

Lesson Plan Overview

Exploring Themes in Literature – Literature 7 – 5ed

Lesson Number and Title	Pages	Instructional Aids	Objectives
1 Unit Opener	xlvi–2	1 Word Web	1.1.1 Analyze the message of the art. 1.1.2 List words related to the Essential Question. 1.1.3 Write an initial response to the Essential Question. <u>BWS</u>
2–3 “Amigo Brothers”	3–12	2 “Amigo Brothers” Vocabulary Practice	1.2.1 Analyze character traits and motivations. <u>BWS</u> 1.2.2 Identify the story’s exposition, inciting incident, and rising action. 1.2.3 Define external conflict and internal conflict. 1.2.4 Identify the external conflict. 1.2.5 Identify the internal conflict and the resolution. 1.2.6 Evaluate the characters’ responses demonstrated in the resolution. <u>BWS</u>
4–5 “The Buffalo Dance”	13–26	3 “The Buffalo Dance” Vocabulary Practice	1.3.1 Identify the conflicts in the story. 1.3.2 Explain how the cultural context relates to the conflicts of the story. 1.3.3 Determine the main conflict. 1.3.4 Explain the resolution to the main conflict. 1.3.5 Evaluate the main character’s motivation and actions. <u>BWS</u> 1.3.6 Define third-person limited point of view. 1.3.7 Cite textual evidence to support third-person limited point of view.
6–7 “The Third Wish”	27–34	4 Character Analysis and Textual Evidence 5 Plot Chart 6 Exit Ticket	1.4.1 Infer the internal conflicts of the story. 1.4.2 Predict the story’s resolution. 1.4.3 Draw conclusions regarding the resolution. 1.4.4 Define the terms crisis, falling action, and resolution. 1.4.5 Identify the crisis, falling action, and resolution. 1.4.6 Explain the significance of the title. 1.4.7 Respond to the resolution of the story from the perspective of biblical teaching regarding love. <u>BWS</u>
8–9 “Waters of Gold”	35–42	4 Character Analysis and Textual Evidence 6 Exit Ticket	1.5.1 Identify the elements of folktale in the story. 1.5.2 Make and check predictions of the plot. 1.5.3 Define indirect characterization and direct characterization. 1.5.4 Identify examples of direct and indirect characterization in the folktale. 1.5.5 Compare and contrast the main characters’ traits and motivations. 1.5.6 Classify the main characters as static or developing characters. 1.5.7 Trace the developing character’s growth. 1.5.8 Evaluate the folktale’s view of love from the perspective of biblical teaching regarding love. <u>BWS</u>

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<p>10–11 “Androcles” “The Princess and the Tin Box”</p>	43–46		1.6.1 Identify the elements and structure of a fable. 1.6.2 Define explicit theme. 1.6.3 Make predictions for the ending of “The Princess and the Tin Box.” 1.6.4 Define plot twist and surprise ending. 1.6.5 Explain the plot twist in “The Princess and the Tin Box.” 1.6.6 Evaluate the effectiveness of the author in accomplishing his purpose in “The Princess and the Tin Box.” 1.6.7 Analyze the relationship between the illustration and the written fable in “The Princess and the Tin Box.” 1.6.8 Compare and contrast the two fables. <u>BWS</u>
<p>12–13 Your Turn: Fable</p>	47–48	7 Fable Brainstorming	1.7.1 Recall the elements of a fable. 1.7.2 Compose and illustrate an original fable. 1.7.3 Apply the five-step writing process. 1.7.4 Evaluate the effectiveness of the message based on the rubric.
<p>14–15 “The Dog” “Early in the Morning” “The courage that my mother had” “Those Winter Sundays”</p>	49–52	8 Four Poems Vocabulary Practice 9 Poetry Analysis	1.8.1 Define end-stopped line and enjambment. 1.8.2 Identify examples of end-stopped lines and enjambment. 1.8.3 Define quatrain and stanza. 1.8.4 Identify the structures of quatrain and stanza in the poems. 1.8.5 Analyze the imagery of the poems. 1.8.6 Identify examples of simile and metaphor. 1.8.7 Define implicit theme. 1.8.8 Infer the themes of the poems. 1.8.9 Explain how love should be expressed differently in one’s relationships. <u>BWS</u>
<p>16–17 “The Scarlet Ibis”</p>	53–64	10 “The Scarlet Ibis” Vocabulary Practice	1.9.1 Analyze character traits and motivations. 1.9.2 Analyze how first-person point of view reveals character traits and motivations. 1.9.3 Define character flaw. 1.9.4 Identify the main character’s flaw. <u>BWS</u> 1.9.5 Evaluate character motivations and actions for alignment with a biblical worldview. <u>BWS</u> 1.9.6 Identify the symbols in the story. 1.9.7 Identify instances of foreshadowing. 1.9.8 Analyze how the symbols contribute to foreshadowing. 1.9.9 Explain the significance of the title. 1.9.10 Rewrite the resolution to the story so that the main character acts with biblical motivation. <u>BWS</u>
<p>18–19 from <i>Exploring the Titanic</i></p>	65–78		1.10.1 Identify elements that distinguish this selection as narrative nonfiction. 1.10.2 Identify the dramatic irony in the selection. 1.10.3 Explain how foreshadowing contributes to the dramatic irony of the Titanic’s sinking. 1.10.4 Draw a chronological timeline of the narrative’s events. 1.10.5 Analyze cause and effect in the narrative’s events. 1.10.6 Analyze author’s purpose in constructing the narrative.

