accompanying traps of unexpected demands, false hopes, or unrealistic hopes for the end of his trial can combine to tempt him to sin?
 - ❑ If your student is chronically tired, is this condition a choice he makes through his sleeping habits? If so, why does he make the choices he does? Does he pridefully assume that he will not be so tempted? Or, has he never seen before the connection between fatigue and sin? Talk through these things.

10. Letter 31 is the climax of the book. Ask your student, “What happens to Wormwood’s patient?” Then, we recommend strongly that you read this letter aloud with your student. Try to then discover which aspects of Lewis’s speculations about the immediate moments surrounding death stirred your student, or challenged his assumptions, and why.

GOVERNMENT: BACKGROUND INFORMATION

In 1922, Oregon enacted a law that outlawed all private schools. The Ku Klux Klan and the Imperial Council of the Nobles Mystic Shrine of the Masons proposed the legislation. Their argument on the referendum ballot read:

Our nation supports the public school for the sole purpose of self-preservation.

The assimilation and education of our foreign-born citizens in the principles of our government, the hopes and inspiration of our people, are best secured by and through attendance of all children in our public schools.

We must now halt those coming to our country from forming groups, establishing schools, and thereby bringing up their children in an environment often antagonistic to the principles of our government.

Mix the children of the foreign-born with the native-born, and the rich with the poor. Mix those with prejudices in the public school melting pot for a few years while their minds are plastic, and finally bring out the finished product—a true American.¹

A parochial school and a private military academy challenged the new Oregon law. The Supreme Court upheld the freedom to operate a private school in *Pierce v. Society of Sisters*.

GOVERNMENT: RHETORIC DISCUSSION OUTLINE

Pierce v. Society of Sisters

- Footnote 1 in this week’s reading contains the text of the Oregon Compulsory Attendance law. Read the entire law and then explain what it required and how it was enforced.
The law made it a misdemeanor (which is a crime, although not as serious a crime as a felony) for a parent to “fail or neglect or refuse” to send a school-aged child to public school.
- Could a family homeschool under this law? If so, how? If not, what would happen to them?
 - ☐ *Parents could seek an individual exemption to homeschool their child, but they would need written permission from the county superintendent of schools. Such homeschooled children would have to pass an examination administered by the public school every three months. If the child failed the test, he or she would have to go back to school.*
 - ☐ *Any parent who allowed a school-aged child to stay out of public school without an exemption could be charged with a crime and could be fined or jailed if found guilty. Since the fine for each school day missed was not less than \$5 and the jail time was not less than two days, parents who refused to send their child to public school would have to pay fines of several hundred dollars or at least a year in jail.*
- Who was responsible for getting this law passed? What motivated them to do so?
 - ☐ *In the general election of 1922, a majority of Oregon voters chose to ban all private schools. This law was passed under the “initiative provision” of the Oregon Constitution, which allows a majority of voters to enact a law without the help of the legislature.*
 - ☐ *As we note in the introductory materials, the Ku Klux Klan and the Imperial Council of the Nobles Mystic Shrine of the Masons proposed the legislation. Their stated goal was to prevent people from “bringing up their children in an environment often antagonistic to the principles of our government.”*
- The Supreme Court at this time tended to protect businesses from government regulations. How were business and/or property interests affected by the Oregon law?
 - ☐ *The two private schools that brought the lawsuit were about to lose everything. They had invested heavily in buildings, staff, and other resources to gain customers who were willing to pay the tuition for their schools.*
 - ☐ *The Oregon law was about to put both schools out of business—which the federal courts considered a “destruction” of their “property” interests.*

¹ Oregon School Cases—Completed Record, p. 732 (1925).

