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# Using Your Teacher Guide

## How this course has been developed:

1. **Chapters:** This course has 34 chapters (representing 34 weeks of study).
2. **Lessons:** Each chapter has four instructive lessons, taking approximately 45 to 60 minutes each, with an exam and/or writing assignment due on Friday.
3. **Grading:** Depending on the grading option chosen, the parent/educator will grade the daily concept builders, and the weekly tests and/or essays.
4. **Course credit:** If a student has satisfactorily completed all assignments for this course, it is equivalent to one credit of writing and one credit of literature.

## Throughout this course, you will find the following:

1. **Chapter learning objectives:** Always read the “First Thoughts” and “Chapter Learning Objectives” to comprehend the scope of the material to be covered in a particular week.
2. **Concept builders:** Students should complete a daily concept builder Monday through Thursday. These activities take 15 minutes or less and emphasize a particular concept that is vital to that particular chapter topic. These will relate to a subject covered in the chapter, though not necessarily in that day’s lesson. Answers are available in this teacher guide with each lesson.
3. **Weekly essay/tests:** Students have weekly evaluations. These are available in this teacher guide (starting on page 223) and online at [www.nlpg.com/classroom-aids](http://www.nlpg.com/classroom-aids). With each chapter introduction, the “Look Ahead for Friday” is a reminder that every Friday the essay can be turned in for the week and a test taken as well (if separate from the essay). A parent/educator can also assign a separate essay based on the daily warm-ups (Monday through Thursday) if they desire.
4. **Daily prayer journal:** Students are encouraged to write in a prayer journal every day. A parent/educator may include this in the overall grade. If so, it is encouraged that the grade be based on participation rather than on the content, since this is a deeply personal expression of a student’s walk with God.
5. **Final project/portfolio:** Students will correct and rewrite their weekly essays for their final portfolio (100 points total).
6. **Warm-ups:** Daily warm up exercises will start each lesson, setting the tone of thought for the day.

## Grading Record Options (See chart on following page.)

This course has been developed to allow two grading options for a parent/educator. This allows one the flexibility to adjust the usage of the course content to individual situations and varying requirements. For ease of grading, **Option A** includes the grading of the weekly essay/test and final portfolio. **Option B** includes the grading of the weekly essay/test final portfolio, and concept builders. Both provide a total weekly score of 100 points for a course total of 3,500 possible points. Dividing the total score at the end of the course by 35 will provide a percentage grade for the student. You may use the standard system (90-100 = A, 80-89 = B, 70-79 = C, 60-69 = D, below 60 = F), or you may use your own personal grading system. An additional option includes additional credit for the student’s prayer journal, which can be done at the educator’s discretion and be added into the overall score of Option A or Option B. An additional 10 percent bonus can be awarded for the prayer journal, in the extra credit column.

week	Option A	Option B	
	Essay /Test = 100	Essay/Test (80 points)	CB (20 points)
1			
2			
3			
4			
5			
6			
7			
8			
9			
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12			
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26			
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28			
29			
30			
31			
32			
33			
34			
<b>Subtotal</b>			
<b>Final Portfolio</b>			
<b>Total</b>			
	Divide by 36 for grade	Divide by 36 for grade	
<b>Extra Credit (optional)</b>			
<b>Final Grade</b>			

## Preface

*Skills for Literary Analysis* is a dialectic (examining opinion or ideas logically, often by the method of question and answer) or early rhetoric (using words effectively in writing or speaking) level, middle school or early high school, basic course. It is for the reluctant writer who nonetheless must be equipped with writing skills requisite for college and for the eager student who needs the same. Most college English professors do not assign essays with such titles as “What Did You Do for Summer Vacation?” Instead, they will ask you to write essay papers about literature. *Skills for Literary Analysis* teaches you how to write sophisticated literary analyses or criticisms.

Literary analysis or criticism is a way to talk about literature. It is a way to understand literature better so that we can tell others about it.