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<p>20–21 from <i>The Titanic’s Last Hero</i></p>	79–86		<p>1.11.1 Identify words and phrases that reveal the author’s opinion. 1.11.2 Explain how the structure of the narrative reveals the author’s purpose. 1.11.3 Compare and contrast the authors’ purposes in constructing the narratives. 1.11.4 Compare and contrast character traits and motivations. <u>BWS</u> 1.11.5 Evaluate responses from the perspective of biblical teaching on love. <u>BWS</u></p>
<p>22–23 from <i>Wonder</i> “How One Unkind Moment Gave Way to ‘Wonder’”</p>	87–98	<p>11 Small Group Guidelines 12 Panel Discussion 13 Panel Discussion Rubric 14 Collaborative Exit Ticket</p>	<p>1.12.1 Analyze how first-person point of view reveals characters’ motives. 1.12.2 Compare and contrast character traits and motivations. <u>BWS</u> 1.12.3 Apply the collaborative process in an analysis of the selections. 1.12.4 Explain the Christian motivation for loving people that is based on biblical teaching. <u>BWS</u> 1.12.5 Recall characteristics of an interview. 1.12.6 Explain the author’s purpose. 1.12.7 Evaluate the effectiveness of the author in accomplishing her purpose.</p>
<p>24–26 Oral Presentation/Multimedia</p>	95–98 (Teacher Edition Only)	<p>11 Small Group Guidelines 12 Panel Discussion 13 Panel Discussion Rubric 14 Collaborative Exit Ticket</p>	<p>1.13.1 Organize procedures for creating a group presentation. 1.13.2 Plan and draft a group presentation. 1.13.3 Self-evaluate personal contribution to the project. 1.13.4 Apply oral communication skills in a group presentation. 1.13.5 Practice audience etiquette.</p>
<p>27 “Love Story, Sort of”</p>	99–104		<p>1.14.1 Analyze how first-person point of view reveals character development. 1.14.2 Trace the character development of the protagonist. 1.14.3 Determine the theme. <u>BWS</u> 1.14.4 Explain the significance of the title. 1.14.5 Evaluate the main character’s view of love. <u>BWS</u></p>
<p>28–29 Writing Reflection Unit 1</p>	105	<p>15 Rubric: Writing Reflection Unit 1 16 Planning Sheet: Writing Reflection Unit 1</p>	<p>1.15.1 Formulate a definition of love based on biblical teachings. 1.15.2 Write a thesis statement expressing a biblical definition of love. 1.15.3 Describe how three selections from this unit portray biblical love. 1.15.4 Cite textual evidence from these selections to support your choices. 1.15.5 Apply the five-step writing process to the written reflection.</p>
<p>30 Unit 1 Review</p>	106–7		<p>1.16.1 Recall concepts and terms from Unit 1.</p>

