

British Literature, Third Edition

Lesson Plan Overview

Lesson	Selection	Pages	Teacher Resources*	Objectives
UNIT 1: THE MIDDLE AGES (449–1485)				
1–2	Unit 1 Introduction: The Middle Ages 🌟	SE/TE xxviii– 13	Teaching Help 1.1	<ol style="list-style-type: none"> 1. Recognize historically significant people, forces, and events framing the literature of the Middle Ages. 2. Understand some broad connections between these and the era’s literary trends and themes.
PART 1: HEROES OF OLD				
3–5	Part 1 Introduction: Heroes of Old	SE/TE 14–15	Teaching Help 1.2	<ol style="list-style-type: none"> 1. Identify the heroic virtues described in the introduction. 2. Distinguish between Anglo-Saxon heroic ideals and those of the High and Late Middle Ages. 3. Explain how cultural forces shaped Anglo-Saxon and Norman conceptions of heroism.
	Anonymous: from <i>Beowulf</i> 🌟	SE/TE 16–30	Teaching Helps 1.3– 1.4	<ol style="list-style-type: none"> 1. Identify examples of epic conventions in an Anglo-Saxon epic. 2. Read oral poetry aloud with attention to stress and alliteration. 3. Analyze the literary elements of an epic and how they contribute to its themes. 4. Analyze significant Anglo-Saxon cultural values (e.g., heroic virtues) and practices throughout an oral epic. 5. Evaluate the virtues of the Anglo-Saxon heroic ideal from a biblical worldview.
6	Anonymous: from <i>The Anglo-Saxon Chronicle</i>	SE 31–35 TE 31–35a	Teaching Help 1.5	<ol style="list-style-type: none"> 1. Identify the purpose of a chronicle (historical narrative). 2. Summarize the key ideas of a passage. 3. Analyze how an author’s perspective affects his interpretation of historical events. 4. Analyze how a character exhibits or lacks Anglo-Saxon heroic virtues. 5. Evaluate a historical narrative for writer bias.
7–9	Pearl Poet: from <i>Sir Gawain and the Green Knight</i>	SE/TE 36–51	Teaching Help 1.6	<ol style="list-style-type: none"> 1. Identify the characteristics of a poetic romance. 2. Analyze the use of symbol in poetry to enhance theme. 3. Apply knowledge of the chivalric code to understand the author’s tone and message. 4. Evaluate a character’s actions against the chivalric code and biblical ideals.
<p>*The items in the Teacher Resources column are located in the back of this book and at TeacherToolsOnline.com.</p> <p>🌟 Teachers will need to tailor this course to suit their circumstances (e.g., time available, academic expectations, student population). To assist teachers in choosing which lessons to teach, the Lesson Plan Overview indicates a core group of lessons recommended for anyone studying British literature.</p>				

Lesson	Selection	Pages	Teacher Resources*	Objectives
10–11	Thomas Malory: “The Day of Destiny” from <i>Le Morte D’Arthur</i> ★	SE 52–60 TE 52–60b	Teaching Helps 1.7–1.8	<ol style="list-style-type: none"> 1. Summarize a text’s key information. 2. Apply historical context to understand a text and its themes. 3. Justify a text’s genre as a romance or a legend or both. 4. Analyze a character as a Christ figure and its connection to the work’s themes. 5. Create a reflective paragraph to hypothesize what Arthur would think of the current culture if he returned today.
12	Unit 1 Part 1 Test Review	SE 61 TE 61–61b		
13	Unit 1 Part 1 Test			
PART 2: LITERATURE AND COMMUNITY				
14–15	Part 2 Introduction: Literature and Community	SE/TE 62–63		<ol style="list-style-type: none"> 1. Explain some of the practical realities that shaped literature for medieval communities. 2. Identify two main ways in which literature strengthened medieval communities.
	Bede: “Caedmon’s Hymn” from <i>An Ecclesiastical History of the English People</i> ★	SE/TE 64–67		<ol style="list-style-type: none"> 1. Identify conventions of Anglo-Saxon oral poetry in a text. 2. Apply historical context to understand a text. 3. Analyze how a text exhibits characteristics of hagiographies. 4. Analyze the use of variation and epithet in Old English poetry. 5. Assess a text’s effectiveness using the criteria of unity and progression.
16–17	Popular Genres Anglo-Saxon Riddles Ballads: “Sir Patrick Spens,” “Get Up and Bar the Door” Medieval Lyrics: “The Cuckoo Song,” “I Sing of a Maiden” ★	SE 68–73 TE 68–73b	Teaching Help 1.9	<ol style="list-style-type: none"> 1. Identify characteristics of oral literature in a work. 2. Read a work aloud to appreciate its craft. 3. Infer a work’s meanings from its details. 4. Analyze ballads, songs, and riddles for characteristics of these genres. 5. Evaluate a theme of injustice from a biblical perspective.
18–19	Julian of Norwich: from <i>Revelations of Divine Love</i>	SE/TE 74–81	Teaching Help 1.10	<ol style="list-style-type: none"> 1. Describe the characteristics of devotional literature. 2. Analyze the stylistic features of a text. 3. Examine nonfiction text structures. 4. Evaluate an author’s perspective on sin and God’s love from a biblical worldview.
20	Longer Works of Literature Medieval Drama: <i>Everyman</i> ★	SE/TE 82–83		<ol style="list-style-type: none"> 1. Define the three main genres of medieval drama. 2. Explain the purposes of medieval drama and its effects on communities. 3. Evaluate the worldview in <i>Everyman</i>.

