
Themes in Literature

Fifth Edition

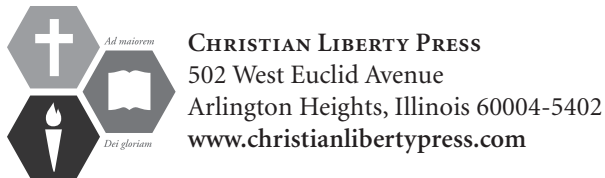
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TEACHER'S MANUAL

Fifth Edition
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Introduction

This teacher's manual for *Themes in Literature* (Fifth Edition) is provided by the staff of Christian Liberty Press to help the parent-instructor prepare to teach this course and evaluate student progress.

To the Parent-instructor

The parent-instructor must be directly involved in the teaching process and should not leave the student alone with this course. The parent-instructor should first become familiar with the textbook, the textbook exercises, and the model or sample responses to those exercises in this teacher's manual. The parent-instructor is advised to prepare slightly ahead of the student, partly by using this teacher's manual, to be alerted, for example, to difficulties and important points. To help the parent-instructor and student, we have also provided page numbers or textbook references, various Bible references, suggestions and instructions for the parent-instructor (usually in *italics*), and/or clarification where necessary.

Please also take special note that the student must NOT have access to this teacher's manual. The student should do his own work out of the textbook and respond using his own words. The student is to proceed in the course by reading the textbook, each portion in its turn, and by writing responses to the corresponding textbook exercises (see "Kinds of Student Exercises," below). The student should use quotation marks and page references in his responses when quoting phrases or sentences from the textbook. To make grading and evaluation of the daily work from the textbook easier, we suggest that the parent-instructor direct the student to write down each question or exercise from the book (e.g., on notebook paper) as well as his own answers.

Necessary corrections to a student's answers for teaching purposes should be achieved through guidance based on the **contents of the textbook, not through communicating the answers in the teacher's manual to the student.** Again, the parent-instructor may use this teacher's manual to direct the student to the locations and concepts **in the textbook** that the student can use to correct his own faulty or incomplete responses. Only *italicized* wording appearing in the body of this teacher's manual may be verbally communicated to the student. **All other direct or indirect student access to this teacher's manual is a violation of CLASS standards of integrity and of accepted academic principles.**

Pointers for Pupil Practice

The student is to read each reading selection carefully and complete the corresponding student exercises. We recommend that the student also take notes on what he is reading. This should help him retain important elements of each selection. When responding to the daily work questions, the student should follow these general pointers:

1. Restate the question in the answer.
2. Use complete sentences.
3. Demonstrate strong written expression.
4. Answer all parts of each question.
5. Use specific quotes or references to support the answer.
6. Avoid underdeveloped, abbreviated, or truncated answers.
7. Establish a high level of thought in the response.
8. Create a well-crafted and fully developed response.

Please be sure your student understands these general pointers.

Kinds of Student Exercises

Think It Through. In this teacher's manual, we have provided model or representative answers to all Think It Through exercises, save in a few cases where specifically noted for reasons given. The majority of Think It Through exercises are straightforward and factual in nature, and must be answered correctly according to the textbook material. Some Think It Through responses in this teacher's manual state that *answers may or will vary*. Teacher's manual responses for these exercises are representative and suggestive, and may sometimes be more thorough than should be expected of students. The Think It Through exercises are the major variety of exercise in *Themes in Literature*.

Unit Review. In this teacher's manual, we have also provided answers for the Unit Review questions. The Unit Reviews are for the most part objective in nature and will be useful reviews in preparation for taking the tests.

Write About It. The Write About It exercises found throughout the textbook are essay assignments that may be considered optional. You may wish to assign a few of these writing exercises to give the student composition practice, perhaps allowing the student to choose which ones would interest him.

