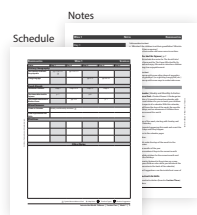


# Instructor's Guide Quick Start

The BookShark™ Instructor's Guide (IG) is designed to make your educational experience as easy as possible. We have carefully organized the materials to help you and your students get the most out of the subjects covered. If you need help reading your schedule, see "How to Use the Schedule" in **Section Four**.

This IG includes a 36-week schedule, notes, assignments, readings, and other educational activities. See **Section Three** for specific organizational tips, topics and skills addressed, the timeline figure schedule, and other suggestions for the parent/teacher. Here are some helpful features that you can expect from your IG.

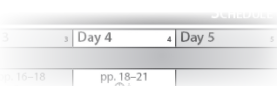


## Easy to use

Everything you need is located right after the schedule each week. If a note appears about a concept in a book, it's easy to find it right after the schedule based on the day the relevant reading is scheduled.

## Maps

Map answer keys, located in **Section Three**, will help you easily find relevant map locations. You will find the coordinates and the location name in your notes.



## 4-Day Schedule

Designed to save one day a week for music lessons, sports, field trips, co-ops or other extra-curricular activities.

## To Discuss After You Read

These sections help you hone in on the basics of a book so you can easily know if your students comprehend the material.

### To Discuss After You Read

Q: When Henry brings food home for his siblings, the author describes the food by its color—i.e., brown bread and yellow cheese; can you think of four foods that are made more specific by describing their color?  
A: suggestions: white and dark meat (chicken); green beans/ yellow beans; yellow tomatoes; yellow squash; dark

## Vocabulary

**orphan:** a child whose parents are dead.  
children's home: an orphanage.

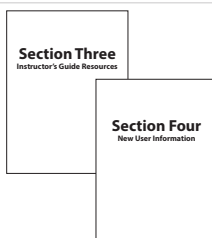
## Vocabulary

This section includes terms related to cultural literacy and general vocabulary words in one easy-to-find place.

## Notes

When relevant, you'll find notes about specific books to help you know why we've selected a particular resource and what we hope your students will learn from reading it. Keep an eye on these notes to also provide you with insights on more difficult concepts or content (look for "Note:").

**Note:** The Yangtze River is the third longest river in the world. The author talks about "the yellow waters of the Yangtze river." The river carries an enormous amount of silt from higher elevation in Western China. It drops the silt on the central plains which creates good soil for rice planting. In 2010, the Chinese government completed the Three Gorges Dam across the Yangtze, the world's largest dam. It generates electricity and will hopefully cut down on flooding. To build it, the government moved 1.2 million people.



## Instructor's Guide Resources and New User Information

Don't forget to familiarize yourself with some of the great helps in **Section Three** and **Section Four** so you'll know what's there and can turn to it when needed.

# How to Read the Schedule Page

## More notes with important information about specific books.

The **N** symbol provides you with a heads-up about difficult content. We tell you what to expect and often suggest how to talk about it with your kids.

## 4-Day Schedule:

This entire schedule is for a 4-Day program. Designed to save one day a week for music lessons, sports, field trips, co-ops or other extra-curricular activities.

Write in the week's date for your records.


The **T** symbol indicates you will find a timeline suggestion in the notes for that day.

The **M** symbol indicates you will find a timeline suggestion in the notes for that day.

The **F** symbol indicates you will find a timeline figure in the notes for that day.

Use the extra rows to schedule additional assignments or activities.

Additional space for your record keeping.



## History D

### Week 9 Schedule

Date:	Day 1	Day 2	Day 3	Day 4	Day 5
<b>History/Geography</b>					
<i>The Beginner's American History</i>	pp. 57-62 <b>N</b>	pp. 63-65 (to the break) <b>M</b>	pp. 65-68 <b>F</b>	pp. 69-74 <b>M</b>	
<b>Read-Alouds</b>					
<i>The Witch of Blackbird Pond</i>	chap. 10 <b>M</b>	chap. 11	chap. 12 <b>M</b>	chap. 13	
<i>A Child's Introduction to Poetry</i>		"Lyric Verse" pp. 28-29			
<b>Readers</b>					
<b>Regular:</b> <i>Squanto, Friend of the Pilgrims</i>	"London" <b>M</b>	"The Indian Show" & "Captain John Smith" <b>M</b>	"Captain Hunt"	"In the Dark"	
<b>Advanced:</b> <i>The Matchlock Gun</i>	chaps. I-II <b>T</b>	chaps. III-IV	chaps. V-VII	chaps. VII-X	
<b>Hands-on</b>					
<b>Optional:</b> American History I Lap Book	Activity 8: European Exploration & Colonization (approx. 25-40 minutes)				
<b>Electives</b>					
<b>Other Notes</b>					

**N** Special Note to Mom or Dad  
 **M** Map Point  
 **F** Timeline Figure  
 **T** Timeline Suggestion

Intro to American History, Year 1 of 2 | Section Two | Week 9 | 53

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Date:	Day 1	Day 2	Day 3	Day 4	Day 5
<b>Literature</b>					
<b>Gilgamesh</b>	Introduction, Tablets I–III 🌐🕒📄	Tablets IV–IX 📄	Tablets X–XII		
<b>Kon-Tiki</b>				Foreword & Reader's Supplement (pp. 1–8)	
<b>A Child's Anthology of Poetry</b>	"Hiding" p. 3	"Life Doesn't Frighten Me" p. 6	"Song for a Young ..." & "Song for the Sun ..." pp. 8–9	"A Visit from Mr. Fox" p. 10	
<b>Language Arts</b>					
<b>Writing</b>	Literary Analysis Overview Informative/Explanatory Writing: Character Description (develop the topic) 📄				
<b>Optional: Vocabulary</b>	📄				
<b>Optional: Analogies 1, 2, or 3</b>	📄				
<b>Other Notes</b>					

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## Day 1

### Literature

#### **Gilgamesh** | Introduction, Tablets I–III

**Note to Instructors:** This text describes a sexual encounter on pp. 7–8 and 14. You might choose to preview the content and act accordingly.

#### Introduction

This Babylonian text, written around 2000 BCE, is the oldest surviving narrative poem in the world. Gilgamesh, king of the Sumerian city-state Uruk around 2700 BCE, stars as the first hero.

The story vanished from memory for thousands of years, from the time of the Greeks until the Victorians. Unlike the Greek literature that survived, at least in fragments, over the years, Babylonian cuneiform remained unknown and unreadable until the 1800s. When archaeologists discovered Nineveh and the great destroyed library of Assurbanipal, they also discovered The Epic of Gilgamesh. The Standard Version contains twelve tablets (chapters) of six columns each. Much of the story remains missing. Archaeologists continue to find more fragments as time goes by. (For an extremely academic version, you might try the Norton edition. That translator uses ellipses for all missing words. It is quite precise, though not nearly as pleasant to read.)

A few notes on this specific translation: The smaller divisions are not meant to be the different columns on the twelve tablets, but simply breaks to enhance the meaning.

📄 Note to Instructors    🌐 Map Point    🕒 Timeline Suggestion

Most of the text is unrhymed iambic pentameter, so lines of ten syllables with a beat that sounds thus: duh DA duh DA duh DA duh DA. (A few lines are not, but as strictly as possible.)