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PART 3: CHANGING SOCIETY				
21–24	Part 3 Introduction: Changing Society	SE/TE 84–85		<ol style="list-style-type: none"> 1. Recall the definition of <i>satire</i>. 2. Explain how the societal struggles and changes of the late Middle Ages affected the literature of the day. 3. Evaluate the tool of satire through a biblical worldview.
	Geoffrey Chaucer: from “The Prologue” to <i>The Canterbury Tales</i> ★	SE/TE 86–104	Teaching Help 1.11	<ol style="list-style-type: none"> 1. Identify the characteristics of a frame tale in a text. 2. Apply historical and social context to understand a text. 3. Analyze an author’s use of character to create satire. 4. Analyze an author’s use of irony (verbal and situational) and tone to create satire in a text. 5. Create a satirical character sketch based on a textual model.
25–26	Geoffrey Chaucer: “The Nun’s Priest’s Tale” ★	SE/TE 105–115	Teaching Help 1.12	<ol style="list-style-type: none"> 1. Identify the characteristics of beast fables and mock epics. 2. Compare two or more texts. 3. Analyze the use of satire to critique society. 4. Evaluate the effectiveness and appropriateness of Chaucer’s use of satire from a biblical perspective.
	Longer Works of Literature William Langland: <i>Piers Plowman</i>	SE/TE 116		<ol style="list-style-type: none"> 1. Identify key genre features and themes of <i>Piers Plowman</i>. 2. Describe the cultural forces that produced the work and its satire.
27	Unit 1 Parts 2 and 3 Test Review	SE 117 TE 117–17b		
28	Unit 1 Parts 2 and 3 Test			
UNIT 2: THE ENGLISH RENAISSANCE (1485–1640)				
29	Unit 2 Introduction: Renaissance England ★	SE/TE 118–27	Teaching Help 2.1	<ol style="list-style-type: none"> 1. Recognize historically significant people, forces, and events framing the literature of the Renaissance. 2. Understand some broad connections between these and the era’s literary trends and themes.
PART 1: RENAISSANCE HUMANISM				
30–33	Part 1 Introduction: Renaissance Humanism	SE/TE 128–29		<ol style="list-style-type: none"> 1. Define and identify the characteristics of Renaissance humanism. 2. Define <i>rhetorical appeals</i>, <i>figurative language</i>, <i>rhetorical devices</i>, and <i>allusion</i>.

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	Sir Thomas More: from <i>Utopia</i> ★	SE/TE 130–39	Teaching Help 2.2	<ol style="list-style-type: none"> 1. Identify the characteristics of utopian literature. 2. Infer authorial tone to determine meaning in a text. 3. Analyze how satire supports an author’s social critique. 4. Evaluate the author’s view of human nature and society in light of a biblical worldview.
34	Sir Philip Sidney: from <i>An Apology for Poetry</i> ★	SE 140–42 TE 140–42b	Teaching Help 2.3	<ol style="list-style-type: none"> 1. Identify characteristics of literary criticism in an essay. 2. Analyze a work’s use of parallelism, analogy, and rhetorical appeals to develop its message. 3. Evaluate an author’s message from a biblical worldview. 4. Create a piece of literary criticism that presents biblically founded standards of literary excellence and applies those criteria to a literary selection.
35	Amelia Lanier: “Eve’s Apology in Defense of Women” from <i>Salve Deus Rex Judaeorum</i>	SE 143–45 TE 143–45a		<ol style="list-style-type: none"> 1. Summarize an author’s line of reasoning. 2. Apply knowledge of historical context to understand a text’s message. 3. Analyze an author’s main premise, supporting reasons, and conclusion. 4. Evaluate Renaissance views on women from a biblical worldview.
36	Sir Francis Bacon: from <i>Essays</i> ★	SE/TE 146–50	Teaching Helps 2.4–2.5	<ol style="list-style-type: none"> 1. Outline the main arguments of an essay. 2. Identify examples of inductive and deductive reasoning. 3. Determine an essay’s main ideas. 4. Analyze a text’s use of rhetorical devices to support its message. 5. Evaluate an author’s hopes for knowledge against a biblical worldview.
37	Margaret Cavendish: from the Preface to <i>Observations Upon Experimental Philosophy</i> “A World Made by Atomes”	SE/TE 151–55	Teaching Helps 2.6–2.7	<ol style="list-style-type: none"> 1. Determine an essay’s main ideas. 2. Analyze a work for inductive and deductive reasoning. 3. Analyze a text’s use of rhetorical devices to support its message. 4. Evaluate an author’s style criteria and hopes for knowledge.
PART 2: REFORMATION AND NATIONAL IDENTITY				
38	Part 2 Introduction: Reformation and National Identity	SE/TE 156–57		<ol style="list-style-type: none"> 1. Identify and analyze the effect of two interwoven movements that influenced England’s changing identity. 2. Understand the ways in which Tudor rule developed and strengthened English identity.
	Longer Works of Literature from <i>The Book of Common Prayer</i>	SE/TE 158–59		<ol style="list-style-type: none"> 1. Understand the significance of <i>The Book of Common Prayer</i> to the English Protestant Reformation and to British culture. 2. Recognize the beauty of a text’s language. 3. Evaluate a text’s ideas.