Charles Osgood in his preface to Boswell’s *Life of Johnson* states:

Phillips Brooks once told the boys at Exeter that in reading a biography three men meet one another in close intimacy — the subject of the biography, the author, and the reader. Of the three, the most interesting is, of course, the man about whom the book is written. The most privileged is the reader, who is thus allowed to live familiarly with an eminent man. Least regarded of the three is the author. It is his part to introduce the others, and to develop between them an acquaintance, perhaps a friendship, while he, though ever busy and solicitous, withdraws into the background.<sup>1</sup>

Our task, likewise, is to bring the subject, the author, and the reader together. We presume to offer insights about different literature that will edify all three.

Every literary piece and every analysis of a literary piece concerns three elements: *ethos*, *logos*, and *pathos*.

*Ethos* means “character,” and it implies “credibility.” Great literature exhibits *ethos*, and great literary criticism exudes *ethos*, too! *Ethos* evidences beliefs or ideals that characterize a community, nation, or worldview. Literary criticism rises or falls on its ability to exhibit believable, credible analysis. For instance, the reader must ask, “Is Huw in *How Green Was my Valley* a credible, believable narrator?”

*Logos* concerns the argument. Every literary critical essay that you write will have an argument. What is the theme? What narrative approach does the author take? Does it work? These are only a few examples that a literary critic might argue. *Logos*, like all argumentation, must be mindful of logic and rhetoric. For instance, Jack London’s *Call of the Wild* is not merely an adventure story about a sled dog — it is a book that presents an argument: a naturalistic argument. Readers and literary critics must be able to discern and to write about these arguments. No serious literary discussion of *Call of the Wild* can ignore the fact that London is advancing an evolutionary, naturalistic agenda.

Finally, every trustworthy literary piece has *pathos*, or “heart.” Literary critics, and the literary pieces they are analyzing, should offer much more than sterile, persuasive rhetoric. Great literature, and effective literary analysis, exhibits empathy with the reader and insights about the human condition. For example, George Eliot’s *Silas Marner* skillfully invites readers to enter the lonely world of old Silas Marner. Eliot causes the reader to feel, not simply to understand, the tragedy that drives Marner from his loving God and human community.

<sup>1</sup> James Boswell, edited by Charles Osgood, *The Life of Samuel Johnson* (1917), preface.

## Weekly Implementation Schedule — Suggestions

1. **Have students write in a prayer journal at least three times/week.** Journal writing is one the best forms of reflection. The prayer journal should be a narrative of their spiritual journey. Encourage the entries to be mechanically correct, but the primary purpose is to pique creativity and spiritual formation. In *Skills for Literary Analysis*, students are invited to journal through 1 and 2 Kings.
2. **Have students produce a Final Portfolio.** The Final Portfolio should include corrected essays, speeches, literary reviews, writing journal, vocabulary cards, pictures from field trips, and other pertinent material. In this teacher's edition, teachers will be prompted to engage students in progress discussions.
3. **Make sure students submit the Final Portfolio.** The final portfolio should include corrected essays, speeches, literary reviews, writing journal, vocabulary cards, pictures from field trips, and other pertinent material.





# Setting — *The Call of the Wild* (Jack London)

## Chapter 1

### Grammar Review: Overview

### First Thoughts

Jack London (1876–1916) lived and wrote in the last part of the 19th century and early part of the 20th century. He watched the final frontier of America — Alaska — disappear. He wrote in a style literary critics call *naturalism*. What is naturalism? *The Call of the Wild* is essentially the story of a dog named Buck. However, as the book unfolds, one notices that there is a lot more happening. Buck is invited back into his wild ancestry. In Jack London's opinion, this invitation is a metaphor for life itself.

### Chapter Learning Objectives

In chapter 1 we will examine the literary concept setting and its use in Jack London's *The Call of the Wild*. We will also examine the impact of naturalism on world history.

As a result of this chapter study you will be able to . . .

1. Analyze the setting in Jack London's *The Call of the Wild*.
2. Evaluate the impact of a naturalism worldview.

### Look Ahead for Friday

- Turn in a final copy of essay
- Take Weekly Test

## Setting is Critical

### Daily Assignment

- Warm-up: The protagonist (main character) in this novel is Buck, a dog. Describe your pet. If you don't have one, describe a pet you wish you had.
- Students will complete Concept Builder 1-A.
- Prayer journal: Students are encouraged to write in their prayer journal every day.
- Students need to review their material for the next assignment
- Students should systematically review their vocabulary words daily.

