

HISTORY

Threads

- Learn about the Red Scare and its effects on American society in the postwar years.
- See how the dramatic change in women’s roles and actions was an instrumental part of America’s revolution in morals during the Twenties.

Reading and Materials

- Only Yesterday*, by Frederick Allen (973) chapters III-V
- America in the 1900s and 1910s*, by Jim Callan (J 973) p. 108-119
- Imperialism: A History in Documents*, by Bonnie Smith, p. 146-155

Teacher’s Check List

- Read the historical introduction below.
- Teachers of rhetoric students will want to read this week’s history supplement as well.
- Please note that in Weeks 7-10, your students will focus on the following topics from world history in the 1920’s.
 - Week 7
 - Red Scare
 - Eighteenth and Nineteenth Amendments
 - Revolution in U.S. manners and morals after the war
 - Week 8
 - Stalin’s rise to power
 - Warren Harding’s flawed administration
 - Week 9
 - Adolf Hitler’s early life
 - Calvin Coolidge, and Coolidge prosperity
 - People and events of the Ballyhoo Years
 - Scopes Trial
- Collect, and if necessary print, supplies needed for assignments according to the list above.
- We have included optional language arts assignments that complement your student’s history studies. Choose the Writing level you will follow from the chart at the end of these History pages (Level 9, 10, 11, or 12) and tell your student which level to follow in his *Spools* Student Manual History pages.
- Check to see if any *Writing Aids* Talking Points or graphic organizers will be needed, and print these. Then, follow only directions for your chosen level (L9, L10, L11, or L12).

PEOPLE	TIME LINE
<input type="checkbox"/> A. Mitchell Palmer <input type="checkbox"/> Sigmund Freud	<p>Find the dates for these events in your resources and add them to your time line. (Different resources have different dates for very ancient times.)</p> <p>1917 Police arrest White House suffragette pickers.</p> <p>1920 Eighteenth Amendment prohibits the manufacture and sale of alcohol in the United States.</p> <p>1920 Nineteenth Amendment gives women the right to vote.</p> <p>1920 First radio network broadcast</p>

Historical Introduction

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. You 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.

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. You 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. You will learn about the development of a familiar media—radio broadcasting—which added variety, news, and fun to Americans' lives in the Twenties.

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 this week's history supplement, 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 immanent, 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 history supplement 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 history supplement.
 - "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.*
 - OPTIONAL:** Discuss this week's history supplement, which addresses questions of women's suffrage and response to authority in the context of whether women could claim a biblical right to vote.
 - "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.*

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."*

- ❑ 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.

Writing

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. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.
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. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.
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. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.
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. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.

GLANCE INTO NEXT WEEK...

WEEK 8: AMERICA’S ROARING 20’S & RUSSIA’S STALIN	
RHETORIC	<i>Only Yesterday</i> has a curse word on p. 109 and a reference to sexual misconduct on p. 111.
TEACHER	There are no special concerns this week.

HISTORY SUPPLEMENT: WOMEN'S SUFFRAGE AND RESPONSES TO AUTHORITY

- ❑ 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.

WORLDVIEW: CHURCH HISTORY

Threads

Begin a three-week study of C.S. Lewis's *The Screwtape Letters*. 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.

Reading & Materials

The Screwtape Letters, by C.S. Lewis, prelude and letters 1-11 (Week 1 of 3)

Teacher's Check List

Read the worldview introduction below.

Worldview Introduction

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.

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.

GLANCE INTO NEXT WEEK...

There are no special concerns this week.

GEOGRAPHY

There is no assignment this week.

GLANCE INTO NEXT WEEK...

There are no special concerns this week.

LITERATURE

Threads

- Beginning Students
 - Be introduced to the poetry, poetic styles, and worldviews of Robert Frost and T.S. Eliot.
 - Learn about the structures of lyric poetry, implied situations, and some techniques of poetic texture.
 - Begin to practice filling in literary analysis outlines for poetry.
- Continuing Students: In addition to the above, study T.S. Eliot's *The Waste Land*.