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39	John Foxe: from <i>Foxe's Book of Martyrs</i>	SE/TE 160–63	Teaching Help 2.8–2.9	<ol style="list-style-type: none"> 1. Identify characteristics of historical narrative in a text. 2. Infer meaning from a text. 3. Analyze how an author's tone, purpose, and bias interact in a text. 4. Evaluate the worldview underlying an author's interpretation of historic events.
40	The English Bible: Matthew 5:1–12 1 Corinthians 13:1–13 🌟	SE/TE 164–68		<ol style="list-style-type: none"> 1. Identify instances of parallelism, anaphora, and paradox in a text. 2. Trace a text's progression of thought. 3. Compare and contrast translations to observe linguistic changes. 4. Analyze a text's structure and use of rhetorical devices to communicate a theme. 5. Compose a brief personal essay.
41–42	Edmund Spenser: from <i>The Faerie Queene</i>	SE/TE 169–78	Teaching Help 2.10	<ol style="list-style-type: none"> 1. Identify features of literary epic (e.g., catalog, epic simile), romance, and allegory in a text. 2. Infer meaning from textual details in order to interpret a text's themes. 3. Analyze a work's allegorical messages. 4. Evaluate a work's purpose and methods from a biblical perspective.
43	Queen Elizabeth I: Speech to the Troops at Tilbury 🌟	SE 179–80 TE 179–80a		<ol style="list-style-type: none"> 1. Read the speech aloud with attention to text features, rhythm, pacing, and emphasis. 2. Analyze the speech for its persuasive appeals and rhetorical devices. 3. Compose a letter from the perspective of one of Elizabeth's soldiers.
44	Unit 2 Parts 1 and 2 Test Review	SE 181 TE 181–81b		
45	Unit 2 Parts 1 and 2 Test			
PART 3: LYRIC AND METAPHYSICAL POETRY				
46–47	Part 3 Introduction: Lyric and Metaphysical Poetry	SE/TE 182–83		<ol style="list-style-type: none"> 1. Describe poetic forms characteristic of the Renaissance. 2. Explain the impact of cultural forces on Renaissance poetry.
	Sonnets and Sonneteers 🌟 Sir Thomas Wyatt: "Farewell, Love, and all thy laws forever" Sir Philip Sidney: Sonnet 31 and Sonnet 41 from <i>Astrophil and Stella</i> Edmund Spenser: Sonnet 68 and Sonnet 75 from <i>Amoretti</i> William Shakespeare: Sonnet 73, Sonnet 116, Sonnet 130	SE 184–91 TE 184–91a	Teaching Helps 2.11–2.12	<ol style="list-style-type: none"> 1. Describe the features of the Italian and English sonnet forms. 2. Paraphrase lines of poetry to clarify their syntax and sense. 3. Trace a poem's structure and progression of thought. 4. Analyze a poem's use of structure, form, imagery, and figurative language to convey its theme. 5. Compare and contrast poems' use of form and development of theme. 6. Evaluate a poem's view of love against a biblical view of love.

Lesson	Selection	Pages	Teacher Resources*	Objectives
48	Christopher Marlowe: "The Passionate Shepherd to His Love" Sir Walter Raleigh: "The Nymph's Reply to the Shepherd"	SE/TE 192–95	Teaching Help 2.13	<ol style="list-style-type: none"> 1. Identify pastoral characteristics in a text. 2. Analyze a poem's use of imagery and sound devices to support its theme. 3. Compare and contrast the themes of two texts. 4. Evaluate the theme of carpe diem in light of biblical truth.
49–50	John Donne: "Song," "A Valediction Forbidding Mourning," "Holy Sonnet 14" ★	SE/TE 196–200		<ol style="list-style-type: none"> 1. Define characteristics of metaphysical poetry. 2. Paraphrase lines of poetry to clarify their syntax and sense. 3. Trace a poem's progression of thought. 4. Analyze a metaphysical poem's use of conceit, paradox, and pun. 5. Analyze a poem's use of sound devices. 6. Evaluate the theme of man's constancy in light of God's constancy.
51	George Herbert: "Jordan (2)," "Love (3)," "The Pulley"	SE 201–3 TE 201–3b		<ol style="list-style-type: none"> 1. Trace a poem's progression of thought. 2. Infer a poem's meaning from textual details. 3. Interpret a poem's figurative language (conceit, metaphor, simile, personification, apostrophe) to understand theme. 4. Compose a poem based on a textual model.
52	Ben Jonson: "Song to Celia," "Still to be neat," "On My First Son"	SE 204–6 TE 204–6a	Teaching Helps 2.14–2.15	<ol style="list-style-type: none"> 1. Recognize characteristics of an epigram. 2. Infer a work's theme from its details. 3. Analyze a poet's stylistic choices. 4. Compare two writers' approaches to style based on their texts.
53	Unit 2 Part 3 Test Review	SE 207 TE 207–7a		
54	Unit 2 Part 3 Test			
PART 4: RENAISSANCE DRAMA				
55–57	Part 4 Introduction: Renaissance Drama ★	SE/TE 208–10	Teaching Help 2.16	<ol style="list-style-type: none"> 1. Summarize historical background important to understanding Shakespeare's dramas, especially <i>Macbeth</i>. 2. Define characteristics of the Renaissance types <i>tragedy</i> and <i>comedy</i>. 3. Describe stage and dramatic conventions.
	William Shakespeare: <i>Macbeth</i> Act 1 ★	SE/TE 211–28	Teaching Help 2.17	<ol style="list-style-type: none"> 1. Identify key elements of a work's setting. 2. Infer a work's atmosphere from textual details. 3. Identify a work's emerging conflicts. 4. Apply historical context when interpreting a text. 5. Analyze a work's main characters. 6. Evaluate a text's ideas from a biblical worldview.