Modern scholars question whether the twelfth tablet actually fits with the rest of the story. The translator opted to separate it from the rest of the text, to make it a separate story.

And, finally, there are notes for each Tablet, beginning on p. 93. Please take advantage of that scholarship.

#### Summary

Gilgamesh, king of Uruk, is wise, strong, and beautiful, however, the gods have much to teach him. They send Enkidu, his double, to intervene. Gilgamesh and Enkidu wrestle, but then end up friends. The two companions set out on adventures, stealing forbidden cedars and battling a demon. Back in Uruk, they wrestle a bull sent by the gods and are victorious. As punishment, the gods strike Enkidu with an illness, and he dies. Heartbroken, Gilgamesh sets off on another journey, seeking eternal life. In the end, Gilgamesh comes to terms with his own mortality.

#### Setting

The story takes place in the ancient Sumerian city-state Uruk, or Babylon. The events occurred in about 2700 BCE.

#### Characters

**Note:** Characters are the people in the story. Readers learn about characters through the author's descriptions, their words, and their actions. Literary characters are usually analyzed in two important ways: how complex they are and whether or not they change over the course of a story. Complex characters are round, while one-dimensional characters are flat. Dynamic characters change or grow over the course of a story, but static characters remain the same. You will also often be asked to identify the main character of the story, the protagonist, and the character against whom the main character primarily struggles, the antagonist.

Gilgamesh is the protagonist, and the various gods and monsters he fights serve as his antagonists. Look for evidence that he and Enkidu are round, dynamic characters.

#### Point of View

Point of view is the perspective from which a story is told. The point of view of *Gilgamesh* is third person, though not wholly omniscient, as the reader does not always see the thoughts of the various characters.

#### Conflict

Conflicts are the struggles the protagonist encounters. A story may contain multiple conflicts. Typical types of conflict include: person vs. person, person vs. self, person vs. society, person vs. nature, and even person vs. god. The conflicts in *Gilgamesh* are mainly person vs. god and person vs. self.

#### Theme

The themes of a story are the author's overarching observations about human nature. Themes often include a moral lesson. As you read, try to identify the main theme of the story. Feel free to mark passages in your book that you feel most powerfully express that theme. As you read, consider what lesson you're supposed to learn.

#### Vocabulary

**Rationale:** Knowing definitions is critical to understanding. That's why we've included important vocabulary terms in your Instructor's Guide. More common terms that your students may not know are listed first, followed by, where applicable, cultural literacy terms that provide depth to stories but may not be commonly known. Read the vocabulary sections aloud to your student, then have them guess the meanings of the **bold italic** words. Or have them look up the definitions as they read through their assignments. We provide the answers in this Parent Guide.

... Gilgamesh, along with Enkidu and other **retainers** ... (*servants or followers of a noble or wealthy person*) [p. ix]

... the planted and **fallow** fields ... (*left unsown for a period in order to restore its fertility as part of a crop rotation*) [p. 3]

He built the **keeping place** of Anu and Ishtar. (*their temple*) [p. 3]

... the **vanguard** and the rear guard ... (*the foremost part of an advancing army*) [p. 4]

... into the temple **precinct** ... (*the area within the walls or perceived boundaries of a particular building*) [p. 12]

... the city walls and **lintels** ... (*a horizontal support across the top of a door or window*) [p. 15]

\* \* \*

**corvée:** a day's unpaid labor owed by a vassal to his feudal lord. [p. x]

**recension:** a revised edition of a text. [p. xi]

**Utnapishtim:** a character who is asked to abandon his worldly possessions and create a ship called the Preserver of Life. [p. 4]

**lapis lazuli:** a semi-precious stone used for jewelry. [p. 4]

**harlot:** a prostitute or promiscuous woman. [p. 6]

**Huwawa:** a hateful demon. [pp. ix, 16]

**adz:** a tool like an ax used to cut wood. [p. 17]

**votaries:** devoted followers, adherents, or advocates of someone or something. [p.20]

### To Discuss After You Read

1. In literature, a **foil** is a person or thing that contrasts with, and so emphasizes and enhances the qualities of, another. A foil can be the antagonist (one who opposes the protagonist), but doesn't have to be. Who is Gilgamesh's foil? ➔ *Enkidu; note the references to "his double" (5)*
2. Use specific examples to explain how you know this. ➔ *Gilgamesh and Enkidu provide much similarity and contrast: the people asked Aruru to "Create his double and let the two contend. / Let stormy heart contend with stormy heart / that peace may come to Uruk once again" (5), and Aruru created "the double, / the stormy-hearted other" (5); Gilgamesh is "the shepherd of his people" (4), while Enkidu lives with the creatures (5)*
3. When the hunter sees Enkidu, this translation says, "His face was as one estranged from what he knows" (6). The Jackson translation says, his face "looks / as if it expects to doubt for a long, long time." The notes say that another translation says, "His face was like that of a wayfarer from afar" (95). What does this mean? Can you make your features show this look? ➔ *unbelieving, seeing something incomprehensible*  
**Note:** One edition mentions that although Shamhat is called a "temple prostitute," she is, surprisingly, a force for positive change.
4. How does Shamhat civilize Enkidu? ➔ *first, she lures him out of his wild, animal life with her beauty; she awakens a hunger for friendship within him, as well as, less obviously, a hunger for religion (Anu and Ishtar both have temples in Uruk), and culture (processions, music, dancing); she clothes him with her own garments; she teaches him what to eat as a human; he learns to use weapons to protect the two of them (9) —in many ways, this is the world's first "Beauty and the Beast" story*  
**Note:** "This is the fortunate meaning of your dream" (p. 11): in the next section, look for echoes of "fortunate".
5. How does Gilgamesh's plan to enter the Cedar Forest differ from the advice of the old men of the city? ➔ *Gilgamesh says he will enter first, and Enkidu can follow after (16–17); the old men instruct him to let Enkidu go first (18)*
6. Most of the text, as noted above, is written in iambic pentameter. Can you find examples of this rhythmic pattern? ➔ *possibly "two-thirds a god, one-third a man, the king" (4) or "Enkidu spoke these words to Gilgamesh" (16)*

### Timeline and Map Activities

- 🕒 **Gilgamesh is king of Uruk (2700 BCE)**
- 🕒 **The Epic of Gilgamesh first recorded (2000 BCE)**
- 📍 **Babylon** ①, **Euphrates River** ② (map 1)

### A Child's Anthology of Poetry | "Hiding" p. 3

"Hiding" is a fun, simple poem with which to practice rhyme and meter. Look at the structure of 4-line stanzas. Try to identify the rhyming pattern (remember, each new rhyming sound is given a new letter of the alphabet – common rhyme patterns are A, B, A, B or A, B, C, B or A, A, B, B, A).

Next, consider the meter, established by stressed and unstressed syllables. Try clapping to the "beat" as you read the poem aloud.

### Language Arts

### Writing | Informative/Explanatory Writing: Character Description (develop the topic)

#### Literary Analysis Overview

Please read the "Literary Analysis Overview," located in **Section Three** before you begin this week's Writing Assignment.