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31 Unit 1 Test			1.17.1 Demonstrate knowledge of concepts from Unit 1 by taking the Unit 1 Test.
32 Unit 2 Opener	108–10	1 Word Web	2.1.1 Analyze the message of the art. 2.1.2 List words related to the Essential Question. 2.1.3 Write an initial response to the Essential Question. <u>BWS</u>
33–34 “Alfred: The Sweet-Shop Cat”	111–22	5 Plot Chart	2.2.1 Identify examples of personification. 2.2.2 Identify the problem presented in the story. 2.2.3 Make and check predictions of the solution to the problem. 2.2.4 Recall the definition of climax. 2.2.5 Analyze the structure of the story’s plot. 2.2.6 Summarize the events in each section of the story. 2.2.7 Analyze how structure reinforces plot. 2.2.8 Infer the theme. <u>BWS</u>
35 “Paul Bunyan”	123–30	6 Exit Ticket	2.3.1 Identify examples of overstatement. 2.3.2 Identify examples of colorful imagery. 2.3.3 Justify the selection as an example of tall tale. 2.3.4 Summarize the problems and their solutions. 2.3.5 Analyze how multiple settings contribute to the plot. 2.3.6 Explain how the tall tale has influenced American culture.
36–37 from <i>Freedom Walkers</i>	131–40	17 Ticket in the Door 18 KWL Chart	2.4.1 Analyze the author’s purpose in his construction of the narrative. 2.4.2 Summarize key events in chronological order. 2.4.3 Explain how individuals and the community effected change. 2.4.4 Evaluate the protest for alignment with a biblical worldview. <u>BWS</u> 2.4.5 Explain the significance of the events in this selection within the overall context of the civil rights movement.
38 “In Flanders Fields”	141–44	19 “In Flanders Fields”	2.5.1 Define end rhyme and rhyme scheme. 2.5.2 Label the rhyme scheme. 2.5.3 Define meter. 2.5.4 Label stressed and unstressed syllables. 2.5.5 Explain how enjambment reinforces meaning. 2.5.6 Infer the theme. 2.5.7 Evaluate the theme for alignment with the biblical teaching on community. <u>BWS</u> 2.5.8 Perform an oral reading of the poem incorporating enjambment and end-stopped lines.

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<p>39–40 “Your Loyalties Are Your Life”</p>	<p>145–48</p>	<p>20 “Your Loyalties Are Your Life” Vocabulary Practice</p>	<p>2.6.1 Recall the elements of an argument. 2.6.2 Identify the claim. 2.6.3 Explain how the comparison-contrast structure reinforces the author’s claim. 2.6.4 Define paraphrase. 2.6.5 Paraphrase Royce’s ideas of loyalty. 2.6.6 Evaluate Royce’s ideas of community for alignment with biblical teaching. BWS 2.6.7 Evaluate personal loyalty to community.</p>
<p>41–42 “The President’s Radio Address”</p>	<p>149–52</p>		<p>2.7.1 Recall the elements of a speech. 2.7.2 Explain the influence of the historical context on the content of the speech. 2.7.3 Determine the main purpose of the speech. 2.7.4 Define connotative language. 2.7.5 Identify examples of connotative words and phrases. 2.7.6 Define emotional appeal. 2.7.7 Analyze how the speaker’s use of connotative language appeals to the reader’s emotions. 2.7.8 Recall techniques of radio. 2.7.9 Compare and contrast the distinctive techniques of written text and radio in communicating the message. 2.7.10 Evaluate the speaker’s effectiveness in communicating his message.</p>
<p>43–44 “Christmas Broadcast 1957”</p>	<p>153–58</p>	<p>21 “Christmas Broadcast 1957”</p>	<p>2.8.1 Explain the influence of the historical context on the content of the speech. 2.8.2 Determine the main purpose of the speech. BWS 2.8.3 Identify examples of connotative words and phrases. 2.8.4 Analyze how the speaker’s use of connotative language appeals to the reader’s emotions. 2.8.5 Recall techniques of television. 2.8.6 Compare and contrast the distinctive techniques of written text and television in communicating the message. 2.8.7 Compare and contrast the techniques of radio and television. 2.8.8 Evaluate the speaker’s effectiveness in communicating her message.</p>
<p>45–46 from <i>Cheaper by the Dozen</i></p>	<p>159–66</p>	<p>22 Excerpt from <i>Cheaper by the Dozen</i> Vocabulary Practice</p>	<p>2.9.1 Recall the elements of humor. 2.9.2 Identify examples of hyperbole. 2.9.3 Identify examples of situational irony. 2.9.4 Analyze how irony contributes to humor. 2.9.5 Analyze how indirect characterization reveals the character of the father. 2.9.6 Evaluate the effective use of indirect characterization.</p>