Lesson	Selection	Pages	Teacher Resources*	Objectives
58–59	Shakespeare: <i>Macbeth</i> Act 2 🌟	SE/TE 229–39	Teaching Help 2.18	<ol style="list-style-type: none"> 1. Identify and interpret key imagery in a work. 2. Analyze a work's use of symbol. 3. Trace a work's developing theme. 4. Evaluate a character's choices in light of Scripture. 5. Evaluate an author's worldview from a biblical perspective. 6. Create a psychological profile of a work's characters.
60–62	Shakespeare: <i>Macbeth</i> Act 3 🌟	SE/TE 240–53		<ol style="list-style-type: none"> 1. Identify a work's key plot points. 2. Analyze how plot intersects with other major elements (e.g., theme). 3. Analyze a work's use of irony to inform tone and theme. 4. Compare how two texts portray similar internal conflicts and character choices. 5. Evaluate a work's depiction of sin and its effects from a biblical worldview.
63–64	Shakespeare: <i>Macbeth</i> Act 4 🌟	SE/TE 254–68	Teaching Help 2.19	<ol style="list-style-type: none"> 1. Examine a work's motifs and how they develop throughout a work. 2. Compare and contrast two characters. 3. Analyze how a work's motifs support its themes. 4. Analyze a text's use of verse and prose. 5. Evaluate the qualities of characters in a work from a biblical perspective.
65–67	Shakespeare: <i>Macbeth</i> Act 5 🌟	SE/TE 269–80	Teaching Help 2.20	<ol style="list-style-type: none"> 1. Summarize a narrative's key events. 2. Cite details from a text to support literary analysis. 3. Analyze a narrative's major elements (character, conflict, setting, plot, tone, imagery, and symbol) to determine its overarching themes. 4. Assess whether a drama fulfills the classic requirements of a tragedy. 5. Evaluate an author's major themes from a biblical worldview. 6. Compose a full character analysis of at least one of a work's major characters.
68	Unit 2 Part 4 Test Review	SE 281 TE 281–81a		
69	Unit 2 Part 4 Test			
UNIT 3: CIVIL WAR TO ENLIGHTENMENT (1640–1789)				
70	Unit 3 Introduction: Civil War to Enlightenment 🌟	SE/TE 282–93	Teaching Help 3.1	<ol style="list-style-type: none"> 1. Recognize historically significant people, forces, and events framing the literature of the Civil War to Enlightenment. 2. Identify some broad connections between these and the era's literary trends and themes.

Lesson	Selection	Pages	Teacher Resources*	Objectives
PART 1: CIVIL WAR AND RESTORATION				
71	Part 1 Introduction: Civil War and Restoration	SE/TE 294–95		<ol style="list-style-type: none"> 1. Explain the influence of the Civil War on readers and writers. 2. Describe how the Civil War shaped writing genres.
	The Cavalier Poets Robert Herrick: “To the Virgins, To Make Much of Time” Richard Lovelace: “To Lucasta: Going to the Wars”	SE 296–97 TE 296–97b	Teaching Help 3.2	<ol style="list-style-type: none"> 1. Identify the characteristics of Cavalier poetry. 2. Annotate a text to analyze a poem. 3. Infer meaning to determine a poem’s theme. 4. Analyze a poem’s use of sound devices, imagery, and figurative language. 5. Evaluate an author’s values and a poem’s theme according to a biblical worldview.
72	Andrew Marvell: “To His Coy Mistress”	SE 298–300 TE 298–300b		<ol style="list-style-type: none"> 1. Identify characteristics of metaphysical poetry. 2. Infer a speaker’s persuasive appeals. 3. Interpret a poet’s use of imagery and figurative language. 4. Analyze tone created through humor, hyperbole, and understatement. 5. Evaluate a speaker’s response to encroaching time and mortality.
73	John Milton: from <i>Areopagitica</i> , Sonnet 19	SE 301–5 TE 301–5b		<ol style="list-style-type: none"> 1. Identify characteristics of argumentation. 2. Trace a writer’s arguments and support throughout a text. 3. Evaluate an author’s arguments in light of a biblical worldview.
74–75	John Milton: from <i>Paradise Lost</i> : Book 1 🌟	SE/TE 306–13		<ol style="list-style-type: none"> 1. Identify characteristics of literary epic in a text. 2. Paraphrase or summarize a text to understand it. 3. Analyze a poem’s form (sonnet, blank verse, etc.) 4. Analyze a work’s characters for authorial tone. 5. Evaluate critical interpretive perspectives on a work.
76–77	Samuel Pepys: from <i>The Diary</i> 🌟	SE/TE 314–19	Teaching Help 3.3	<ol style="list-style-type: none"> 1. Identify sensory details in an eyewitness account. 2. Ask questions of a primary source to determine its historical contributions. 3. Analyze how Pepys used sensory details to convey his experience. 4. Create an eyewitness account that includes sensory details.
UNIT 3: CIVIL WAR TO ENLIGHTENMENT (1640–1789)				
PART 2: EARLY NEOCLASSICAL WRITERS				
78–80	Part 2 Introduction: Early Neoclassical Writers	SE/TE 320–21		<ol style="list-style-type: none"> 1. List the literary genres that wielded great influence during the early neoclassical era. 2. Explain how cultural forces of the early neoclassical era shaped its literature.

Lesson	Selection	Pages	Teacher Resources*	Objectives
	Daniel Defoe: from <i>Robinson Crusoe</i>	SE/TE 322–31		<ol style="list-style-type: none"> 1. Identify characteristics of journalistic realism (verisimilitude) in a text. 2. Identify a work's narrative point of view. 3. Determine an author's purpose for a text. 4. Analyze a story's main character and his significance to theme. 5. Evaluate Defoe's attitude toward nature and God's providence from a biblical perspective.
81	Longer Works of Literature The Rise of the Novel	SE/TE 332		<ol style="list-style-type: none"> 1. Explain the social and literary factors contributing to the rise of the novel. 2. Identify the types and purposes of the novel. 3. Explain the connection between the novel and social developments in the Enlightenment.
82–83	Joseph Addison and Richard Steele: <i>The Tatler</i> No.25, <i>The Spectator</i> No.34	SE/TE 333–37	Teaching Help 3.4	<ol style="list-style-type: none"> 1. Define <i>Horatian satire</i>. 2. Infer an author's tone from textual details. 3. Ask questions of a text to determine its satirical target. 4. Analyze an author's arguments in an essay to determine his main idea. 5. Analyze a text as an example of Horatian satire. 6. Create a short article satirizing a social custom in the style of Addison and Steele.
84–85	Alexander Pope: from <i>An Essay on Man</i> , from <i>An Essay on Criticism</i> ★	SE 338–44 SE 338–44a	Teaching Help 3.5	<ol style="list-style-type: none"> 1. Identify characteristics of the heroic couplet. 2. Determine an author's purpose for a text. 3. Infer meaning from details in a text. 4. Analyze a work for characteristics of neoclassical style. 5. Evaluate an author's rationalistic apologetics from a biblical perspective.
86–87	Jonathan Swift: from <i>Gulliver's Travels</i> ★	SE/TE 345–56	Teaching Help 3.6	<ol style="list-style-type: none"> 1. Identify features of Juvenalian satire in a text. 2. Apply historical background to understand a text. 3. Infer an author's tone to understand his message. 4. Analyze a work's narrator and its connection to theme. 5. Evaluate an author's perspective on human nature and society from a biblical perspective.
88	Unit 3 Parts 1 and 2 Test Review	SE 357 TE 357–57b		
89	Unit 3 Parts 1 and 2 Test			
PART 3: AGE OF JOHNSON				
90–91	Part 3 Introduction: Age of Johnson	SE/TE 358–59		<ol style="list-style-type: none"> 1. Explain how Johnson influenced language and writing. 2. Describe three types of sentimental literature.