#### Overview

This year's writing assignments are organized around units based on writing types. You'll focus for 5 weeks on informative/explanatory writing, 5 weeks of narrative writing, 3 weeks of research writing, and 5 weeks of argumentative writing. Then that cycle will repeat once more. As you work through a unit, you will develop different skills to strengthen that writing type.

Within each general writing type, you will experience different genres. Therefore, you might use argumentative writing to create a speech, a letter, or a critique essay. Some of the assignments will draw heavily from your reading, and others will not.

We present most assignments in full on Day 1, but you should plan to work on the assignment each day. Plan to have it due on Day 4. It may help you, as you write during the week, to look ahead to the grading rubric we provide on Day 4. That will give you a clear idea of exactly how your writing will be assessed.

The first writing unit (Weeks 1–5) will focus on informative/explanatory writing, specifically your ability to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

#### This Week's Assignment

This week, you'll write character descriptions based on Gilgamesh and Enkidu. You will need to examine the concepts in the text and convey this information, along with your own analysis. Your character descriptions should include basic facts about each character, based on what the author shares in the text. However, it should also dig deeper to get inside the head of the characters and include your own analysis. What motivates this character's actions? Do the character's actions reflect his or her words? Do you like the character?

Start compiling notes for your character descriptions – one on Gilgamesh and one on Enkidu. As you read, continue adding to your notes. One way to blend character description with analysis is to set up a simple table like this one:

<b>Character's Words, Thoughts, or Actions</b>	<b>What I think about this</b>

As you note evidence about each character (use separate tables for Gilgamesh and Enkidu), include some of your own thoughts. Here are some sentence starters to get you thinking analytically:

I wonder why ...	If it was me ...
This reminds me ...	I predict ...
I can tell ...	It doesn't seem fair that ...
I noticed that ...	I think what he really means ...
It doesn't make sense that ...	He probably did this because ...

For this assignment, you should really focus on developing the topic. The more evidence you collect from the text the better! Then, pull as much as you can from that content by making connections, asking and answering questions, including quotes, providing examples, and defining terms thoroughly.

**Note to Instructors:** As your students get back into the groove of writing this year, we've left an open door for them with this first assignment. They are welcome to create one longer piece analyzing both characters, but if that proves to be too daunting, there are other options! Perhaps have your students write two separate and shorter pieces, eliminating the need to synthesize both characters together. Or you can have them choose just one character and focus their week's writing on him.

### Optional: Vocabulary

**Note:** For additional vocabulary practice we recommend either the *Wordly Wise 3000* series or *Vocabulary from Classical Roots*. For *Wordly Wise* you can use the schedule provided for Levels 9-12. For *Vocabulary from Classical Roots* you may choose from Levels A-C. You can find the schedules at [www.bookshark.com/about/resources](http://www.bookshark.com/about/resources).

### Optional: Analogies 1, 2, or 3

We recommend you complete the *Analogies* series of workbooks written by Arthur Liebman in numerical order. You can find a schedule for *Analogies 1, 2, or 3* at [www.bookshark.com/about/resources](http://www.bookshark.com/about/resources).

## Day 2

### Literature

#### **Gilgamesh** | Tablets IV–IX

**Note to Instructors:** Pages 29 and 32 include somewhat explicit language of desire. You might choose to preview the content and act accordingly.

#### Vocabulary

... and offered a **libation** to the god. (*drinks poured out as an offering to a deity*) [p. 21]

... I have **garnered** grasses and grain ... (*gathered; collected*) [p. 33]

... climbed the **parapet** of the city ... (*a protective wall or earth defense to conceal troops*) [p. 34]

... I would **festoon** you ... (*adorn with decorations*) [p. 35]

... high priests and **acolytes** were there ... (*people assisting the celebrant in a religious service*) [p. 42]

He was the **festal** garment ... (*of, like, or relating to a celebration or festival*) [p. 44]

... to **propitiate** the god ... (*to win or regain the favor of*) [p. 47]

\* \* \*

**leagues:** a former measure of distance by land ... usually about three miles. [p. 21]

**carnelian:** a semi-precious red stone. [p. 41]

**lapidaries:** people who cut, polish, or engrave gems. [p. 46]

#### To Discuss After You Read

7. Why does Gilgamesh refuse Ishtar's advances? ➔ *things haven't worked out well for her previous lovers, and he has nothing to offer her (30–32)*
8. When Enkidu and Gilgamesh fought the Bull, they cried, "Two people, companions, / they can prevail together" (34). Where have we seen this before? ➔ *when they fought Huwawa, they said it twice (26–27)*
9. We come to the third use of "The life of man is short" when Enkidu challenges Gilgamesh to fight the bull (34). It's a rousing, "Let's live to the fullest and seek glory" statement. Gilgamesh had said this to Enkidu earlier, in a similar situation, rousing Enkidu to fight Huwawa (16). How is the use on p. 26 different in meaning? ➔ *as the men enter the Cedar Forest, they hear horrible things meant to distress them, including the ominous reminder, "The life of man is short"*
10. Gilgamesh wonders, "Why am I left to live while my brother dies? / Why should he die and I be spared to live?" (38). Who do you think is worse off, Enkidu or Gilgamesh, and why?

11. Enkidu curses the hunter and Shamhat (pp. 39–40), until Shamash corrects him. The gist of what she says is, “Stop, Enkidu, you were better off because of these two than you would have been had you remained in the wild.” Do you agree that Enkidu was better off? Why? ➔ *possibly, Enkidu had richer, varied experiences and his life was more rich: he tried new and wonderful foods, only available to the civilized (like bread, stew, beer); he dressed and slept well, and, most importantly, he had a dear friend, instead of being just part of a pack of animals*

12. As he nears the end, “Enkidu lay suffering on the bed of terror / another day and another day and another, / and the long night between, and day after day / the suffering of Enkidu grew worse” (43). Do you know any terminally ill people? Have you talked with your family about living wills, or other issues related to the end of life? Talk about end of life care. What stories have you lived, or do you know? What is right and good?

13. Read the following poem by W. H. Auden, titled “Funeral Blues.”

Stop all the clocks, cut off the telephone,  
Prevent the dog from barking with a juicy bone,  
Silence the pianos and with muffled drum  
Bring out the coffin, let the mourners come.

Let aeroplanes circle moaning overhead  
Scribbling on the sky the message He is Dead.  
Put crepe bows round the white necks of the  
public doves,  
Let the traffic policemen wear black cotton gloves.

He was my North, my South, my East and West,  
My working week and my Sunday rest,  
My noon, my midnight, my talk, my song;  
I thought that love would last forever: I was wrong.

The stars are not wanted now; put out every one,  
Pack up the moon and dismantle the sun,  
Pour away the ocean and sweep up the woods;  
For nothing now can ever come to any good.

Compare the ancient and modern lament, as both tell the departed friend how much the friend meant to the living, such as, “He was the festal garment of the feast” and so on (44). The language of Gilgamesh and of Auden each fit the person and the situation—one cannot easily imagine Auden speaking of shields and weapons to explain how much the departed meant to him, but this makes sense for Gilgamesh. Write a few similar lines, using imagery from your life. (A few examples: you were my “Good morning” when I greeted the day; you were the rock under my feet when I was sinking down.)