5. Which clauses of the Constitution (including its amendments) protect private property from the government?
 - ☐ *The Fifth Amendment prohibits the federal government from taking private property for public use without just compensation. That does not apply to this case, since Oregon is not the federal government and the Oregon Compulsory Attendance Law did not “take” the property of private schools—it just put them out of business.*
 - ☐ *The first Section of the Fourteenth Amendment prohibits state governments from depriving any person of life, liberty, or property without due process of law. The lower federal courts ruled that Oregon had deprived these private schools of their property.*
6. As we learned in Week 1 in *Lochner v. New York* (1905), the Supreme Court restricted state regulations of businesses to valid exercises of their “police powers” (protection of safety, health, order, and public morals). According to the *Pierce* Court, do these “police powers” give states a right to regulate schools?
 - ☐ *The Pierce Court wrote,*

No question is raised concerning the power of the state reasonably to regulate all schools, to inspect, supervise and examine them, their teachers and pupils; to require that all children of proper age attend some school, that teachers shall be of good moral character and patriotic disposition, that certain studies plainly essential to good citizenship must be taught, and that nothing be taught which is manifestly inimical to the public welfare. (268 U.S. 510, 534)
 - ☐ *States have a great deal of power over schools, whether public or private. The courts almost never interfere with any unit of government that claims to be acting on behalf of the health or safety of the children.*
7. Were Oregon’s “police powers” sufficient to ban private schools altogether? Why or why not?

The Pierce Court could not detect anything particularly unsafe, unhealthy, or immoral about private schools: “Appellees are engaged in a kind of undertaking not inherently harmful, but long regarded as useful and meritorious. Certainly there is nothing in the present records to indicate that they have failed to discharge their obligations to patrons, students, or the state. And there are no peculiar circumstances or present emergencies which demand extraordinary measures relative to primary education” (268 U.S. 510, 534).
8. Property rights were not the only interests that were affected by the Oregon law. What other rights did the Court identify and protect?
 - ☐ *The Court held that the Oregon Law “unreasonably interferes with the liberty of parents and guardians to direct the upbringing and education of children.”*
 - ☐ *It also held that:*

The fundamental theory of liberty upon which all governments in this Union repose excludes any general power of the state to standardize its children by forcing them to accept instruction from public teachers only. The child is not the mere creature of the state; those who nurture him and direct his destiny have the right, coupled with the high duty, to recognize and prepare him for additional obligations. (268 U.S. 535)
9. Justice McReynolds refers to a “fundamental theory of liberty” without explaining exactly what it is. If you were a Supreme Court judge, what would you include in this “fundamental theory of liberty”?
 - ☐ *Answers should vary!*
 - ☐ *One possible answer is “the right to be different.” Justice McReynolds’s “fundamental theory” prevented states from standardizing all children by forcing them to accept instruction from public teachers only. The government has no right to make everybody exactly alike, and no power to punish people who dare to be different. The First Amendment guarantees the right to believe, say, and print things even if they offend the majority. That’s good news for Christians who want to follow Jesus in a fallen world!*

PHILOSOPHY: RHETORIC DISCUSSION OUTLINE

There is no philosophy discussion outline this week.

GLANCE INTO NEXT WEEK...

WEEK 10: BULL MARKET AND BLACK MARKET

Teacher

The Glance into Week 10 is found at the end of the Year 4 Unit 2 Introduction.

LITERATURE SUPPLEMENT: METAMORPHOSIS

Summary of *Metamorphosis*

Chapter 1: Gregor Samsa awakes one morning and finds he has been transformed into a gigantic insect. Surprisingly, his first thought is not one of panic but of annoyance that he will be late to his job as a traveling salesman. He tries to go back to sleep, but in his new state he cannot. Gregor begins complaining to himself about his job, which he dislikes but must keep in order to pay off his parents' debt. He discovers that he has overslept. His family, realizing he is still home, begins knocking at his door. When Gregor tries to reassure them, he realizes that his voice has changed and that he cannot get out of bed because he is lying on his back. By rocking himself back and forth, he manages to painfully work himself out of bed just as his company's attorney comes to the door to find out why he was not on time to work. When Gregor refuses to open his door, the attorney begins to accuse him of laziness and possibly of theft. Gregor responds eloquently, saying that he will be at the office very soon, while moving toward the door. His family and the attorney do not understand a word he says, for it is in an animal's voice. His parents send his sister for a locksmith, but Gregor finally manages to open the door. When he appears, his mother collapses and his father almost responds violently, but instead breaks down in tears. Gregor makes another eloquent speech to the attorney, pleading the hardships of his job and explaining that he must provide for his family. The attorney does not understand a word, but flees the room as Gregor's mother also panics and runs away screaming. His sister is nowhere in sight. Gregor's father drives him back into his room with a cane, hissing at him. Gregor tries to get in the door, but has to shove himself through, hurting himself in the process, and his father slams the door on him.