Lesson	Selection	Pages	Teacher Resources*	Objectives
	Samuel Johnson: from <i>A Dictionary of the English Language</i> , from <i>The Rambler</i> No. 4 🇺🇸	SE/TE 360–66		<ol style="list-style-type: none"> 1. Identify characteristics of literary criticism in a text. 2. Trace an author’s line of thought in a text. 3. Infer authorial tone from textual details. 4. Analyze an author’s style and voice. 5. Compose a paragraph comparing the critical approaches of two authors.
92–93	James Boswell: from <i>The Life of Samuel Johnson, LL.D</i>	SE/TE 367–73	Teaching Help 3.7	<ol style="list-style-type: none"> 1. Identify characteristics of biography in a text. 2. Infer an author’s purpose from the text. 3. Analyze a work’s use of characterization through dialogue and anecdote. 4. Evaluate a perspective on death from a biblical worldview.
94–95	Thomas Gray: <i>Elegy Written in a Country Churchyard</i>	SE 374–79 TE 374–79a	Teaching Helps 3.8–3.9	<ol style="list-style-type: none"> 1. Identify characteristics of sensibility and pastoralism in a work. 2. Infer a work’s theme. 3. Analyze a work’s elegiac characteristics. 4. Analyze a work’s neoclassical elements. 5. Evaluate an author’s attitude toward death from a biblical perspective.
PART 4: VOICES FROM THE OUTSIDE				
96–97	Part 4 Introduction: Voices from the Outside	SE/TE 380–81		<ol style="list-style-type: none"> 1. Recall six writers who were voices outside the mainstream English culture from the late 1600s to the late 1700s. 2. Understand some effects these voices had on broader British culture.
	John Bunyan: from <i>The Pilgrim’s Progress</i> 🇺🇸	SE/TE 382–90		<ol style="list-style-type: none"> 1. Identify allegorical elements in a text. 2. Infer an author’s purpose from historical context and textual details. 3. Interpret allusions in a text. 4. Analyze a text for its allegorical meaning. 5. Compose an allegorical sketch.
98	Isaac Watts and Charles Wesley: “Our God, Our Help in Ages Past,” “Behold the Man!”	SE 391–93 TE 391–93a	Teaching Help 3.10	<ol style="list-style-type: none"> 1. Identify a hymn’s stanza form, meter, and rhyme scheme. 2. Compare the subjects and purposes of two texts. 3. Analyze a hymn’s themes. 4. Create a hymn in common meter.
99–100	Aphra Behn: from <i>Oroonoko, the Royal Slave</i>	SE/TE 394–401	Teaching Help 3.11	<ol style="list-style-type: none"> 1. Apply historical and literary context to a work. 2. Analyze an author’s use of point of view. 3. Analyze a work’s main character, including the author’s tone toward that character (sympathetic or unsympathetic). 4. Evaluate how an author reflects or differs from cultural attitudes and biblical truth.
101–2	Olaudah Equiano: from <i>The Life of Olaudah Equiano, or Gustavus Vassa, the African</i> William Wilberforce: from 1789 Abolition Speech	SE/TE 402–10	Teaching Helps 3.12–3.13	<ol style="list-style-type: none"> 1. Identify rhetorical devices and sensory details in a text. 2. Ask questions to identify a work’s use of rhetorical appeals. 3. Analyze an author’s use of point of view, sensory details, and rhetorical devices for persuasive purposes. 4. Evaluate a text’s use of persuasive appeals from a biblical perspective.