14. Earlier, when Gilgamesh and Enkidu go to fight Huwawa, Gilgamesh proves he knows about mortality: “Who is the mortal / able to enter heaven? Only the gods / can live forever. The life of man is short. / What he accomplishes is but the wind” (16). Now, though, Gilgamesh wanders the wilderness weeping, saying, “Enkidu has died. Must I die, too? Must Gilgamesh be like that?” (48). He used to know the answer—why do you think he wonders now? ➔ *he has experienced*

*death, in its painfulness, its unexpectedness, and its inevitability; the head knowledge has transformed into experience, and Gilgamesh wants to avoid it in any way possible*

15. Why does Gilgamesh travel? ➔ *after seeing Enkidu die, he fears death; he seeks the gods to gain eternal life or immortality*
16. Gilgamesh travels through the dark. What comes after the dark? ➔ *light and the glorious garden, and the enlightenment (52–53)*

### A Child’s Anthology of Poetry | “Life Doesn’t Frighten Me” p. 6

Maya Angelou is a highly acclaimed poet, but her accomplishments don’t end there. In her lifetime, Angelou found success as an essayist, playwright, director, and even civil rights activist under Dr. Martin Luther King, Jr. “Life Doesn’t Frighten Me” is a good introduction to her style and message. If you enjoy this poem, seek out more by this prolific author!

## Language Arts

### Writing | Informative/Explanatory Writing: Character Description (develop the topic)

Continue working on your character descriptions as assigned on Day 1.

## Day 3

## Literature

### Gilgamesh | Tablets X–XII

#### Vocabulary

... Gilgamesh **pinioned** the wings ... (*cut part of the wings to prevent flight; tied arms or legs*) [p. 58]

You broke the **talismans** ... (*objects thought to have magic powers and to bring good luck*) [p. 60]

... together we made the **festal** gate of cedar. (*a celebration or festival*) [p. 63]

... could not see brother in the **welter** ... (*confused mass*) [p. 70]

... great goddess **progenitrix** ... (*female ancestor*) [p. 73]

... flood was **peremptorily** brought down ... (*leaving no opportunity for denial or refusal*) [p. 73]

\*\*\*

**punting poles:** long poles used to propel a boat by pushing off from the sea floor. [p. 61]

**bitumen pitch:** black tar made from naturally-occurring elements. [p. 68]

**fillet:** a band or ribbon used to tie up hair. [p. 78]

#### To Discuss After You Read

**Note:** There's a tale of a group of monks who, every day for three minutes, stood silently around an empty grave, to remind themselves that death comes to us all. Also, in Renaissance art, artists frequently included a skull, as a Memento Mori or "Remember Death." Gilgamesh struggles with his mortality through the last section of this book. Perhaps a reminder that we will die is healthy, but Gilgamesh's reaction, as he leaves his duties and lets his appearance go, is not healthy. How do you think we should remember death and live with that knowledge on a daily basis? (Or shouldn't we?)

17. How does Utnapishtim survive the great flood? ➔ *he builds a large boat lined with pitch, collected enough food, had his neighbors help him (and he fed them), the gods decide in the future to let the punishment always fit the crime (74); Utnapishtim (and his wife) become immortal*
18. At the end of Tablet XI, how does this story return full-circle? ➔ *the epic begins with the walls of a city; at the start of the story, Gilgamesh is a good-for-nothing ruler; he fights and then becomes friends with Enkidu, they enjoy each other's company until Enkidu dies; Gilgamesh again becomes a good-for-nothing ruler, he fights against mortality, and damages Urshanabi's holy place; Urshanabi then follows Gilgamesh, and they join company, and end with the walls of a city*
19. In the separate story in Tablet XII, Enkidu goes to the Nether World and remains until Gilgamesh pleads long enough. Do you think it is good for Gilgamesh that Enkidu returns? ➔ *it may be there is no benefit to Enkidu's return; Gilgamesh gains nothing except a bit of information, none of which is useful to him*

#### Wrapping Up

20. What is the **setting**? ➔ *Uruk and the wilds around the city, Huwawa's hill, various stops on a journey, and the Underworld*
21. Summarize the **plot**. ➔ *after Gilgamesh and Enkidu become friends, they kill Huwawa and the Bull of Heaven before Enkidu dies; horrified, Gilgamesh journeys to seek immortality but, failing, realizes that this life is all we have*
22. Remember that there are a few basic **conflicts**: man vs. man, man vs. self, man vs. god/fate, man vs. nature, man vs. society. What main conflict do you see here? ➔ *although there is a man vs. god conflict, the main conflict is probably as man vs. self, but, interestingly, it's almost man vs. his body, instead of man vs. his self-destructive tendencies (a more typical man vs. self conflict)*

23. The **mood** of a work is the atmosphere or **tone** of a work of art. How would you describe the mood, or tone, here? ➔ *contemplative and happy, but also serious*
24. A **theme** is an idea that recurs in or pervades a work of art or literature. What do you think the theme is in this work? ➔ *civilization is better than none, but in the end, death comes to us all*

---

#### A Child's Anthology of Poetry | "Song for a Young ..." & "Song for the Sun ..." pp. 8–9

Both of today's poems use non-literal language to convey a deeper meaning. Consider the author's message in "Song for a Young Girl's Puberty Ceremony". Is the speaker literally trying to reach the edge of the world? If not, then what does it represent?

#### Language Arts

#### Writing | Informative/Explanatory Writing: Character Description (develop the topic)

Your character description assignment will be due tomorrow.

#### Day 4

#### Literature

#### Kon-Tiki | Foreword & Reader's Supplement (pp. 1–8)

##### Introductory Comments

This fascinating book is filled with history, scientific investigation, and adventure on the high seas. Begin with the Introduction and the Reader's Supplement (found in the center of the book). Don't get too caught up in the geography – we'll identify places on the map throughout the main body of the text.

##### Vocabulary

... increased with the **polemics**. (*strong verbal or written attacks on someone or something*) [p. xii]

... speaking of the racial **progenitors** ... (*people from which a person descended or originates; ancestors or parents*) [RS p. 3]

... Ra **founded** because of improper loading ... (*filled with water and sank*) [RS p. 4]

##### To Discuss After You Read

25. Why does the author consider the ocean a highway? ➔ *the ancient people used the ocean to travel to new land to settle*
26. Where did the Polynesian people originate from? ➔ *the Americas*



**A Child's Anthology of Poetry** | "A Visit from Mr. Fox"  
p. 10

Can you almost hear the music in your head as you read "A Visit from Mr. Fox"? In addition to the meter and rhyme, this poem adds a musical "O!" to the end of lines. If you play an instrument, try coming up with a simple tune for this poem. If you can manage to compose one stanza, it will work for them all!

**Language Arts**

**Writing** | Informative/Explanatory Writing: Character Description (develop the topic)

Before turning in your assignment today, check for parallel structure. That means that items that are listed or compared in a sentence use the same structure. Here are some examples based on character descriptions:

<b>Not Parallel Structure</b>	<b>Parallel Structure</b>
His only options were to <b>flee</b> the city, <b>ask</b> for help, or <b>fighting</b> the beast alone.	His only options were to <b>flee</b> the city, <b>ask</b> for help, or <b>fight</b> the beast alone.
I think Thomas <b>waited</b> too long to offer his help, <b>messed up</b> the investigation, and <b>his detective work was</b> sloppy.	I think Thomas <b>waited</b> too long to offer his help, <b>messed up</b> the investigation, and <b>produced</b> sloppy detective work.