Chapter 2: Gregor wakes up later that day and finds that his sister, Grete, has left him a bowl of bread and milk, his favorite dish, but it now tastes terrible to him. He feels a sense of pride that he could provide such a nice apartment for his family, and begins to wonder if this prosperity will come to an end now that he can no longer work. Gregor becomes nervous in his wide open room, and crawls under the couch. His sister comes in and is so shocked to see him that she shuts the door again. But she steels herself, reenters the room and, seeing that he has not drunk his milk, brings in a wide array of foods to determine what he likes. By eavesdropping at his door, Gregor learns that his family is going back to work, including his father, who had been unemployed since the collapse of his business five years before. At that time Gregor became the sole family provider—a role taken for granted by his family, who grew distant from him, except for his sister, Grete. His dream has been to send his sister to a music conservatory to play her violin. Gregor's sight begins to fail. His sister is so fearful of seeing him that he begins to cover his couch with a sheet when she comes in. His mother wants to come but is not allowed because she is not strong, and his father stays away. Gregor begins to walk around the walls and ceiling, and his sister decides to make this easier by removing most of the furniture from his room. At first Gregor appreciates this, but then he realizes that it will only serve to dehumanize him further. In an effort to prevent it, he crawls onto his wall and holds a picture down. His mother sees him and faints. His sister runs out to get medicine, and Gregor follows her, but she locks him out of his room as she tends to her mother. Gregor's father returns home from his new job as a servant and, finding that Gregor has escaped, chases him around the house throwing apples at him. One penetrates Gregor's back as his mother runs out of his room to plead for his life. Gregor faints from the pain.

Chapter 3: The apple remains in his back and becomes infected, further weakening Gregor. His mother has taken up sewing and his sister has become a saleswoman. His father refuses to take off his servant's uniform at any time. They complain that they cannot leave the apartment because they cannot move him. Gregor stops sleeping and eating but continues to hope that he will be able to provide for them again. His sister stops taking good care of him, feeding him and cleaning his room as quickly as she can. Gregor begins to want the door closed, hissing when they forget to close it. The family hires an old servant who makes fun of him but refuses to clean his room. The family takes in three men as tenants. To make room for them, all the extra furniture gets moved into Gregor's room. One day the door is left open as the men eat dinner, degrading the family by their haughty actions. His sister begins to play her violin, and the men, although at first attentive, quickly lose interest. Gregor is moved by the music, however, and ventures out of his room to try to tell her he is appreciative. The tenants are shocked to see him, and despite his father's protestations, declare that they will be leaving and will not pay their rent. His sister announces that "this monster" cannot really be Gregor and that they have tolerated it long enough. The family agrees, and Gregor slinks back into his room, where he is quickly locked in. He agrees with his sister that he must disappear, and, remembering one final time his love for his family, dies. The next morning the servant discovers his dead body, and his family gathers around and thanks God. The father drives out the tenants, and the family decides to take the day off while the servant takes care of the body. They then let the servant go and leave the apartment together for the first time in months to enjoy their day off. The parents suddenly realize that Grete is really quite an attractive young woman, and begin thinking of her marrying an appropriate husband.