Reading & Materials

- Beginning and Continuing Students
 - Selected Short Poems (See supplements in the following supplement.)
 - A Poetry Handbook*, by Mary Oliver, p. 19-34
 - Words of Delight*, by Leland Ryken, p. 166-169; 177 (bottom)-178
 - 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 supplement 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" (found in the week 3 workbook).
 - "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

Teacher's Check List

- As needed, print the Literature worksheet for your student.
- We recommend that all teachers read the Literary Introduction in the Student Manual 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 Manual). See the note in topic 4 for details.

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.

Discussion Outline

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 snow” (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 section) 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 wear of iron wagon wheels” (line 14)
 - ❑ Assonance: “And put a sign up CLOsed to all but me” (line 38)
 - ❑ Consonance: “Of detail, burned, dissolved, 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.

GLANCE INTO NEXT WEEK...

There are no special concerns this week.

FINE ARTS ELECTIVE

Threads

- Learn about the life of Paul Hindemith, and listen to his music if possible.
- Begin preparations for your Unit Celebration.

Reading & Materials

- Reading:
 - The Vintage Guide to Classical Music*, by Jan Swafford, p. 449 (start at “Paul Hindemith”)-459 (stop at “Sergei Prokofiev”)
 - We encourage you to explore the Arts & Activities Supporting Links page on *Tapestry Online*. This page will provide many ideas that you can use throughout the year.
- “Regular supplies” for the year such as scissors, paper, glue, markers, crayons, and colored pencils.

Teacher’s Check List

- Collect, and if necessary print, supplies needed for assignments according to the list above.
- If you do not like the craft activity options that we have chosen, always feel free to select others from the Student Activity Pages or Arts & Activities Supporting Links page on *Tapestry Online*, or to not do any craft this time.

Exercises

1. Learn about the life of Paul Hindemith, and listen to his music if possible.
2. Begin preparing for your Unit Celebration. This week decide on your theme, and choose a place and date for your celebration. (Week 1 of 3)

GLANCE INTO NEXT WEEK...

WEEK 8: AMERICA’S ROARING 20’S & RUSSIA’S STALIN	
RHETORIC	There are no special concerns this week.
TEACHER	Rhetoric students are reading about and listening to the music of Duke Ellington and Samuel Barber.

GOVERNMENT ELECTIVE

Threads

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

Reading & Materials

“Suffrage Wins in the Senate” and “The Woman of Thirty” (*Key Documents in Government Studies 4*)

Teacher’s Check List

Read the governmental introduction below.

Governmental Introduction

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.

Discussion Outline: “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.
 - 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.
2. 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.

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?
- 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.*
4. 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.*
5. 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.*

GLANCE INTO NEXT WEEK...

There are no special concerns this week.

PHILOSOPHY ELECTIVE

There is no assignment this week.

GLANCE INTO NEXT WEEK...

There are no special concerns this week.

HISTORY

Threads

- Discuss the character and presidency of Warren Harding.
- Read about and analyze the life and rise of Joseph Stalin to power in the Soviet Union.

Reading & Materials

- Only Yesterday*, by Frederick Allen, chapter VI
- Three "Whys" of the Russian Revolution*, by Richard Pipes, chapter 3 (Week 3 of 3)
- Stalin: Russia's Man of Steel*, by Albert Marrin, p. 3-74
- Read about the life and presidency of Warren G. Harding in either or both of the following places:
 - Presidents Book
 - Internet Links (See Year 4 supporting links History page of the Tapestry website.)

Teacher's Check List

- Read the historical introduction below.
- Collect, and if necessary print, supplies needed for assignments according to the list above.
- We have included optional language arts assignments that complement your student's history studies. Choose the Writing level you will follow from the chart at the end of these History pages (Level 9, 10, 11, or 12) and tell your student which level to follow in his *Spools* Student Manual History pages.
- Check to see if any *Writing Aids* Talking Points or graphic organizers will be needed, and print these. Then, follow only directions for your chosen level (L9, L10, L11, or L12).