To edit for parallel structure, find any sentences that use "and" or "or". Check to see if each element fits the sentence stem. For example:

- I think Thomas **waited too long**
- I think Thomas **messed up the investigation**
- I think Thomas **his detective work was sloppy**

**Note to Instructors:** Unless you've been reading *Gilgamesh* alongside your students, it would be tough to verify the accuracy of their writing. Instead, take their facts at face value and focus on how well they develop each character description and add their own analysis to it.

The purpose of the rubrics we provide is to give you specific indicators to look for in your students' writing. This will help you observe their progress and plan your instruction. The rubrics are not intended to provide an overall "grade." Don't be too worried, especially at this early point in the year, if your students are not yet meeting certain standards - this will provide a baseline for growth. In order to help in your assessments, we will "grey out" the standards that we have not yet specifically focused on this year.

Note that the section on Conventions lists four specific indicators for this grade range. It is an unwritten expectation that students have also mastered indicators specific to previous grades (such as "Use punctuation (comma, ellipsis, dash) to indicate a pause or break"). If you feel your students have not yet mastered the specific skills for previous grades, please adjust the rubric as necessary to fit your needs. ■

<b>Informative/Explanatory Writing Rubric</b>					
<b>Objective:</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.					
<b>Indicator</b>	<b>Exceeds Standard</b>	<b>Meets Standard</b>	<b>Approaches Standard</b>	<b>Does Not Meet Standard</b>	<b>Comments</b>
<b>Content</b>					
Introduce a topic or thesis statement; organize complex ideas, concepts, and information to make important connections and distinctions.					
Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.					

cont. ➔

**Informative/Explanatory Writing Rubric**

**Objective:** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Indicator	Exceeds Standard	Meets Standard	Approaches Standard	Does Not Meet Standard	Comments
Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.					
Use precise language and domain-specific vocabulary to manage the complexity of the topic.					
Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.					
Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).					
<b>Process</b>					
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.					
Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.					
<b>Conventions:</b> Demonstrate command of the conventions of standard English grammar and usage when writing					
Use parallel structure.					
Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.					
Spell correctly.					
Acquire and use accurately general academic and domain-specific words and phrases; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.					

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Date:	Day 1 <sup>6</sup>	Day 2 <sup>7</sup>	Day 3 <sup>8</sup>	Day 4 <sup>9</sup>	Day 5 <sup>10</sup>
<b>Literature</b>					
<i>Kon-Tiki</i>	chap. 1 📍	chap. 2 📍	chap. 3 📍	chap. 4 📍 ⌚	
<i>A Child's Anthology of Poetry</i>	"Do you carrot all for me?" through "Mr. Nobody" pp. 12–14	"I Shall Not Pass This Way Again" & "Somebody's Mother" pp. 15–17	"The Cats of Kilkenny" & "The Cowboy's Lament" pp. 18–19	"Good Sportsmanship" & "Pachycephalosaurus" pp. 20–21	
<b>Language Arts</b>					
<b>Writing</b>	Informative/Explanatory Writing: A Closer Look (use precise language)				
<i>Optional: Vocabulary</i>					
<i>Optional: Analogies 1, 2, or 3</i>					
<b>Other Notes</b>					

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## Day 1

### Literature

#### *Kon-Tiki* | Chapter 1

##### Vocabulary

... with his **sextant** and a pile of papers. (*an instrument used for measuring the angular distances between objects and especially for taking altitudes in navigation*) [p. 10]

The mysterious **monoliths** on Easter Island ... (*large single upright blocks of stone*) [p. 15]

\*\*\*

**Goethe:** Johann Wolfgang von Goethe was a German poet, dramatist, and scientist. [p. 10]

**Easter Island:** see the Reader's Supplement in the center of the book (page 40) for more about Easter Island. [p. 15]

#### To Discuss After You Read

1. Why did Heyerdahl suspect that the Polynesians came from South America? ➔ *stone figures in Polynesia look like those in South America (15); their genealogies show that the islands were uninhabited until 500 CE and 1100 CE (16); the people who arrived then had Stone Age technology, and only in the New World were people still living in such a way so late (16), the Inca Indians told Spaniards of white-skinned, bearded architects who fled westward; the first Europeans to reach Polynesia found white skinned, bearded people (17); the oral tradition of both Peru and the Islands matched*

**Timeline and Map Activities**

- 📍 Callao, Peru ①; New York ②; Pacific ③; Tahiti ④ and Tuamotu ⑤ in the South Sea Islands; Fatu Hiva ⑥; Norway ⑦; Malaya ⑧; India ⑨; China ⑩; Japan ⑪; Saudi Arabia ⑫; Egypt ⑬; the Caucasus ⑭; Germany ⑮; Hawaii ⑯; New Zealand ⑰; Samoa ⑱; Easter Island ⑲; Australia ⑳; Melanesia ㉑; Pitcairn ㉒; the Marquesas ㉓; Indonesia ㉔; Asia ㉕; British Columbia ㉖ (map 1)
- 📍 Lake Titicaca ①; Coquimbo Valley ② (map 3)

**A Child’s Anthology of Poetry** | “Do you carrot all for me?” through “Mr. Nobody” pp. 12–14

“Do you carrot all for me?” is a fun poem based on puns, or word play. Take a moment to rewrite a “translation” of this poem, replacing the puns with their actual words (e.g., Do you care at all for me?).

To help you better appreciate “Monday’s Child Is Fair of Face,” look up any of the words in the last line that are unfamiliar to you. This poem has been around for a long time, and word usage and their meanings have changed.

If you enjoy the cleverness of “Mr. Nobody” try looking up the Story of Everybody, Somebody, Anybody, and Nobody.

**Language Arts**

**Writing** | Informative/Explanatory Writing: A Closer Look (use precise language)

One of the most memorable aspects of *Kon-Tiki* is Heyerdahl’s vivid descriptions. Whether it is the building of the raft, the appearance of the “dolphins,” or the system of capturing sharks, the author paints wonderfully detailed word pictures. This week, you’ll attempt to do the same.

While last week’s descriptive writing was based on the literature, this week’s assignment will draw from your own knowledge and experience. Look around you at the everyday objects and practices that you might take for granted. It could be a family pet, a treasured object, the way your mom gets the car started, or the way your dad dries the dishes. Soak in as many details as you can. You’ll want to get all those details down on paper.

Consider your chosen topic with new eyes. How could you get someone who has never seen or experienced it before to know it as well as you do? But don’t stop at your eyes. Use all of your senses to contribute to the description. Try to come up with all of the sounds, smells, tastes, and textures that accompany your chosen topic. Then dig deeper—consider where it came from, how it is used, what normally happens, what it’s like when its routine is disrupted . . . Come up with new angles from which to analyze and describe.