Literary Terms. Definitions of literary terms are found throughout the textbook. The Glossary on pp. 418-419 should be a useful reference. However, we would also suggest that as the student encounters a term, he note it and the page where it can be found. This will be helpful in locating the information quickly when it is needed, since the textbook does not have an index that includes these terms. The student should not just memorize the definitions. He should understand their meanings and be able to recognize them when he encounters them. In regard to test material, note that although a test will cover only reading selections from the unit(s) indicated on the test, the **knowledge of the literary terms is cumulative**. For example, a term introduced during Unit 1 may appear on a test covering Unit 5.

Tests

Separate tests are included (with the course, not in this teacher's manual) and required for **Christian Liberty Academy School System (CLASS)** students, and different tests are available for purchase to **Christian Liberty Press** customers. The parent-instructor should read the introduction to the tests carefully at the beginning of the course and before administering the first test (at least). The parent-instructor should ensure that the student is well acquainted with his responsibilities in preparing for and taking the tests.

Conclusion

Remember, the primary task required of students of *Themes in Literature* is careful, thoughtful reading. To help the student excel in reading development generally, we urge that the parent-instructor encourage a habit of reading good material and limit the student's time spent engaged in various forms of entertainment media. However, our hope is that this course will also facilitate the development of a more discerning Christian reader. Christians are responsible to analyze each reading selection in light of biblical principles to determine if the message conveyed in the work harmonizes with Holy Scripture. Thus, for example, the parent-instructor is urged to direct the student's attention to the various Scripture passages that are cited in the textbook and this teacher's manual in order that the student might compare the verse or verses with the textbook reading selection at hand. Regarding the subject of literature in particular, may the Lord bless your efforts to raise your sons and daughters in the nurture and admonition of the Lord (cf. Ephesians 6:4).

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TEXT KEY

Unit 1—Truth and Wisdom

The Difference between Knowledge and Wisdom—Page 2

◆ Think It Through

1. According to the poet, knowledge consists of the “thoughts of other men” (line 3). Knowledge is mere facts, the “materials with which Wisdom builds” (line 6). Wisdom, on the other hand, applies the knowledge in one’s head and crafts it into one’s own thoughts. Wisdom is humble, whereas knowledge tends to make one proud. For this reason, Wisdom is more desirable.
2. “The fear of the LORD is the beginning of wisdom, and the knowledge of the Holy One is understanding” (Proverbs 9:10, cf. 1:7). *Student explanations of this verse may vary.* The person who denies fear of the LORD builds his knowledge on a foundation other than reality (God being real and the first and immediate cause of all that exists). Such denial does not consist of intellectual failure only, but, more importantly, of moral failure. “Knowledge of the Holy One,” similarly, does not consist only of intellectual facts about the Holy God, but also implies all that accompanies personal relationships, such as moral, affective, and volitional elements. This relates directly to the poem’s concept of Wisdom.

Explorer of the Stars—Page 10

◆ Think It Through

1. Galileo received inspiration to build his telescope from a combination of sources: (1) a rumor that “an optician has made a glass that brings distant objects near and magnifies them” (p. 4); (2) a stimulating question by party host Count Morosini: “Do you think such a report could be true?” (p. 4); and (3) Galileo’s own speculation that combining a concave and a convex glass might produce visual magnification as rumored (p. 4).
2. Men apparently rejected Galileo’s ideas, especially as presented in his *Dialogue on the Two Greatest Systems in the World*, for two related reasons. One, they thought that “the book [and hence Galileo’s ideas] would destroy the teachings of the church” (p. 9). Second, people thought that Galileo’s method of knowing was inferior to their own. Rather than base knowledge on observation and experiment, people (presumably especially intellectuals) relied on written authorities such as Aristotle, church writings, and the Bible—*although reliance on the Bible is not wrong.*

The Roman Catholic Church finally brought Galileo to trial because his writings contradicted church teaching of that time.

Although the focus of creation in Genesis 1 and 2 is on man in the garden, the reader of the Bible need not thus conclude that the sun, planets, and stars must all revolve around the earth (or the garden) following perfectly concentric circles or contrary to gravity. Centrality of importance does not necessarily imply geometric or geographic centrality. Further, the Bible speaks of the sun rising and setting, but from this the reader need conclude only that such descriptions are like everyday observations from the perspective of those living on the earth’s surface. No other text of Scripture is necessarily refuted by Galileo’s discoveries either, as one might expect.