Lesson Number and Title	Pages	Instructional Aids	Objectives
<p>47 "old age sticks"</p>	167–70	<p>23 Alliteration, Assonance, and Consonance</p> <p>6 Exit Ticket</p>	<p>2.10.1 Define alliteration, assonance, and consonance.</p> <p>2.10.2 Identify examples of alliteration, assonance, and consonance.</p> <p>2.10.3 Analyze the poet’s use of structure to shape meaning.</p> <p>2.10.4 Infer the theme of the poem.</p> <p>2.10.5 Explain how a young person should relate to older people from the perspective of biblical teaching. <u>BWS</u></p>
<p>48–53 <i>The Monsters Are Due on Maple Street</i></p> <p>Oral Presentation of Character Analysis</p>	171–86	<p>24 Character Analysis with Social Media</p> <p>25 Character Analysis with Social Media Rubric</p> <p>26 Who’s Who on Maple Street</p> <p>6 Exit Ticket</p>	<p>2.11.1 Identify elements of science fiction.</p> <p>2.11.2 Recall elements of drama.</p> <p>2.11.3 Explain how drama’s structure enhances the meaning of the play.</p> <p>2.11.4 Explain how drama reveals character traits.</p> <p>2.11.5 Classify characters as static or developing.</p> <p>2.11.6 Infer the theme.</p> <p>2.11.7 Explain the significance of the title.</p> <p>2.11.8 Evaluate the theme for alignment with a biblical world-view. <u>BWS</u></p> <p>2.11.9 Perform a table reading of a scene from the play with attention to structural elements.</p> <p>2.11.10 Identify elements of social media.</p> <p>2.11.11 Analyze character traits and motivations for one character from <i>The Monsters Are Due on Maple Street</i>.</p> <p>2.11.12 Create a character profile on a mock social media page.</p> <p>2.11.13 Construct character responses in chronological order based on the drama’s events.</p> <p>2.11.14 Apply oral communication skills in giving a presentation.</p> <p>2.11.15 Relate character traits and motivations to self. <u>BWS</u></p>
<p>54 "The World Is Not a Pleasant Place to Be"</p>	187–90	<p>27 "The World Is Not a Pleasant Place to Be" Collaborative Activity</p>	<p>2.12.1 Identify examples of alliteration, assonance, consonance, and personification.</p> <p>2.12.2 State the theme of the poem.</p> <p>2.12.3 Explain why the theme is explicit.</p> <p>2.12.4 Perform an oral reading of the poem and incorporate enjambment.</p> <p>2.12.5 Create a piece of visual art that reflects being alone in a crowd.</p>
<p>55 "The Rider"</p>	191–94	<p>28 Oral Reading of Poetry Rubric</p> <p>29 "The Rider"</p>	<p>2.13.1 Identify examples of alliteration, assonance, consonance, and personification.</p> <p>2.13.2 Determine the theme and justify whether it is implicit or explicit.</p> <p>2.13.3 State the theme of the poem.</p> <p>2.13.4 Perform an oral reading that correctly incorporates end-stopped lines and enjambment.</p> <p>2.13.5 Create a poem that is in the style of "The Rider" and aligns with the biblical approach to addressing loneliness. <u>BWS</u></p>

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56 Psalm 22	195–202		2.14.1 Define parallelism. 2.14.2 Identify examples of parallelism. 2.14.3 Identify examples of simile and metaphor. 2.14.4 Define speaker in poetry. 2.14.5 Identify the speaker of the poem. 2.14.6 Analyze how character is revealed through words and actions. 2.14.7 Compare and contrast the themes of the two previous poems with the theme of the psalm. 2.14.8 Evaluate the message of the previous two poems for alignment with this psalm’s teaching on a biblical approach to addressing loneliness. <u>BWS</u>
57–58 Writing Reflection Unit 2	203	30 Rubric: Writing Reflection Unit 2 31 Planning Sheet: Writing Reflection Unit 2	2.15.1 Develop an argument that answers the Essential Question and aligns with biblical teaching. <u>BWS</u> 2.15.2 Plan an essay with two or three supporting points that answer the Essential Question. 2.15.3 Cite textual evidence from Unit 2 selections as examples of supporting points. 2.15.4 Apply the five-step writing process to the argument.
59 Unit 2 Review	204–5		2.16.1 Recall concepts and terms from Unit 2.
60 Unit 2 Test			2.17.1 Demonstrate knowledge of concepts from Unit 2 by taking the Unit 2 Test.
61 Unit 3 Opener	206–8	1 Word Web	3.1.1 Analyze the message of the art. 3.1.2 List words related to the Essential Question. 3.1.3 Write an initial response to the Essential Question. <u>BWS</u>
62–63 “Dark They Were, and Golden-eyed”	209–24		3.2.1 Make and check predictions about the plot. 3.2.2 Analyze the elements of science fiction in the selection. 3.2.3 Explain how setting contributes to mood. 3.2.4 Identify examples of figurative language and sensory words. 3.2.5 Analyze how foreshadowing builds suspense. 3.2.6 Analyze the type of transformation in the selection.
64–65 from <i>Caddie Woodlawn</i>	225–36		3.3.1 Identify examples of dialect and colloquialisms. 3.3.2 Define coming-of-age story. 3.3.3 Identify the protagonist. 3.3.4 Compare and contrast character traits. 3.3.5 Identify the character flaws. 3.3.6 Analyze how indirect characterization reveals character flaws. 3.3.7 Analyze the character development of the protagonist. <u>BWS</u> 3.3.8 Justify this selection as a coming-of-age story.