Be sure to thoroughly develop your topic, as you did last week. In addition to rich details and concrete information, we want you to also consider your wording. Your description will be more vivid and clear to readers if the language

you use is precise and domain specific. Here are some examples of what we mean:

	No	Yes
<b>Precise Language</b>	He <b>takes</b> the eggs and <b>puts</b> them in the mixing bowl. Then he <b>blends it all</b> together.	He cracks two eggs into the mixing bowl. Then he uses a wooden spoon to mix the batter until it is blended.
<b>Domain-Specific Vocabulary</b>	There are smooth flat <b>ones</b> and <b>bumpy</b> flat ones. The bumpy ones are so you can stick <b>stuff</b> to the top. The flat ones can’t have stuff stick to the top, only the bottom.	LEGO tiles are similar to plates because they are both thinner than bricks. However, tiles only have connection points on the bottom whereas plates have studs on top.

**Note to Instructors:** A lot of the success of this assignment depends on topic selection. If your students have chosen a topic that’s too broad to describe thoroughly, help them to “zoom in” on one aspect or element of that topic. If their topic is too narrow, resulting in a writing piece that’s too short, help them to “zoom out”. Zooming out might mean taking in more of the process or object (perhaps from Grandpa’s chess set to Grandpa’s room). Or, it could mean taking a broader look at the topic (instead of just describing what it looks like, see the section above on finding “different angles”).

**Day 2**

**Literature**

**Kon-Tiki** | Chapter 2

**Vocabulary**

... whole **flotillas** of these balsa rafts. (*fleets of ships or boats*) [p. 25]

One of our friends in the dissolved **triumvirate** ... (*a group of three powerful or notable people*) [p. 39]

\* \* \*

**chandler:** a dealer in supplies and equipment for ships and boats. [p. 24]

**To Discuss After You Read**

2. Why did specialists not like Heyerdahl’s theory? ➔ *they were used to studying specifics in only one discipline, not collecting the data across different fields to see where the data might agree* (22)

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- How did the raft expedition outfit itself? ➔ *in exchange for new products, they would write reports on how the new products worked (pp. 28, 34–37); they agreed to write newspaper articles and go on a lecture tour upon their return in exchange for funding (30)*

**Timeline and Map Activities**

- Greenland 27; Ecuador 28; Chile 29 (map 1)
- Rjukan 1; Oslo 2; Nordmark 3; Kirkenes region 4; Scotland 5; Tromsø 6; Sweden 7 (map 2)

**A Child’s Anthology of Poetry** | “I Shall Not Pass This Way Again” & “Somebody’s Mother” pp. 15–17

Although it is a poem, “Somebody’s Mother” has all the traditional elements of a narrative. See if you can identify characters, setting, conflict/resolution, and theme in the poem.

**Day 3**

**Literature**

**Kon-Tiki** | Chapter 3

**Vocabulary**

... as in an invisible **funicular** railway ... (*a railroad car that uses cables and counterbalance to move up and down a mountainside*) [p. 43]

They belonged to cliff and **scree** and upland pasture ... (*also called talus: an accumulation of broken rock fragments at the base of crags or mountain cliffs*) [p. 48]

Happy were the **rude** days of Kon-Tiki ... (*roughly made or done; lacking subtlety or sophistication*) [p. 57]

Norway had no local **legation** in Peru ... (*a term used in diplomacy to denote a diplomatic representative office lower than an embassy*) [p. 57]

Soldiers in shining **bandoleers** escorted me upstairs ... (*belts worn over the shoulder and across the breast often for the suspending or supporting of some cartridges or as a part of an official or ceremonial dress*) [p. 58]

... a short thick block of balsa wood which lay **athwart** ship ... (*across the course, line, or length of*) [p. 63]

... with an **intimation** that each man could take with him ... (*an indication or hint; something made known indirectly*) [p. 68]

... tried to **surfeit** ourselves with the tranquil mountain mass ... (*an intemperate or immoderate indulgence in something*) [p. 70]

\*\*\*

**tholepins:** a holder attached to the gunwale of a boat that holds the oar in place and acts as a fulcrum for rowing.[p. 63]

**To Discuss After You Read**

- How do the men get a driver to Quevedo? ➔ *they ask; it is astonishing how accommodating people are, to Heyerdahl, when he simply states what he wants (46–47)*
- Although the raft was not large for six men to live on for several months, how did they make it seem larger than it actually was? ➔ *they included some steps, and a wooden platform on the mast, to avoid one-level monotony (64–65)*

**Timeline and Map Activities**

- Panama 30 (map 1)
- Guayaquil 3; Quevedo 4; Quito 5; Latacunga 6, and Vinces, Ecuador 7; Palenque to Rio Guayas 8; Andes Mountains 9; Lima, Peru 10; Amazon 11 (map 3)

**A Child’s Anthology of Poetry** | “The Cats of Kilkenny” & “The Cowboy’s Lament” pp. 18–19

Who is the speaker in “The Cowboy’s Lament”? How does the change in speaker affect the poem?

If you feel inspired, try writing a poetic response (or even a non-poetic message) to the young cowboy. What words of comfort do you have for someone who has “done wrong”?

**Day 4**

**Literature**

**Kon-Tiki** | Chapter 4

**Vocabulary**

... walked the whole length of the **mole** ... (*a large solid structure on a shore serving as a pier, breakwater, or causeway*) [p. 71]

... Kon-Tiki’s head bursting with **pugnacity**. (*a natural disposition to be aggressive or belligerent*) [p. 77]

... a **phosphorescence** flashed around us ... (*light emitted by a substance without combustion or perceptible heat*) [p. 90]

\*\*\*

**primus stove:** a small, portable stove that burns paraffin. [p. 76]

**Formalin:** a colorless solution of formaldehyde in water, used chiefly as a preservative for biological specimens. [p. 89]

**carapace:** the hard upper shell of a turtle, crustacean, or arachnid. [p. 95]

**To Discuss After You Read**

- At the outset, the men were concerned that the balsa wood would absorb too much water, and that the ropes would wear out. How are these concerns dismissed? ➔ *the water absorbs about one inch into the balsa wood, while the inner wood stays dry (and the sap in the wood repels the seawater); the ropes wore their way into the soft wood, and were thus protected, rather than destroyed, as a harder wood would have done (84–86)*

**Timeline and Map Activities**

- 🕒 **Kon-Tiki sails from Peru to Polynesia (April 28-August 7, 1947)**
- 📍 **Galapagos Islands** 🗺️ (map 3)

**A Child’s Anthology of Poetry** | “Good Sportsmanship” & “Pachycephalosaurus” pp. 20–21

Can you memorize the short poem “Good Sportsmanship”? Imagine how handy it will be to have it ready to share with your teammates when faced with a tough loss!

**Language Arts**

**Writing** | Informative/Explanatory Writing: A Closer Look (use precise language)

Be sure to edit for precise language and domain-specific vocabulary before turning in this week’s assignment! One way to do so is to check the verbs in your writing. Do they all create clear understanding of an action? Another approach is to check the nouns. Is this what an expert would call it?