Lesson	Selection	Pages	Teacher Resources*	Objectives
103	Unit 3 Parts 3 and 4 Test Review	SE 411 TE 411– 11b		
104	Unit 3 Parts 3 and 4 Test			
UNIT 4: ROMANTICISM TO VICTORIANISM (1789–1901)				
105–6	Unit 4 Introduction: Romanticism to Victorianism ★	SE/TE 412–25		<ol style="list-style-type: none"> 1. Recognize historically significant people, forces, and events framing the literature of romanticism and Victorianism. 2. Understand some broad connections between these and the era’s literary trends and themes.
PART 1: SIGNS OF CHANGE				
107–8	Part 1 Introduction: Signs of Change	SE/TE 426–27		<ol style="list-style-type: none"> 1. Identify four writers who represented the transition from neoclassicism to romanticism. 2. Describe features of romanticism illustrated in Burns and Blake. 3. Describe features of neoclassicism and romanticism illustrated in Wollstonecraft and Austen.
	Robert Burns: “To A Mouse, On Turning Her Up in Her Nest with the Plough,” “A Red, Red Rose”	SE/TE 428–31	Teaching Help 4.1	<ol style="list-style-type: none"> 1. Interpret a poem’s dialect. 2. Combine comprehension strategies to understand a poem’s content. 3. Analyze a poem’s use of imagery, meter, and figurative expression. 4. Create a poem based on a model text.
109	William Blake: “The Lamb,” “The Tyger,” “London” ★	SE 432–36 TE 432– 36b	Teaching Help 4.2	<ol style="list-style-type: none"> 1. Identify sensory details in a text. 2. Apply historical context to understand a text. 3. Compare and contrast two texts’ themes. 4. Analyze a poem’s use of symbol and rhetorical devices. 5. Evaluate an author’s worldview from a biblical perspective.
110–11	Mary Wollstonecraft: from <i>A Vindication of the Rights of Woman</i> ★	SE/TE 437–43		<ol style="list-style-type: none"> 1. Identify various kinds of rhetorical appeals in a text. 2. Trace an argument throughout a text. 3. Analyze how a text’s content and style reflect the transition between neoclassicism and romanticism. 4. Evaluate the effectiveness and truthfulness of a text’s arguments.
112–14	Jane Austen: from <i>Pride and Prejudice</i> ★	SE/TE 444–53	Teaching Helps 4.3– 4.4	<ol style="list-style-type: none"> 1. Identify key dialogue in a text. 2. Infer character traits and motivations from details in a text. 3. Analyze a work’s use of wit (sarcasm, understatement, repartee) and its connections to characters and themes. 4. Analyze how a novel reflects the transition between neoclassicism and romanticism. 5. Adapt a narrative into a dramatic scene.

Lesson	Selection	Pages	Teacher Resources*	Objectives
PART 2: THE MAJOR ROMANTICS				
115–17	Part 2 Introduction: The Major Romantics	SE/TE 454–55		<ol style="list-style-type: none"> 1. Identify common genres found in romantic poetry. 2. Contrast romantic poetry and neoclassical literature. 3. Explain the major tenets of the philosophy behind romantic literature.
	William Wordsworth: “I wandered lonely as a cloud,” “The world is too much with us,” “Lines Composed a Few Miles Above Tintern Abbey” ✱	SE/TE 456–63	Teaching Helps 4.5–4.6	<ol style="list-style-type: none"> 1. Identify characteristics of lyrical ballad in a text. 2. Compare texts to illustrate differences in poetic styles. 3. Analyze a romantic poem’s use of natural imagery. 4. Analyze a text’s use of romantic style (diction, enjambment, caesura, imagery). 5. Evaluate an author’s romantic ideas in light of Scripture.
118–20	Samuel Taylor Coleridge: <i>The Rime of the Ancient Mariner</i> ✱	SE/TE 464–78	Teaching Helps 4.7–4.8	<ol style="list-style-type: none"> 1. Identify characteristics of ballad form in a work. 2. Analyze a work’s use of imagery and sound devices. 3. Analyze how a work’s characters and symbols support its themes. 4. Examine a work and its themes for romantic traits. 5. Evaluate an author’s romantic perspective against biblical truth.
121–22	George Gordon, Lord Byron: from Cantos III and IV of <i>Childe Harold</i> , “She Walks in Beauty”	SE/TE 479–86	Teaching Help 4.9	<ol style="list-style-type: none"> 1. Identify figurative language and Spenserian stanza in a poem. 2. Draw conclusions about a work’s use of the sublime. 3. Analyze a text’s development of a Byronic hero. 4. Evaluate an author’s concept of goodness as revealed in his characters.
123–24	Percy Bysshe Shelley: “Ozymandias,” “England in 1819,” “Ode to the West Wind”	SE 487–94 TE 487–94a	Teaching Help 4.10	<ol style="list-style-type: none"> 1. Identify characteristics of an ode in a text. 2. Apply historical context to understand a text’s concerns. 3. Infer an author’s tone and theme from textual details (e.g., imagery, symbol). 4. Analyze a poem’s use of structure (e.g., terza rima) to support its ideas. 5. Evaluate an author’s romantic worldview from a biblical perspective.
125–26	John Keats: “To Autumn,” “Ode on a Grecian Urn,” “When I have fears that I may cease to be”	SE 495–99 TE 494b–99	Teaching Help 4.11	<ol style="list-style-type: none"> 1. Identify examples of sound devices in a text. 2. Examine how a text’s structure enhances its meaning. 3. Analyze how a poem’s imagery and sound devices help develop theme. 4. Analyze how a text reflects literary romanticism. 5. Evaluate an author’s aestheticism from a biblical view of Truth and Beauty.

Lesson	Selection	Pages	Teacher Resources*	Objectives
127	Longer Works of Literature Mary Shelley: <i>Frankenstein</i>	SE/TE 500		1. Identify key genre features of <i>Frankenstein</i> . 2. Explain the novel's themes and romantic messages.
128	Unit 4 Parts 1 and 2 Test Review	SE 501 TE 501-1b		
129	Unit 4 Parts 1 and 2 Test			
PART 3: EARLY VICTORIANS				
130-32	Part 3 Introduction: Early Victorians	SE/TE 502-3		1. Identify early Victorian authors and examine the diversity of viewpoints they represent. 2. Explain the philosophy of utilitarianism and how it conflicts with Scripture.
	Alfred, Lord Tennyson: from <i>In Memoriam</i> , "Ulysses," "Crossing the Bar" 🌟	SE/TE 504-11	Teaching Help 4.12	1. Identify characteristics of an elegy or a monologue in a text. 2. Analyze a poet's use of meter, sound devices, and rhetorical elements to support mood and theme. 3. Compare and contrast the use of imagery, symbol, and theme across an author's poems. 4. Evaluate the author's view of decline (old age) and death from a biblical viewpoint.
133	Robert Browning: "Porphyria's Lover" 🌟	SE 512-16 TE 512-516a		1. Identify characteristics of dramatic monologue in a work. 2. Annotate a text to support literary analysis. 3. Analyze a dramatic monologue's development of a persona. 4. Determine the atmosphere and plot arc of a text. 5. Evaluate the artistic effectiveness of a text's use of literary elements.
134	Elizabeth Barrett Browning: Sonnet 43	SE 517-18 TE 516b-18	Teaching Helps 4.13	1. Annotate a text to identify its imagery and structure. 2. Analyze how a text's imagery and figurative language develop its theme. 3. Analyze how a text's structure promotes its theme. 4. Compare the theme and literary elements of two sonnets.
135-37	Thomas Carlyle: "The Condition of England" from <i>Past and Present</i> , from <i>Signs of the Times</i>	SE/TE 519-29		1. Identify characteristics of essay in a text. 2. Summarize or paraphrase a text's ideas. 3. Examine how rhetorical devices contribute to a text. 4. Analyze the thesis, main arguments, and supporting details of an argumentative text. 5. Evaluate the author's critique of social attitudes.