3. Galileo gave credit to God for the creation that he observed. *Evidence cited from the story will vary.* Some examples would be: “God . . . has shaken [the stars] from His hand” (p. 4); “Being infinitely amazed, so do I give infinite thanks to God, who has been pleased to make me the first observer of marvelous things, unrevealed to by-gone ages” (p. 5); “The Ruler of the universe would have us search for truth” (p. 8). *Many more are possible.*
4. Galileo used the method of “observation, careful records, and experiment” (p. 8).
5. Galileo’s early moods in reaction to the starry vistas just opened to him through his telescope included humility, an expression of which was “O rash ignorance and littleness of man” (p. 4). As Galileo’s realization of the size

of the universe was growing, he reflected on the “littleness of man” physically, but “littleness” can refer also to lack of significance. In context, man’s ignorance must have been in regards to the reigning view that the earth is the unmovable center of a rather small universe. The view of man’s importance was partly based on an ignorant view of the earth and universe, and that ignorance was partly based on lack of care in observation.

6. *Answers will vary.* Speculations as to why Galileo finally recanted must begin with the conditions under which Galileo recanted. He was frail and under duress. The counsel of Signor Niccolini may have influenced him. He may have suspected that the popularity of his discoveries would transcend whatever he told his ecclesiastical inquisitors. He may have desired peace with and within the church. He may have believed that the cost of maintaining his position was not worth the price. *Answers will vary as to how the student believes he would have acted.*

The Finger of God—Page 17

◆ Think It Through

1. The setting is a cold winter’s night in Strickland’s well-furnished city apartment.
2. Strickland is making plans to abscond with his investors’ money. Meanwhile, his valet Benson is making plans to turn Strickland in for a reward. An office girl comes to the apartment and seems to know more about Strickland than she should. She asserts that his clients trust him and convinces him to change his plans because he is deep-down an honest man.
3. Strickland says that he has gone too far and that not even “the finger of God” could reverse his course (p. 16). His course was ultimately reversed through the influence of the girl on his conscience, and he turned back to being honest. The mysterious girl served as the chief instrument of the finger of God in the story. The story’s title refers to the supernatural act producing Strickland’s repentance at the conclusion.
4. At the end of the story, Strickland confesses his inability to repent of his thieving deed (p. 16), and soon after that he says he is instead going “to make good” (p. 17). Between these points, his dramatic change is stimulated by the girl, who confesses her belief that he cannot change from his long honest spell. She then asks him to invest some of her own money, at which request he groans and “collapses to a chair” (p. 16). In fact, apparently from the start of her late night encounter with Strickland, she had intended, by showing demonstrations of people’s trust in Strickland to invest their money (and even her own), to prove to Strickland that he was inevitably honest. The girl was apparently a symbol of Strickland’s conscience and/or of God’s guiding influence.
5. Alfred Stevens was Strickland’s real name. It is possible to resist temptation through God’s power and direction. “God is faithful, who will not allow you to be tempted beyond what you are able; but with the temptation will also make the way of escape, that you may be able to bear it” (1 Corinthians 10:13). “Therefore submit to God, Resist the Devil and he will flee from you” (James 4:7).
6. In the end, Strickland changed his mind about running off with money that did not belong to him because, contrary to his confession, “the finger of God Himself” stopped him (p. 16), which apparently amounts to the same thing as his inability to steal.
7. The stage directions set the scene and add commentary that gives context to the dialogue.

A Good Name—Page 18

◆ Think It Through

1. The speaker of the poem compares a good name to a jewel and his purse (money) to trash.
2. The comparisons convey the concept that a good name is of great worth to a person and money is merely a physical object that can be passed around from person to person without much significance.
3. The robbery of a good name does great damage to the one who is robbed, but it fails to enrich the robber.
4. The general idea is that one’s name (reputation) has value.
5. *Examples will vary.* One example that could illustrate the poem as a whole would be Joseph. Everywhere he served in Egypt, he had a good name (reputation for integrity) and gained the trust of his masters. When Poti-