**Note to Instructors:** In Week 1, your students displayed their descriptive writing skills based on characters created by someone else. In this week’s assignment, their descriptions must come from their own knowledge and experience. See how the two descriptive pieces compare. This rubric is the same as the one you used to evaluate the Week 1 assignment, but we’ve now “ungreyed” the section on precise language, which was a focus this week. ■

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<b>Informative/Explanatory Writing Rubric</b>					
<b>Objective:</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.					
<b>Indicator</b>	<b>Exceeds Standard</b>	<b>Meets Standard</b>	<b>Approaches Standard</b>	<b>Does Not Meet Standard</b>	<b>Comments</b>
<b>Content</b>					
Introduce a topic or thesis statement; organize complex ideas, concepts, and information to make important connections and distinctions.					
Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.					
Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.					

cont. ➔

<b>Informative/Explanatory Writing Rubric</b>					
Use precise language and domain-specific vocabulary to manage the complexity of the topic.					
Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.					
Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).					
<b>Process</b>					
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.					
Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.					
<b>Conventions:</b> Demonstrate command of the conventions of standard English grammar and usage when writing.					
Use parallel structure.					
Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.					
Spell correctly.					
Acquire and use accurately general academic and domain-specific words and phrases; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.					

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Date:	Day 1	Day 2	Day 3	Day 4	Day 5
	11	12	13	14	15
<b>Literature</b>					
<i>Kon-Tiki</i>	chap. 5 pp. 96–111	chap. 5 pp. 112–127	chap. 6 pp. 128–147 📍	chap. 6 pp. 148–167	
<i>A Child's Anthology of Poetry</i>	"Song Form" through "The Frog" pp. 22–24	"The Witch of Willowby Wood" pp. 25–26	"The Gingerbread Man" & "The Ball Poem" pp. 27–28	"The Fish" pp. 29–30	
<b>Language Arts</b>					
<b>Writing</b>	Informative/Explanatory Writing: Travelogue (use transitions) <a href="#">N</a>				
<i>Optional: Vocabulary</i>					
<i>Optional: Analogies 1, 2, or 3</i>					
<b>Other Notes</b>					

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## Day 1

### Literature

***Kon-Tiki*** | Chapter 5 pp. 96–111

#### Vocabulary

... wafted down from the **firmament** itself. (*the heavens or the sky, especially when regarded as a tangible thing*) [p. 96]

... weather observations out into the **ether** ... (*the clear sky; the upper regions of air beyond the clouds*) [p. 97]

... lashed fast in the **lee** of the cabin wall ... (*the sheltered side; the side away from the wind*) [p. 102]

\*\*\*

**hermetically sealed:** any type of sealing that makes a given object airtight. [p. 99]

**pelagic:** relating to the open sea. [p. 104]

**coelenterates:** an aquatic invertebrate animal of a phylum that includes jellyfishes. [p. 107]

**cachalots:** sperm whales. [p. 108]

#### To Discuss After You Read

1. What quenched the men's thirst? ➔ *water mixed with seawater—the hot sun made them sweat so much, their bodies craved salt. Water alone did not satisfy* (101)
2. Can the coconut migrate without man? ➔ *no—if a coconut is left in the sea, the eye of the coconut absorbs seawater, which spoils it. A coconut would need to be kept on board a boat in order to germinate in a new land* (104)

[N](#) Note to Instructors   [📍](#) Map Point   [🕒](#) Timeline Suggestion

**Note:** When the author refers to a “dolphin,” he is not talking about the dolphins that we think of, but a fish called a dorado, commonly known in the United States as mahi-mahi. Also, he uses the different words, “octopus,” “squid,” and “cuttlefish” interchangeably. They are not identical creatures, though they are related.

**A Child’s Anthology of Poetry** | “Song Form” through “The Frog” pp. 22–24

Today’s selections present a vast array of poetry styles. How would you classify or describe each author’s style? Which one most appeals to you?

On the surface, Basho Matsuo’s poems might look simplistic, but try it yourself and you’ll see that sometimes writing short poems is more challenging than writing long ones! With just 8 or 9 words to convey a message, word choice really matters. Can you write a poem as concise and meaningful? Give it a try!

Language Arts

**Writing** | Informative/Explanatory Writing: Travelogue (use transitions)

Perhaps you haven’t traveled down the coast of South America and sailed across the Pacific Ocean, but you’ve certainly been somewhere! Even if it’s just a park or museum in your own town, you’ll need to choose a destination for today’s travelogue. Choosing a destination you’ve actually visited will help keep this assignment from turning into a research report. Rely on your existing knowledge and experience.

Notice we didn’t call this assignment a travel diary. It won’t be a chronological personal narrative of what you did on Day 1, Day 2, etc. of a vacation. Instead, your travelogue will share information about a destination organized into categories. Consider how Heyerdahl organizes his information in *Kon-Tiki* – not all of it is chronological. He describes fishing in one section, though fishing must occur almost every day. He describes the currents in another section, though those, too, are ongoing.

Here are what some categories might look like for different travelogue topics. Each category will probably correspond to a paragraph in the writing.

Cape Cod	Letchworth State Park
The weather	Location
The beaches	History
The shops	Layout
Other activities	Activities and sights
The food	Amenities

As you write, work to link the sections of your writing using transitions that are appropriate and varied. Because this piece won’t proceed in chronological order, you’ll

have to think about how to move from one section to the next. Without purposeful transitions, your writing will feel jerky or disconnected.

Poor Transition	Good Transition
Now I’ll tell you about the beaches.	If you enjoy being by the ocean in Cape Cod, you’re sure to love the food.
There are also some things to know about the layout of the park.	It’s this location and history that have led to the current layout of the park.

Your final product should be an informative overview of the place with a personal touch (since you’ve experienced it yourself). This assignment lends itself well to multimedia—feel free to go beyond a written essay to incorporate photographs or video. Use technology to enhance your presentation if time allows.

**Note to Instructors:** Ensure up front that your students understand the difference between a travel diary and a travelogue. Their writing should not sound like, “After a day on the beach, we went back to Aunt Brenda’s for a cookout.” However, they are free to interject their own thoughts, feelings, and experiences as they share information about their chosen place. If your students are struggling with this assignment, we suggest the following workflow, which should make things easier:

1. Choose a location
2. Identify categories
3. Brainstorm details for each category
4. Write the body paragraphs
5. Add transitions
6. Write an introduction and conclusion

Day 2

Literature

**Kon-Tiki** | Chapter 5 pp. 112–127)

Vocabulary

We had in our **retinue** pilot fish ... (*a group accompanying an important person*) [p. 116]

... the **harbinger** of larger night visitors. (*a person or thing that announces or signals the approach of another*) [p. 117]

If we got them on deck **gratis** ... (*without charge; free*) [p. 119]

... raw materials to which we could have **recourse** ... (*a source of help in a difficult situation*) [p. 121]

... the trade wind **vacillated** from east to southeast. (*alternated or wavered between different opinions or actions*) [p. 126]

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#### To Discuss After You Read

- Heyerdahl gives vivid descriptions of the many marine companions they have on the journey. Which is most memorable to you? Which would you rather not have show up near your raft?

**Note:** The dates on page 119 and elsewhere are written in the European style, with the day first followed by the month.

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### **A Child's Anthology of Poetry** | "The Witch of Willowby Wood" pp. 25–26

As you read "The Witch of Willowby Wood," does your mind follow the line breaks laid out by the author, or do you seek out the regularity of the rhymes (e.g., rut / hut). Why do you think the author chose this structure, even though there is a regular meter and rhyme pattern hidden within?