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<p>66–67 “Prince Hyacinth and the Dear Little Princess”</p>	<p>237–44</p>		<p>3.4.1 Identify examples of understatement. 3.4.2 Identify examples of dramatic irony. 3.4.3 Analyze how both verbal and dramatic irony contribute to humor. 3.4.4 Identify the protagonist’s character flaw. 3.4.5 Analyze the protagonist’s character development. 3.4.6 Analyze how character development supports the theme. 3.4.7 Evaluate the theme for alignment with biblical teaching on transformation. <u>BWS</u></p>
<p>68–69 “Jimmy Yellow Hawk”</p>	<p>245–52</p>	<p>32 “Jimmy Yellow Hawk” Vocabulary Practice 5 Plot Chart</p>	<p>3.5.1 Explain how the cultural context drives the plot. 3.5.2 Discern the structure of the plot. 3.5.3 Analyze how dialogue reveals plot. 3.5.4 Analyze how dialogue reveals character. 3.5.5 Trace the character development of the protagonist. 3.5.6 Justify this selection as a coming-of-age story.</p>
<p>70–71 “Being a Public Character”</p>	<p>253–60</p>	<p>11 Small Group Guidelines 14 Collaborative Exit Ticket</p>	<p>3.6.1 Identify examples of dialect and colloquialisms. 3.6.2 Analyze how the choice of narrator contributes to humor. 3.6.3 Analyze how first-person point of view contributes to humor. 3.6.4 Analyze how situational irony contributes to humor. 3.6.5 Determine whether the protagonist is static or developing. 3.6.6 Justify the classification of character with textual evidence.</p>
<p>72–73 “How Beautiful with Mud”</p>	<p>261–68</p>		<p>3.7.1 Identify examples of hyperbole. 3.7.2 Identify the situational irony of the selection. 3.7.3 Analyze how the narration and irony contribute to the humor. 3.7.4 Infer character flaws of the protagonist. 3.7.5 Analyze character motivations. 3.7.6 Determine whether the protagonist is a static or developing character. 3.7.7 Justify with textual evidence the classification of the character as static or developing. 3.7.8 Evaluate character transformation and motivations. <u>BWS</u></p>
<p>74–75 Your Turn: Humorous Personal Essay</p>	<p>269–70</p>	<p>33 Humorous Personal Essay Planning Sheet</p>	<p>3.8.1 Compose a humorous personal narrative about an attempted personal transformation. 3.8.2 Apply the five-step writing process. 3.8.3 Evaluate the effectiveness of the humor based on the rubric. 3.8.4 Publish the essay as a blog post.</p>