PEOPLE	TIME LINE
<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	<p>Find the dates for these events in your resources and add them to your time line. (Different resources have different dates for very ancient times.)</p> <p>1921-1923 Warren Harding is President.</p> <p>1922 Stalin is named the general secretary of the Russian Communist Party.</p> <p>1924 Lenin dies.</p> <p>1929-1953 Stalin rules as undisputed dictator of the Soviet Union.</p>

Historical Introduction

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.

Though you will not read about it this week, the Roaring Twenties also marked 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. You may be particularly interested to make 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, you 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.

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.*



AMERICA'S ROARING TWENTIES & RUSSIA'S STALIN

- 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?"
- 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.
 - OPTIONAL: If you wish, use this week's History Supplement to discuss more details of Stalin's early life and activities before he came to power.
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 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."
 - 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.

Writing

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. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.
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. <ul style="list-style-type: none"> <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. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.
11	<input type="checkbox"/> Essay Test-taking	<input type="checkbox"/> Take another essay test this week by choosing one of the following topics. <ul style="list-style-type: none"> <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. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.
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! <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.

GLANCE INTO NEXT WEEK...

WEEK 9: AMERICAN BALLYHOO & HITLER'S EARLY CAREER	
RHETORIC	<p>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>.</p>
TEACHER	<input type="checkbox"/> Your student will read about the Scopes Trial this week. 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"/> 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.

HISTORY SUPPLEMENT: STALIN BEFORE HE CAME TO POWER IN RUSSIA

1. 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 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.*
2. 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.*
 - 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.*
3. 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, he was again caught by police and exiled to Siberia. Between 1908 and 1913, Stalin was sent to Siberia five times. During these years, he hid his identity, constantly working undercover so as to avoid re-arrest.*
4. 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.*
5. 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.*

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



WORLDVIEW: CHURCH HISTORY

Threads

Continue your three-week study of *The Screwtape Letters*, by C.S. Lewis.

Reading & Materials

The Screwtape Letters, by C.S. Lewis, letters 12-21 (Week 2 of 3)

Discussion Outline

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 unselfconscious 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?

GLANCE INTO NEXT WEEK...

WEEK 9: AMERICAN BALLYHOO & HITLER'S EARLY CAREER	
RHETORIC	There are no special concerns this week.
TEACHER	Help your students polish their work and make final preparations for your Unit Celebration.

GEOGRAPHY

Threads

Locate places in Russia and Eastern Europe that were important to Stalin's early life and rise to power.

Reading & Materials

- Reading
 - You will need access to a child's atlas for this week's geography assignments. We recommend *The Kingfisher Atlas of World History*. This is not listed in *Tapestry*, and any atlas will do.
 - See the Year 4 Geography Supporting Links via *Tapestry* Online for helps for teaching and/or reviewing the geographic terms this week.
- Colored pencils or markers of the appropriate type for your map surface.

Teacher's Check List

- Collect, and if necessary print, supplies needed for assignments according to the list above.
- Please see the *Loom* for suggested approaches to geography, and then purchase necessary materials to get started.

Exercises

On a resource map, point out 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)

GLANCE INTO NEXT WEEK...

WEEK 9: AMERICAN BALLYHOO & HITLER'S EARLY CAREER	
R H E T O R I C	There are no special concerns this week.
T E A C H E R	Help your students polish their work and make final preparations for your Unit Celebration.



LITERATURE

Threads

- Beginning Students
 - Understand the connections made in *Animal Farm* to naturalism, socialism, and Stalinist totalitarianism.
 - Introduce the genres of satire and allegory, and see how they are used in *Animal Farm*.
 - Learn the principles of meaning through form and form follows function, and apply these to *Animal Farm*.
 - Biblically evaluate the content of *Animal Farm*.
- Continuing Students: In addition to the above...
 - Introduce the genres of dystopia and fairy tale, and see the connections between these genres and *Animal Farm*.
 - For students who studied Year 2 rhetoric Literature, make connections between Orwell's *Animal Farm* and Jonathan Swift's *Gulliver's Travels*.

Reading & Materials

- Beginning and Continuing Students
 - Animal Farm*, by George Orwell (*Signet Classics*)
 - 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

Teacher's Check List

- As needed, print the Literature worksheet for your student.
- 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 section, 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.