CONCEPT  
BUILDER  
1-A

### Audience

**Different audiences require different writing styles. It matters to whom you are writing a piece!**

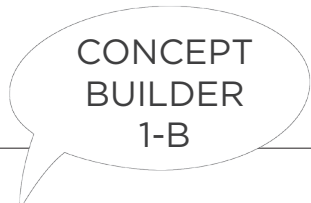
**Choose the audience of each passage, and circle words that tell why you chose a particular audience. Hint: clues regarding audience lie in word choice and content.**

- |          |   |                       |
|----------|---|-----------------------|
| <i>B</i> | We conducted a single-center, randomized, controlled trial of arthroscopic surgery in patients with moderate-to-severe osteoarthritis of the knee.  | A. Teachers           |
| <i>E</i> | Colston tried to continue playing with the injury during the Saints' 24-20 victory over the Bucs, but finished with only three catches for 26 yards.  | B. Doctors            |
| <i>A</i> | What is editing? Ruth Culham of the Northwest Regional Education Laboratory separates revision (last month's column topic) from editing (spelling, grammar, capitalization, and punctuation).   | C. Magazine for Women |
| <i>D</i> | My guy loves music, and he had just bought himself a new iPod. He's obsessed with the painting <i>The Great Wave</i> , and I found an iPod skin with the exact painting on it. He loved it, and now he thinks of me every time he listens to his music!   | D. Teenagers          |
| <i>C</i> | You want: to look bright-eyed. Hide dark circles around the eye area with an apricot-tinted color, or if you have darker skin, one that's one shade lighter than your skin tone.  | E. Football Fans      |
| <i>F</i> | Making the user interface for one device easy, slick, fun, and fast is a challenge. If you have multiple devices and they need to cooperate, the challenge increases dramatically. As wired and wireless communications hardware gets cheaper, the design opportunities for communicating devices become more common. | F. Computer Nerd      |

## Setting is Marginally Important

### Daily Assignment

- Warm-up: Pets are our friends, and, in many ways, they have “human characteristics.” But they are not human beings. Explain.
- Students will complete Concept Builder 1-B.
- Prayer journal.
- Students should outline all assigned essays for the week.



Writing Style		
Compare and contrast the writing styles in the following passages:		
Elements	Passage A	Passage B
<p><b>Narration:</b> Does the author let the reader see into everyone’s mind? Give an example.</p>	<p><i>Yes. Shelley reveals the characters’ thoughts. “There was a sense of justice in my father’s upright mind which rendered it necessary that he should approve highly to love strongly.”</i></p>	<p><i>No. London merely allows the reader to see into one character’s mind. “That was why he had shied in such panic. He had felt the give under his feet and heard the crackle of a snow-hidden ice skin.”</i></p>
<p><b>Diction:</b> Does the author use complicated/big words? Give an example.</p>	<p><i>Yes. “He strove to shelter her, as a fair exotic is sheltered by the gardener, from every rougher wind and to surround her with all that could tend to excite pleasurable emotion in her soft and benevolent mind. Her health, and even the tranquility of her hitherto constant spirit, had been shaken by what she had gone through. During the two years that had elapsed previous to their marriage my father had gradually relinquished all his public functions; and immediately after their union they sought the pleasant climate of Italy, and the change of scene and interest attendant on a tour through that land of wonders, as a restorative for her weakened frame.”</i></p>	<p><i>No. “He reflected awhile, rubbing his nose and cheeks, then skirted to the left, stepping gingerly and testing the footing for each step. Once clear of the danger, he took a fresh chew of tobacco and swung along at his four-mile gait.”</i></p>
<p><b>Imagery:</b> Does the author use a lot of descriptive words to explain things? Give an example.</p>	<p><i>Yes. “He strove to shelter her, as a fair exotic is sheltered by the gardener, from every rougher wind and to surround her with all that could tend to excite pleasurable emotion in her soft and benevolent mind.”</i></p>	<p><i>Yes. “He reflected awhile, rubbing his nose and cheeks. . . .”</i></p>

## Sample Literary Analysis

### Daily Assignment

- Warm-up: Have you ever lost a pet? How did he/she die? How did you feel?
- Students will complete a daily Concept Builder 1-C.
- Prayer journal.
- Students should write rough drafts of all assigned essays.