Lesson	Selection	Pages	Teacher Resources*	Objectives
	Longer Works of Literature Charles Dickens: <i>Hard Times</i>	SE/TE 530–31		<ol style="list-style-type: none"> 1. Understand the literary and historical context of <i>Hard Times</i>. 2. Analyze Dickens’s use of setting and characterization to develop theme. 3. Evaluate an author’s perspective on utilitarianism and society from a biblical worldview.
138–41	Charlotte Brontë: from <i>Jane Eyre</i> ★	SE/TE 532–49	Teaching Helps 4.14–4.15	<ol style="list-style-type: none"> 1. Identify romantic and Victorian themes in a text. 2. Draw conclusions about character and setting and their relationship in a text. 3. Analyze the major themes and symbols in a text. 4. Analyze the psychological realism of a novel. 5. Create a diary entry for a major character.
PART 4: LATE VICTORIANS				
142	Part 4 Introduction: Late Victorians	SE/TE 550–51	Teaching Help 4.16	<ol style="list-style-type: none"> 1. Explain the reasons for the Victorian shift from early optimism to later pessimism. 2. Identify the late Victorian writers introduced and the concerns they represent. 3. Describe the philosophies of agnosticism, social Darwinism, naturalism, and aestheticism and how they contradict Scripture.
	Matthew Arnold: “Dover Beach” ★	SE 552–54 TE 552–54a		<ol style="list-style-type: none"> 1. Infer meaning from textual details to determine a work’s themes. 2. Determine the atmosphere of a text. 3. Analyze the central imagery and extended metaphor of a text. 4. Evaluate an author’s view of faith and the meaning of life.
143	Thomas Hardy: “The Darkling Thrush”	SE 555–57 TE 554b–57		<ol style="list-style-type: none"> 1. Identify a text’s major images, figurative language, and symbols. 2. Analyze a poem’s imagery, symbols, and their connection to its themes. 3. Analyze a text’s tone and themes. 4. Evaluate naturalism’s perspective from a biblical worldview.
144–45	Gerard Manley Hopkins: “Pied Beauty,” “God’s Grandeur” ★	SE 558–60 TE 558–60b	Teaching Help 4.17	<ol style="list-style-type: none"> 1. Identify alterations made to the traditional sonnet form in a poem. 2. Annotate a poem’s rhythms, structure, and imagery. 3. Analyze a poem’s use of sprung rhythm to support meaning. 4. Compose lines of poetry that mimic sprung rhythm.
146–47	Oscar Wilde: from <i>The Importance of Being Earnest</i> ★	SE/TE 561–68		<ol style="list-style-type: none"> 1. Identify characteristics of the comedy of manners in a text. 2. Apply historical context to understand a text’s message. 3. Analyze a text’s use of wit, repartee, irony, and character to make a satirical point. 4. Evaluate the effectiveness of a text’s satire.

Lesson	Selection	Pages	Teacher Resources*	Objectives
148–49	Rudyard Kipling: “The Conversion of Aurelian McGoggin” ★	SE/TE 569–74	Teaching Help 4.18	<ol style="list-style-type: none"> 1. Identify a text’s central image. 2. Apply historical context to interpreting a work. 3. Analyze how narrative persona, imagery, and irony develop a work’s theme. 4. Evaluate characters’ differing worldviews in light of Scripture.
150	Longer Works of Literature Joseph Conrad: <i>Heart of Darkness</i>	SE/TE 575–76		<ol style="list-style-type: none"> 1. Understand the cultural and personal context a work is responding to. 2. Explain how a particular passage reflects the novel’s context and themes.
151	Unit 4 Parts 3 and 4 Test Review	SE 577 TE 577–77b		
152	Unit 4 Parts 3 and 4 Test			
UNIT 5: MODERN AND CONTEMPORARY LITERATURE (1901–PRESENT)				
153–54	Unit 5 Introduction: Modern Britain ★	SE/TE 578–91	Teaching Help 5.1	<ol style="list-style-type: none"> 1. Recognize historically significant people, forces, and events framing modern and contemporary literature. 2. Identify some broad connections between these and the era’s literary trends and themes.
PART 1: MODERN LITERATURE				
155–57	Part 1 Introduction: Modern Literature	SE/TE 592–93		<ol style="list-style-type: none"> 1. Identify the themes and characteristics of modernist literature. 2. Examine how cultural forces shaped modernist writing. 3. Distinguish between modernist writers and writers with a traditional worldview.
	William Butler Yeats: “The Lake Isle of Innisfree,” “Sailing to Byzantium,” “The Second Coming” ★	SE/TE 594–98	Teaching Help 5.2	<ol style="list-style-type: none"> 1. Identify a poet’s allusions in a text. 2. Apply background knowledge to a text. 3. Analyze a poet’s use of imagery and symbolism. 4. Evaluate a poem’s message from a biblical worldview.
158–59	Katherine Mansfield: “A Cup of Tea”	SE/TE 599–605		<ol style="list-style-type: none"> 1. Identify characteristics of third-person limited point of view in a text. 2. Make predictions about a character’s choices. 3. Analyze an author’s use of point of view, character, and setting to convey theme. 4. Evaluate the main characters’ values and actions according to a biblical worldview.
160–61	James Joyce: “Araby” ★	SE/TE 606–12	Teaching Help 5.3	<ol style="list-style-type: none"> 1. Identify stream-of-consciousness narration in a text. 2. Recognize an instance of epiphany in a text. 3. Analyze an author’s use of elements such as symbol and atmosphere to communicate themes. 4. Evaluate an author’s adult perspective on an earlier era or event(s).