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

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

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.

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).

Discussion Outline

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).*

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



AMERICA'S ROARING TWENTIES & RUSSIA'S STALIN

- ❑ *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.
- ❑ 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?²
 - ❑ *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.³ 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.*

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.

2 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.

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

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.
 - 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.



AMERICA'S ROARING TWENTIES & RUSSIA'S STALIN

- ❑ 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 section 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 character-

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

istics 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:

- ❑ 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

¹ Please note that this does not mean that *Animal Farm* is "unbiblical" because the animals overthrow the humans. In this story, animals

- ❑ 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.
 - ❑ 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:*

represent ordinary people and humans represent oppressive rulers, so Orwell is really only talking about human beings.

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.



AMERICA'S ROARING TWENTIES & RUSSIA'S STALIN

- ❑ 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.¹
- ❑ 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).

GLANCE INTO NEXT WEEK...

WEEK 9: AMERICAN BALLYHOO & HITLER’S EARLY CAREER	
RHETORIC	<p>Literature warnings for <i>The Metamorphosis</i></p> <ul style="list-style-type: none"> ❑ 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). ❑ 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"> ❑ Chapter 1: Notes 3, 4, 11, and 13 ❑ Chapter 2: Notes 13 and 17 ❑ Chapter 3: Note 6 ❑ Glossary: Note on the Mother and Sister
TEACHER	<ul style="list-style-type: none"> ❑ Help your students polish their work and make final preparations for your Unit Celebration. ❑ 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.

¹ 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.”

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 ANIMAL FARM	
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

FINE ARTS ELECTIVE

Threads

- Read about Duke Ellington and Samuel Barber, and listen to their music if possible.
- Add a card to your president card bank.

Reading & Materials

- Reading:
 - The Vintage Guide to Classical Music*, by Jan Swafford, p. 501 (about Duke Ellington)-505 (stop at Sir Michael Tippett)
 - We encourage you to explore the Arts & Activities Supporting Links page on *Tapestry Online*. This page will provide many ideas that you can use throughout the year.
- "Regular supplies" for the year such as scissors, paper, glue, markers, crayons, and colored pencils.

Teacher's Check List

- Collect, and if necessary print, supplies needed for assignments according to the list above.
- If you do not like the craft activity options that we have chosen, always feel free to select others from the Student Activity Pages or Arts & Activities Supporting Links page on *Tapestry Online*, or to not do any craft this time.

Exercises

1. Add Warren Harding to your president card bank. His term in office was 1921-1923.
2. Read about Duke Ellington and Samuel Barber, and listen to their music if possible.
3. 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)

GLANCE INTO NEXT WEEK...

WEEK 9: AMERICAN BALLYHOO & HITLER'S EARLY CAREER	
RHETORIC	<ul style="list-style-type: none"> <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>.
TEACHER	<ul style="list-style-type: none"> <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, 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.



GOVERNMENT ELECTIVE

Threads

Explore the constitutional powers and limits of Congress by studying the Volstead Act, which enforced Prohibition.

Reading & Materials

The Volstead Act (*Key Documents in Government Studies 4*)

Teacher's Check List

Read the governmental introduction below.

Governmental Introduction

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.

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 governmental introduction), 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.*

GLANCE INTO NEXT WEEK...

WEEK 9: AMERICAN BALLYHOO & HITLER’S EARLY CAREER	
RHETORIC	There are no special concerns this week.
TEACHER	Help your students polish their work and make final preparations for your Unit Celebration.



AMERICA'S ROARING TWENTIES & RUSSIA'S STALIN

PHILOSOPHY ELECTIVE

There is no assignment this week.

Discussion Outline

There is no philosophy discussion outline this week.

GLANCE INTO NEXT WEEK...

WEEK 9: AMERICAN BALLYHOO & HITLER'S EARLY CAREER	
RHETORIC	There are no special concerns this week.
TEACHER	Help your students polish their work and make final preparations for your Unit Celebration.