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<p>76–77 “Raymond’s Run”</p>	<p>271–80</p>	<p>34 “Raymond’s Run” Vocabulary Practice</p> <p>35 “Raymond’s Run” Collaborative Learning Activity</p>	<p>3.9.1 Identify the relationships between the main character and the supporting characters.</p> <p>3.9.2 Define flat character and round character.</p> <p>3.9.3 Identify the flat and round characters in the story.</p> <p>3.9.4 Identify the protagonist’s character flaw.</p> <p>3.9.5 Analyze the process of transformation in the protagonist. <u>BWS</u></p> <p>3.9.6 Analyze how first-person point of view reveals the protagonist’s transformation.</p> <p>3.9.7 Explain the significance of the title.</p> <p>3.9.8 Evaluate the effectiveness of the author in communicating the message.</p>
<p>78–79 “The Beggar”</p>	<p>281–88</p>	<p>4 Character Analysis and Textual Evidence</p> <p>6 Exit Ticket</p>	<p>3.10.1 Define antagonist.</p> <p>3.10.2 Identify the story’s protagonist and antagonist.</p> <p>3.10.3 Identify the story’s plot twist and situational irony.</p> <p>3.10.4 Analyze character motivations and actions.</p> <p>3.10.5 Compare and contrast characters’ motivations and actions.</p> <p>3.10.6 Evaluate the selection’s theme for alignment with a biblical worldview. <u>BWS</u></p>
<p>80–81 “Peter’s Transformation”</p>	<p>289–96</p>	<p>36 Setting in “Peter’s Transformation”</p>	<p>3.11.1 Explain how the biblical narrative exhibits literary features.</p> <p>3.11.2 Explain how structure contributes to the plot.</p> <p>3.11.3 Analyze how setting contributes to the theme of transformation.</p> <p>3.11.4 Identify Peter’s character flaw.</p> <p>3.11.5 Analyze Peter’s transformation.</p> <p>3.11.6 Conclude how true transformation happens. <u>BWS</u></p>
<p>82–85 Writing Reflection Unit 3</p>	<p>297</p>	<p>37 Rubric: Writing Reflection Unit 3</p> <p>38 Planning Sheet: Writing Reflection Unit 3</p>	<p>3.12.1 Apply an understanding of biblical transformation to the unit’s selections. <u>BWS</u></p> <p>3.12.2 Compare and contrast the types of transformations that occur in the selections.</p> <p>3.12.3 Evaluate the validity of the transformations found in the selections. <u>BWS</u></p> <p>3.12.4 Cite textual evidence from the selections to support the evaluation.</p> <p>3.12.5 Apply the five-step writing process to the written reflection.</p> <p>3.12.6 Apply oral communication skills in a TED Talk presentation.</p>
<p>86 Unit 3 Review</p>	<p>298–99</p>		<p>3.13.1 Recall concepts and terms from Unit 3.</p>
<p>87 Unit 3 Test</p>			<p>3.14.1 Demonstrate knowledge of concepts from Unit 3 by taking the Unit 3 Test.</p>
<p>88 Unit 4 Opener</p>	<p>300–302</p>	<p>1 Word Web</p>	<p>4.1.1 Analyze the message of the art.</p> <p>4.1.2 List words related to the Essential Question.</p> <p>4.1.3 Write an initial response to the Essential Question. <u>BWS</u></p>

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<p>89 "Primer Lesson" from <i>The New England Primer</i></p>	303–10		<p>4.2.1 Define primer lesson. 4.2.2 Explain the theme of the poem. 4.2.3 Explain the significance of the titles and the historical context of primer lessons. 4.2.4 Identify examples of alliteration, assonance, and personification. 4.2.5 Identify the end-stopped lines in the poem. 4.2.6 Support the classification of the poem as free verse. 4.2.7 Explain the consequences of proud words. <u>BWS</u> 4.2.8 Define couplet. 4.2.9 Explain how <i>The New England Primer</i> differs from a modern textbook.</p>
<p>90–91 "Prometheus"</p>	311–16	39 "Prometheus" Vocabulary Practice	<p>4.3.1 Identify the elements of myth in this story. 4.3.2 State the purpose of this myth. 4.3.3 Analyze how dialogue reveals character. 4.3.4 Compare and contrast character traits of Zeus and Prometheus. 4.3.5 Evaluate character traits for alignment with biblical teaching. <u>BWS</u></p>
<p>92–93 "The Friend Inside" "Nancy Hanks"</p>	317–30	40 Idiom Practice	<p>4.4.1 Identify elements of historical fiction in the story. 4.4.2 Compare and contrast nonfictional and fictional elements. 4.4.3 Identify the speaker of the poem. 4.4.4 Explain the historical context of the poem. 4.4.5 Identify the dramatic irony of the poem. 4.4.6 Recall the definition of idiom. 4.4.7 Identify examples of idiom. 4.4.8 Analyze how the external and internal conflicts reveal character. 4.4.9 Infer the theme of the story. 4.4.10 Evaluate the theme for alignment with biblical teaching. <u>BWS</u></p>
<p>94–95 "A Kind of Murder"</p>	331–38	41 "A Kind of Murder" Vocabulary Practice	<p>4.5.1 Identify the sympathetic and unsympathetic characters. 4.5.2 Compare and contrast character traits and motivations. 4.5.3 Identify the protagonist's character flaw. 4.5.4 Analyze how first-person point of view reveals internal conflict. 4.5.5 Evaluate the protagonist's response. <u>BWS</u> 4.5.6 Explain the significance of the title. 4.5.7 Create a letter of apology from the protagonist's perspective that incorporates biblical teaching on justice. <u>BWS</u></p>
<p>96 "The Calling of Samuel"</p>	339–44	42 "The Calling of Samuel" Vocabulary Practice	<p>4.6.1 Explain how the biblical narrative exhibits literary features. 4.6.2 Analyze how dialogue reveals character. 4.6.3 Analyze how the narrative's structure builds suspense.</p>