		COMPARATIVE BELIEFS ABOUT REALITY, MORALITY, AND VALUES			
		NATURALISM	UTILITARIANISM	NIHILIST OBSERVATIONS	KAFKA'S METAMORPHOSIS
BELIEFS ABOUT REALITY	GOD	God does not exist.		God does not exist. Thus, there is no such thing as absolute truth, morality, or real values, because He cannot give them.	<i>God certainly does not exist in the view of reality expressed in this story.</i>
	CREATED WORLD	<div><input type="checkbox"/> The universe operates according to natural scientific laws.</div> <div><input type="checkbox"/> It was not created, and there is no God to intervene in its operations or cause miracles.</div> <div><input type="checkbox"/> There is also no supernatural realm.</div>		Since the world is all we have, there is no hope for any of us to experience something more than simple material existence on earth.	<i>Kafka seems to accept the nihilistic attitude. Gregor Samsa certainly has no hope for more than his brief and wretched earthly life.</i>
	MAN	<div><input type="checkbox"/> A human being is essentially a machine. Personality, the mind, and the soul (if it actually exists) are simply the result of chemical reactions.</div> <div><input type="checkbox"/> The human soul does not survive after death.</div> <div><input type="checkbox"/> Man was not created for any purpose and has no special meaning, any more than any other piece of matter. He is not made in the image of God.</div> <div><input type="checkbox"/> Many believe that mankind can improve or progress.</div>	Utilitarianism agrees with naturalism, but it adds the idea that individual human beings can have a purpose of working together to achieve mankind's progress and ultimate happiness.	<div><input type="checkbox"/> Human lives are absurd and do not matter; humans have no purpose or ability to do anything ultimately significant. (Nihilists do not accept the secular humanist belief in progress.)</div> <div><input type="checkbox"/> It is difficult or even impossible to have meaningful relationships, genuine communication, and/or understanding between human beings.</div>	<div><input type="checkbox"/> Gregor wakes up in the absurd form of a bug, which he seems to treat as a normal state for a man.</div> <div><input type="checkbox"/> Gregor does not matter and has no purpose or ability to do anything ultimately significant.</div> <div><input type="checkbox"/> It is impossible for Gregor to have meaningful relationships, genuine communication, or understanding with his family.</div>
	SALVATION	Salvation appears unnecessary and inconceivable, because it seems that there is no God to be offended by mankind's sin and reconciled with humanity. In addition, on this view there is no Christ to offer a perfect atonement for sin or reconcile man to God.			<i>In this story's portrayal of reality, salvation is impossible for Gregor.</i>
	BELIEFS ABOUT MORALITY	<div><input type="checkbox"/> Standards of right and wrong do not come from God, since God does not exist.</div> <div><input type="checkbox"/> Also, since man is not made in the image of God, he has no particular value and therefore no right to be treated "fairly."</div> <div><input type="checkbox"/> Some naturalists construct artificial standards of morality based on what is best suited to achieve human progress.</div>	Whatever promotes progress or happiness for the most people within a community is right, and whatever hinders progress or happiness is wrong.	For the nihilist, absolute morality is impossible. Without absolute truth there can be no absolute standard of right and wrong. Therefore no action can be called "right" or "wrong" in any absolute sense.	<div><input type="checkbox"/> Whatever promotes progress and happiness for the Samsa family is right, and whatever hinders these is wrong.</div> <div><input type="checkbox"/> The way Gregor's family treats him is not "right" or "wrong" because there is no absolute moral standard.</div>
VALUES	Many naturalists try to fabricate a kind of value for mankind, based on the grandeur of man's achievements and the possibility that mankind can become better and better as a species.	The most man can hope for is earthly happiness and progress, with as much comfort, safety, and stability as possible. These things are valuable.	This life on earth is all we have, but even life has little value and leads only to despair because it has no meaning. It is a brief candle flame that illuminates nothing and is soon snuffed out for all time by death.	<i>All Gregor ever seems to hope for is the ability to communicate with and be part of his family, especially his sister. This is what he values.</i>	