Lesson	Selection	Pages	Teacher Resources*	Objectives
162–63	D. H. Lawrence: “A Sick Collier”	SE/TE 613–21		<ol style="list-style-type: none"> 1. Identify conflicts in a short story. 2. Determine whether characters are sympathetic or unsympathetic. 3. Analyze how plot and conflict help to develop theme in a story. 4. Create an alternative ending to a story.
164–65	Virginia Woolf: “The Mark on the Wall” 🇺🇸	SE 622–29 TE 622–29b	Teaching Help 5.4	<ol style="list-style-type: none"> 1. Identify characteristics of an interior monologue in a text. 2. Determine how modernist conflicts and themes frame a text. 3. Analyze a text’s primary symbol and its connections to theme. 4. Analyze how stream of consciousness affects a work’s perspective and themes. 5. Evaluate an author’s beliefs about life’s uncertainty from a biblical worldview.
166	Longer Works of Literature C. S. Lewis: <i>Perelandra</i>	SE/TE 630–31	Teaching Help 5.5	<ol style="list-style-type: none"> 1. Understand the contributions C. S. Lewis made to defending a biblical worldview amidst modernist thinking. 2. Analyze and evaluate Lewis’s response to modernist rejections of God’s benevolent and loving authority.
167	Sir Winston Churchill: “Be Ye Men of Valor” 🇺🇸	SE/TE 632–35	Teaching Help 5.6	<ol style="list-style-type: none"> 1. Identify examples of rhetorical devices in a text. 2. Combine reading strategies to understand a text’s purpose. 3. Analyze the author’s use of rhetorical devices and appeals in a text. 4. Evaluate a speaker’s effective use of rhetoric.
PART 2: POSTWAR AND COMMONWEALTH LITERATURE				
168–69	Part 2 Introduction: Postwar and Commonwealth Literature	SE/TE 636–37		<ol style="list-style-type: none"> 1. Describe the cultural forces that affected postwar and Commonwealth literature. 2. Explain how trends from the modern era developed in the literature of postwar and Commonwealth authors.
	Philip Larkin: “Aubade”	SE 638–41 TE 638–41a		<ol style="list-style-type: none"> 1. Identify the characteristics of an aubade in the poem. 2. Analyze the poem’s use of irony. 3. Analyze the author’s style in the poem. 4. Evaluate from a biblical worldview the author’s view of approaching death.
170	Ted Hughes: “The Thought-Fox” 🇺🇸	SE 642–45 TE 641b–45		<ol style="list-style-type: none"> 1. Understand a text’s difficult syntax. 2. Determine the setting and mood of a poem. 3. Analyze a poem’s extended metaphor. 4. Analyze the connections between a poem’s metaphor, pacing, and theme. 5. Compose an extended metaphor.
171	Longer Works of Literature Samuel Becket: <i>Waiting for Godot</i>	SE/TE 646–47		<ol style="list-style-type: none"> 1. Understand the significance of the play within the context of existentialist philosophy. 2. Evaluate the author’s message of existentialism from a biblical worldview.

Lesson	Selection	Pages	Teacher Resources*	Objectives
172	Stevie Smith: "Not Waving but Drowning"	SE 648–49 TE 648–49a	Teaching Help 5.7	<ol style="list-style-type: none"> 1. Identify the speakers in a poem. 2. Infer meaning from a text's details. 3. Analyze a poem's use of dramatic irony, black humor, and symbol to communicate theme. 4. Evaluate a poet's view of human relationships.
173	Seamus Heaney: "Follower" ★	SE 650–52 TE 649b–52		<ol style="list-style-type: none"> 1. Identify a poem's devices of sound and rhythm. 2. Determine how a poem's sound and rhythm enhance its meaning. 3. Analyze a poem's central theme. 4. Evaluate a poem's theme biblically.
174–75	Nadine Gordimer: "The Moment Before the Gun Went Off" ★	SE/TE 653–58		<ol style="list-style-type: none"> 1. Identify the narrator's point of view. 2. Understand and explain how apartheid affects the story's elements (e.g., characters, conflicts, themes). 3. Analyze the story's theme and the irony supporting it. 4. Analyze how the story's point of view affects its development of theme. 5. Evaluate the author's message about prejudice from a biblical worldview.
176–77	Anita Desai: "A Devoted Son" ★	SE/TE 659–67		<ol style="list-style-type: none"> 1. Identify examples of irony in a story. 2. Understand plot and character in order to make predictions. 3. Analyze a story's development of conflicts and characters. 4. Evaluate the truthfulness of an author's portrayal of human relationships.
178	Longer Works of Literature Chinua Achebe: <i>Things Fall Apart</i>	SE/TE 668		<ol style="list-style-type: none"> 1. Identify key genre features and themes of <i>Things Fall Apart</i>. 2. Describe the cultural forces that produced the work.
179	Unit 5 Parts 1 and 2 Test Review	SE 669 TE 669–69b		
180	Unit 5 Test			