HISTORY

Threads

- Read about the administrations of President Calvin Coolidge.
- Continue your study of the 1920's in America by learning about the Ballyhoo Years.
- Read about the early life of Adolf Hitler and the early phases of his rise to power in Germany.
- Review for any unit exam that you may have planned for Unit 1.

Reading & Materials

- Only Yesterday*, by Frederick Allen (973), chapters VII-VIII
- Hitler*, by Albert Marrin, p. 3-53 (finish the last sentence on the top of page 54)
- Read about the administrations of Calvin Coolidge in either or both of the following places:
 - Presidents Book
 - Internet Links (See Year 4 History supporting links page of the Tapestry website.)

Teacher's Check List

- Read the historical introduction below.
- Collect, and if necessary print, supplies needed for assignments according to the list above.
- We have included optional language arts assignments that complement your student's history studies. Choose the Writing level you will follow from the chart at the end of these History pages (Level 9, 10, 11, or 12) and tell your student which level to follow in his *Spools* Student Manual History pages.
- Check to see if any *Writing Aids* Talking Points or graphic organizers will be needed, and print these. Then, follow only directions for your chosen level (L9, L10, L11, or L12).

PEOPLE	TIME LINE
<ul style="list-style-type: none"> <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 	<p>Find the dates for these events in your resources and add them to your time line. (Different resources have different dates for very ancient times.)</p> <p>1922 Mussolini secures dictatorial powers in Italy.</p> <p>1923 Hiler is arrested and put in prison, where he writes <i>Mein Kampf</i> after the failed Beer Hall Putsch.</p> <p>1923-1929 Calvin Coolidge is President.</p> <p>1925 The Scopes Trial takes place.</p> <p>1926 Robert Goddard launches the first modern rocket.</p> <p>1927 Charles Lindbergh successfully flies an airplane nonstop from New York to Paris.</p>

Historical Introduction

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 students can help parents prepare. One way students will need to get ready is by completing all the projects, writing assignments, map work, time line entries, and displays that have been assigned. Students should do a careful and thorough job so that they can honor their teachers 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. You 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 you 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 you 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

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*.

Discussion Outline

1st Hour: Discuss Calvin Coolidge's administrations and the Ballyhoo Years of the mid-decade.

1. OPTIONAL: If you wish to discuss President Coolidge's background before becoming president, use these questions.
 - 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 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 businesses 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 worthy of that 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 worldview 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 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 worldview 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” whose written work was difficult to read and (at least in the first editions) riddled with errors. No scholar took it seriously, and no politician did either 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 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, worldview, 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.

Writing

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. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.
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. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.
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. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.
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.) <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.

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.

WORLDVIEW: CHURCH HISTORY

Threads

Conclude your three-week study of C.S. Lewis's examination of temptation in *The Screwtape Letters*.

Reading & Materials

The Screwtape Letters, by C.S. Lewis, letters 22-31 (Week 3 of 3)

Discussion Outline

- 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?
- 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.*
- 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: “Screwtape 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, 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). 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.

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.

TEACHER

The Glance into Week 10 is found at the end of the Year 4 Unit 2 Introduction.

GEOGRAPHY

Threads

- Finish all outstanding geography assignments this week in preparation for your Unit Celebration.
- Review this unit's work as directed in preparation for a unit test.

Reading & Materials

- Reading
 - You will need access to a child's atlas for this week's geography assignments. We recommend *The Kingfisher Atlas of World History*. This is not listed in *Tapestry*, and any atlas will do.
 - See the Year 3 Geography Supporting Links via *Tapestry* Online for helps for teaching and/or reviewing the geographic terms this week.
- Colored pencils or markers of the appropriate type for your map surface.

Teacher's Check List

- Read the geographical introduction below.
- Collect, and if necessary print, supplies needed for assignments according to the list above.
- Please see the *Loom* for suggested approaches to geography, and then purchase necessary materials to get started.

Exercises

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.

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

Threads

- Beginning Students
 - Learn about a Christian approach to literary analysis.
 - Learn about literary characterization techniques and apply them to Kafka's *Metamorphosis*.
 - Understand Kafka's worldview and his main character's experiment in living, and evaluate these from a biblical perspective.
- Continuing Students: In addition to the above, study the style and artistry of Kafka's *Metamorphosis*.