CONCEPT  
BUILDER  
1-C

### Building an Outline

**Examine the setting in these two passages.**

A. Where? *The South*

When? *Latter part of the 20th century*

Is the setting important? Why or why not? *While the setting adds a great deal to the story, the story itself discusses universal themes (e.g., mutability) that could be replicated in other settings.*

B. Where? *In a lab somewhere.*

When? *Probably in the early or middle 19th century. The description of the lab implies that the scientific instruments are somewhat archaic*

Is the setting important? Why or why not? *The theme of dissatisfaction is made more pronounced by a dingy lab, but again, the theme is not entirely dependent on the setting.*

## Grammar Review: Overview

### Daily Assignment

- Warm-up: Buck feels great loyalty to Thornton. Loyalty is a powerful human action. Define loyalty and then describe a situation where you were loyal to someone (e.g., a friend) or something (e.g., a sports team). How did it feel to be loyal?
- Students will complete Concept Builder 1-D.
- Prayer journal.
- Review the assigned text. Keep vocabulary cards.
- This is the day that students should write, and then rewrite, the final drafts of their assigned essays.



CONCEPT  
BUILDER  
1-D

### Vocabulary

Define the following words (found in Jack London, *The Call of the Wild*) and use them in a sentence:

1. Lacerated: *To be cut off.*  
Sentence: *The soldier's leg was severely lacerated by the bomb.*
2. Primordial: *Ancient; archaic.*  
Sentence: *Buck discovered primordial urges as he answered the "call of the wild."*
3. Wizen: *Old, shriveled*  
Sentence: *The old man was wizened.*
4. Disconsolate: *Unable to be consoled or satisfied.*  
Sentence: *The disconsolate grief of the old man could not be satisfied by any kind word.*
5. Malingerer: *A lazy person acting sick to get out of work.*  
Sentence: *The malingerer hung around camp and did nothing.*
6. Bedlam: *Chaos*  
Sentence: *The wild dogs were causing bedlam in camp.*
7. Innocuously: *harmlessly*  
Sentence: *The child innocuously asked for a piece of bread.*
8. Importune: *inconvenient*  
Sentence: *The question came at an importune time.*

## Chapter 1 Test Answer

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### TRUE AND FALSE (50 POINTS)

- F* In the beginning of the novel, Buck lived in rugged Minnesota.
- T* In Alaska, there was a great need for hardy dogs to pull sleds.
- F* Manuel sold Buck to be mean to Judge Miller.
- T* Buck's initial response to cruelty was surprise.
- T* Thornton was the best master, by far, that Buck had.
- T* The setting was critical to this book.
- T* Buck resisted the call of the wild until his master was killed.
- F* Mercedes, the only woman in this book, was a very skilled tomboy who lived off the land.
- T* Native Americans killed Thornton.
- T* Thornton won \$1,000 when Buck pulled a very heavy sled.

## Chapter 1 Essay Answer

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### ESSAY (50 POINTS)

**Read the passage from Mary Shelley's *Frankenstein* and discuss in a one-page essay how Shelley uses the setting to make her thematic points.**

**Summary:** A “dreary night of November” sets the tone for this anti-scientific, late 19th-century romantic novel that is critical of human knowledge divorced from human subjectivity (or what Shelley and other romantics call “the heart.”). As Stevenson's Dr. Jekyll, in *Dr. Jekyll and Mr. Hyde*, unintentionally creates a monster who destroys him and as Kurtz in Conrad's *Heart of Darkness* goes into the jungle and becomes uncivilized, so Dr. Frankenstein journeys into a scientific realm where he has no business. He reaps disastrous results. All these authors—but especially Shelley—use the setting to produce an ominous tone with obvious thematic impact: the monster Frankenstein is created in a dreary mansion, in an antiseptic laboratory, by an unimaginative doctor, in the dead of night. “I passed the night wretchedly,” Dr. Frankenstein testifies, and so he does. This one statement of the setting, as well as anything, captures the theme of this novel: Even an innocuous flirtation with the creative abilities of nature will cause the participant to pass life wretchedly! While Shelley does not create a didactic, pedantic novel, she comes very close. She is presenting a sobering warning to all her contemporaries.