## Day 3

### Literature

#### **Kon-Tiki** | Chapter 6 pp. 128–147

##### Vocabulary

... saw nothing comic but our own **hirsute** faces ... (*shaggy, hairy*) [p. 128]

... the **insoluble** mysteries of antiquity. (*impossible to solve*) [p. 134]

\* \* \*

**guyed:** secured with ropes. [p. 131]

**bast:** fibrous material from a plant, used as fiber in matting, cord, etc.. [p. 137]

**physiognomy:** a person's facial features or expression, especially when regarded as indicative of character or ethnic origin. [p. 139]

##### To Discuss After You Read

- What danger began if the dinghy was not connected to the raft? ➔ *the raft could not stop and wait, nor turn around—if anything fell behind, it would continue to fall behind until it was gone for good (129–130)*

##### Timeline and Map Activities

- 📍 *Canary Islands* 31; *Gulf of Mexico* 32; *Siberia, Russia* 33 (map 1)

### **A Child's Anthology of Poetry** | "The Gingerbread Man" & "The Ball Poem" pp. 27–28

Rowena Bennett is back, this time with another fun children's rhyme. However, "The Gingerbread Man" shows that this poet can, indeed, follow a traditional rhyme and meter pattern. Which style do you prefer? Regular and predictable ("The Gingerbread Man") or erratic ("The Witch of Willowby Wood")?

"The Ball Poem" might seem like one thing on the surface, but a second or third reading reveals a deeper message. Consider how the concrete, real illustration of the boy losing a ball becomes a metaphor for the speaker to consider his own childhood (and loss of it).

## Day 4

### Literature

#### **Kon-Tiki** | Chapter 6 pp. 148–167

##### Vocabulary

... bring order into the **sanguinary** chaos that surrounded us. (*bloodthirsty*) [p. 158]

##### To Discuss After You Read

- Why were the ropes they used better than the wire ropes the naval engineers recommended? ➔ *metal would have cut through the soft balsa wood and swiftly destroyed the raft (162–163)*

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### **A Child's Anthology of Poetry** | "The Fish" pp. 29–30

Have you ever caught a fish? Even if you haven't, Elizabeth Bishop's poem will make you feel like you have! Her words convey such detail and excitement—do you feel like you've become the fisherman? Or that you know the fish? How do you feel about the last line of the poem?

Consider how this description compares with those of Thor Heyerdahl aboard the Kon-Tiki!

### Language Arts

#### **Writing** | Informative/Explanatory Writing: Travelogue (use transitions)

**Note to Instructors:** If your students have chosen to add multimedia elements to their writing, please see the optional indicators at the end of the rubric. ■

**Informative/Explanatory Writing Rubric**

**Objective:** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Indicator	Exceeds Standard	Meets Standard	Approaches Standard	Does Not Meet Standard	Comments
<b>Content</b>					
Introduce a topic or thesis statement; organize complex ideas, concepts, and information to make important connections and distinctions.					
Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.					
Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.					
Use precise language and domain-specific vocabulary to manage the complexity of the topic.					
Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.					
Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).					
<b>Process</b>					
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.					
Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.					

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cont. ➔

**Informative/Explanatory Writing Rubric**

**Conventions:** Demonstrate command of the conventions of standard English grammar and usage when writing.

Use parallel structure.

Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.

Spell correctly.

Acquire and use accurately general academic and domain-specific words and phrases; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

**Optional**

Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

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## “World Historical Literature & LA”—Scope and Sequence: Schedule for Topics and Skills

<b>Weeks</b>	<b>Creative Expression</b>	<b>Geography</b>
1	Literary Analysis Overview & Informative/Explanatory Writing: Character Description (develop the topic)	<i>Babylon; Euphrates River</i>
2	Informative/Explanatory Writing: A Closer Look (use precise language)	<i>Greenland; Ecuador; Chile; Scotland; Sweden; Panama; Andes Mountains; Lima, Peru; New York, Tahiti; India; China; Japan; Saudia Arabia</i>
3	Informative/Explanatory Writing: Travelogue (use transitions)	<i>Canary Islands; Gulf of Mexico; Serbia, Russia</i>
4	Informative/Explanatory Writing: Problem Solved? (write a conclusion)	<i>Puka Puka; Fangahina; Angatau;</i>
5	Informative/Explanatory Writing: How-To (introduce the topic)	
6	Narrative Writing: Personal Narrative (elements)	<i>Athens; Thebes; Delphi</i>
7	Narrative Writing: Just Like Being There (sensory details)	<i>Rome</i>
8	Narrative Writing: Drama as Prose (dialogue)	
9	Narrative Writing: How Did We Get Here? (sequencing)	
10	Narrative Writing: A Twist on a Myth (conclusion)	<i>Sri Lanka; Alexandria; Baghdad; Cyprus; Sidon</i>
11	Research Report (Steps 1–3)	<i>India; Egypt; Tyre; Persia; Aleppo, Syria; Antioch; Beirut; Palestine</i>
12	Research Report (Steps 3–4)	<i>Eyam, England</i>
13	Research Report (Steps 5–9)	<i>England</i>
14	Argumentative Writing: Call to Action (develop a claim)	
15	Argumentative Writing: Assess the Situation (support a claim)	
16	Argumentative Writing: The Way It Should Be (create cohesion)	<i>Milan; Naples; Rome; Florence; Venice; Mantua; Pisa; Siena; Italy</i>
17	Argumentative Writing: Timed Essay (write a conclusion)	
18	Argumentative Writing: Social Issue (formal style)	<i>Spain; Cesena; Bologna</i>
19	Informative/Explanatory Writing: Compare and Contrast (organization)	<i>Paris; Constantinople</i>
20	Informative/Explanatory Writing: Problem and Solution (presentation)	<i>London; Dover, England; Calais; Paris, France</i>
21	Informative/Explanatory Writing: Cause and Effect (editing)	<i>London; Paris</i>
22	Informative/Explanatory Writing: Writer’s Choice (revising)	<i>London; Paris</i>
23	Informative/Explanatory Writing: Timed Essay (definition)	<i>London; Paris</i>
24	Narrative Writing: Create a Dickens Character (introduce characters)	
25	Narrative Writing: Changing Perspective (point of view)	
26	Narrative Writing: That Reminds Me ... (allegory)	
27	Narrative Writing: Love, Paul (editing)	
28	Narrative Writing: A Day in the Life (setting)	
29	Research Report (Steps 1–3)	<i>Transylvania; Hungary; Poland; Budapest; Galicia</i>
30	Research Report (Steps 3–4)	<i>Phnom Penh; Aden</i>
31	Research Report (Steps 5–9)	
32	Argumentative Writing: Plead Your Case (presentation)	<i>Saigon; California</i>

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**“World Historical Literature & LA”—Scope and Sequence:  
Schedule for Topics and Skills (continued)**

<b>Weeks</b>	<b>Creative Expression</b>	<b>Geography</b>
33	Argumentative Writing: News Report (speaking)	<i>Phillipines; Singapore; Bangkok; Ethiopia; Vermont</i>
34	Argumentative Writing: The Better Approach (revising)	
35	Argumentative Writing: The Future Is Now? (symbolism)	
36	Argumentative Writing: Banning Books (organization)	

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