Reading & Materials

Beginning and Continuing Students

- The Metamorphosis*, by Franz Kafka (Prestwick House Literary Touchstone Classics)
- 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

Teacher's Check List

- As needed, print the Literature worksheet for your student.
- We recommend that all teachers read the Literary Introduction in the Student Manual and look over this week's assignments in *Poetics*, for your own literary background reading.
- In the Literature Supplement at the end of this section 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.

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.

Discussion Outline

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.

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.

- ❑ 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 section.
 - ❑ 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.
 - ❑ 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 raindrop 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.

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.

- ❑ 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.
 - ❑ 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).

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.

¹ Hyperbole is a figure of speech in which the author uses exaggerated language for emphasis or heightened artistic effect.

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	<ul style="list-style-type: none"> <input type="checkbox"/> The universe operates according to natural scientific laws. <input type="checkbox"/> It was not created, and there is no God to intervene in its operations or cause miracles. <input type="checkbox"/> There is also no supernatural realm. 		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	<ul style="list-style-type: none"> <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. <input type="checkbox"/> The human soul does not survive after death. <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. <input type="checkbox"/> Many believe that mankind can improve or progress. 	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.	<ul style="list-style-type: none"> <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.) <input type="checkbox"/> It is difficult or even impossible to have meaningful relationships, genuine communication, and/or understanding between human beings. 	<ul style="list-style-type: none"> <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. <input type="checkbox"/> Gregor does not matter and has no purpose or ability to do anything ultimately significant. <input type="checkbox"/> It is impossible for Gregor to have meaningful relationships, genuine communication, or understanding with his family.
	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	<ul style="list-style-type: none"> <input type="checkbox"/> Standards of right and wrong do not come from God, since God does not exist. <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." <input type="checkbox"/> Some naturalists construct artificial standards of morality based on what is best suited to achieve human progress. 	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.	<ul style="list-style-type: none"> <input type="checkbox"/> Whatever promotes progress and happiness for the Samsa family is right, and whatever hinders these is wrong. <input type="checkbox"/> The way Gregor's family treats him is not "right" or "wrong" because there is no absolute moral standard. 	
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>	

FINE ARTS ELECTIVE

Threads

- Add a card to your president card bank.
- Read about the lives of several musicians from the early 1900s, and listen to their music if possible.

Reading & Materials

- Reading:
 - The Vintage Guide to Classical Music*, by Jan Swafford, p. 377 (start at “Charles Ives”)-387, 494 (start at break in text)-499 (stop at “George Gershwin”)
 - We encourage you to explore the Arts & Activities Supporting Links page on *Tapestry Online*. This page will provide many ideas that you can use throughout the year.
- “Regular supplies” for the year such as scissors, paper, glue, markers, crayons, and colored pencils.

Teacher’s Check List

- Collect, and if necessary print, supplies needed for assignments according to the list above.
- If you do not like the craft activity options that we have chosen, always feel free to select others from the Student Activity Pages or Arts & Activities Supporting Links page on *Tapestry Online*, or to not do any craft this time.

Exercises

1. Read about the lives of Ives, Ruggles, Villa-Lobos, Varèse, Milhaud, Poulenc, and Orff, and listen to their music if possible.
2. Add Calvin Coolidge to your president card bank. His term in office was 1923-1929.
3. Carry out your Unit Celebration this week. Don’t forget to take pictures to put in your portfolio or notebook! (Week 3 of 3)

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.

GOVERNMENT ELECTIVE

Threads

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.

Reading & Materials

Pierce v. Society of Sisters (Key Documents in Government Studies 4)

Teacher's Check List

Read the governmental introduction below.

Governmental Introduction

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*.

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."*

¹ Oregon School Cases—Completed Record, p. 732 (1925).

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?
- 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.*
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!*

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.

PHILOSOPHY ELECTIVE

Threads

There are no philosophy objectives this week.

Reading & Materials

The Universe Next Door, by James Sire, chapter 5

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.