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<p>97–98 from <i>Dr. Ida</i></p>	<p>345–56</p>	<p>43 Excerpt from <i>Dr. Ida</i> Vocabulary Practice</p>	<p>4.7.1 Explain how this selection features elements of narrative nonfiction. 4.7.2 Identify examples of simile and onomatopoeia. 4.7.3 Explain how the cultural context affects the conflict. 4.7.4 Identify the flashbacks in the story. 4.7.5 Identify the allusions in the story. 4.7.6 Analyze the internal conflict and resolution. 4.7.7 Analyze how the narrative’s structure builds suspense. 4.7.8 Evaluate the resolution for alignment with biblical teaching from 1 Samuel 2–3. <u>BWS</u></p>
<p>99–100 “The Strangers That Came to Town”</p>	<p>357–68</p>	<p>44 “The Strangers That Came to Town” Vocabulary Practice 5 Plot Chart</p>	<p>4.8.1 Identify examples of metaphor and idiom. 4.8.2 Explain how the cultural context contributes to the plot. 4.8.3 Identify the protagonist’s character flaw. 4.8.4 Analyze how first-person point of view contributes to character development. 4.8.5 Identify the situational irony in the story. 4.8.6 Evaluate the effectiveness of the author in communicating the message. 4.8.7 Evaluate the message of the story for alignment with biblical teaching on justice. <u>BWS</u></p>
<p>101 from <i>The Merry Adventures of Robin Hood</i></p>	<p>369–74</p>	<p>45 Excerpt from <i>The Merry Adventures of Robin Hood</i> Vocabulary Practice 46 Layers of Medieval Society</p>	<p>4.9.1 Identify the elements of legend in the Robin Hood story. 4.9.2 Identify the external conflict and resolution. 4.9.3 Summarize the hero’s character traits. 4.9.4 Analyze how direct characterization and dialogue reveal character traits.</p>
<p>102–3 from <i>The Outlaws of Sherwood</i></p>	<p>375–88</p>	<p>46 Layers of Medieval Society 47 Robin Hood Legends: Compare and Contrast</p>	<p>4.10.1 Compare and contrast authors’ styles. 4.10.2 Analyze how direct and indirect characterization reveal character traits. 4.10.3 Compare and contrast the direct and indirect characterization of the two accounts. 4.10.4 Summarize the hero’s character traits. 4.10.5 Compare and contrast the portrayals of the hero. 4.10.6 Evaluate the portrayal of the hero in each account. <u>BWS</u> 4.10.7 Evaluate the hero’s actions in each account. <u>BWS</u></p>
<p>104 “This Is My Father’s World” “Jesus Shall Reign”</p>	<p>389–92</p>		<p>4.11.1 Define refrain and internal rhyme and determine which hymn features refrain and internal rhyme. 4.11.2 Determine which hymn features rhyming couplets. 4.11.3 Identify the structures of the hymns as quatrains and stanzas. 4.11.4 Identify examples of sensory imagery in the two hymns. 4.11.5 Compare the themes as they relate to justice. <u>BWS</u></p>

Lesson Number and Title	Pages	Instructional Aids	Objectives
<p>105–6 from <i>Good Masters! Sweet Ladies!</i></p>	393–400	<p>11 Small Group Guidelines</p> <p>14 Collaborative Exit Ticket</p> <p>48 Planning Sheet: Dramatic Dialogue</p> <p>49 Rubric: Dramatic Dialogue Oral Presentation</p> <p>50 <i>Good Masters! Sweet Ladies!</i> Interactive Reading Guide</p> <p>17 Ticket in the Door</p>	<p>4.12.1 Explain the historical context of the dialogue.</p> <p>4.12.2 Evaluate the author’s perspective in the informational selection.</p> <p>4.12.3 Compare and contrast the features of the informational text and the dramatic dialogue.</p> <p>4.12.4 Analyze how dialogue reveals character traits.</p> <p>4.12.5 Infer the theme.</p> <p>4.12.6 Evaluate the theme for alignment with biblical teaching. <u>BWS</u></p> <p>4.12.7 Perform an oral reading of the dialogue.</p>
<p>107–9 Your Turn: Dramatic Dialogue Dramatic Dialogue Oral Presentation</p>	401–2	<p>11 Small Group Guidelines</p> <p>48 Planning Sheet: Dramatic Dialogue</p> <p>49 Rubric: Dramatic Dialogue Oral Presentation</p> <p>14 Collaborative Exit Ticket</p>	<p>4.13.1 Plan a dialogue that addresses the Big Question from the previous selection.</p> <p>4.13.2 Draft a dramatic dialogue. <u>BWS</u></p> <p>4.13.3 Apply the five-step writing process.</p> <p>4.13.4 Perform the original dramatic dialogue.</p> <p>4.13.5 Practice audience etiquette.</p> <p>4.13.6 Evaluate the effectiveness of the presentation based on the rubric.</p>
<p>110–11 from <i>Roll of Thunder, Hear My Cry</i></p>	403–12		<p>4.14.1 Explain the historical and cultural contexts of the excerpt.</p> <p>4.14.2 Identify examples of dialect and idiom.</p> <p>4.14.3 Determine the sympathetic and unsympathetic characters in the selection.</p> <p>4.14.4 Compose a journal entry in which the student develops a biblical response to unjust social practices. <u>BWS</u></p>
<p>112–13 from <i>Inside Out & Back Again</i></p>	413–20		<p>4.15.1 Identify examples of figurative language.</p> <p>4.15.2 Analyze how imagery and figurative language contribute to the overall meaning of the poems.</p> <p>4.15.3 Explain how the historical and cultural contexts contribute to the plot.</p> <p>4.15.4 Identify the point of view.</p> <p>4.15.5 Evaluate the effective use of first-person point of view.</p> <p>4.15.6 Define tone.</p> <p>4.15.7 Determine the author’s tone.</p> <p>4.15.8 Evaluate the author’s tone for alignment with a biblical worldview. <u>BWS</u></p>

Lesson Number and Title	Pages	Instructional Aids	Objectives
114–15 Writing Reflection Unit 4	421	51 Rubric: Writing Reflection Unit 4 52 Planning Sheet: Writing Reflection Unit 4	4.16.1 Apply an understanding of biblical justice to a current moral issue. BWS 4.16.2 Choose and state a position on a moral issue. 4.16.3 Create a letter to the editor that supports the position with textual evidence. 4.16.4 Cite textual evidence in the letter. 4.16.5 Incorporate connotative language to appeal to the reader’s emotions. 4.16.6 Apply the five-step writing process.
116 Unit 4 Review	422–23		4.17.1 Recall concepts and terms from Unit 4.
117 Unit 4 Test			4.18.1 Demonstrate knowledge of concepts from Unit 4 by taking the Unit 4 Test.
118 Unit 5 Opener	424–26	1 Word Web	5.1.1 Analyze the message of the art. 5.1.2 List words related to the Essential Question. 5.1.3 Write an initial response to the Essential Question. BWS
119 “The Dinner Party”	427–30	5 Plot Chart	5.2.1 Analyze the plot. 5.2.2 Identify the plot twist. 5.2.3 Explain how the plot twist contributes to the situational irony. 5.2.4 Analyze how third-person limited point of view contributes to suspense. 5.2.5 Infer character traits. 5.2.6 Evaluate the colonel’s view of women for alignment with biblical teaching. BWS
120–21 “Rikki-tikki-tavi”	431–44	53 “Rikki-Tikki-tavi” Vocabulary Practice 5 Plot Chart 54 “Rikki-tikki-tavi” Compare and Contrast Characters 55 Realistic Fiction and Fantasy	5.3.1 Identify the elements of fantasy in the story. 5.3.2 Identify similes in the story. 5.3.3 Compare and contrast character traits. 5.3.4 Determine whether the conflict is external or internal. 5.3.5 Analyze the plot. 5.3.6 Analyze the contribution of conflict to the plot. 5.3.7 Compare and contrast the realistic and fantastic elements in the stories. 5.3.8 Compare and contrast the type of bravery displayed in each story.
122–23 “The Wright Brothers”	445–54	56 “The Wright Brothers” Vocabulary Practice 57 “The Wright Brothers” Summaries 6 Exit Ticket	5.4.1 Recall the graphic and text features of informational texts. 5.4.2 Summarize each selection of the narrative. 5.4.3 Summarize the problems and solutions provided in each section of the narrative. 5.4.4 Explain the authors’ purpose in constructing the narrative. 5.4.5 Infer the character traits of the Wright brothers. 5.4.6 Explain how the Wright brothers fulfill the Creation Mandate. BWS

Lesson Number and Title	Pages	Instructional Aids	Objectives
<p>124 “Wild Blackberries”</p>	455–58	23 Alliteration, Assonance, and Consonance	5.5.1 Identify examples of alliteration, assonance, and consonance. 5.5.2 Classify the poem as free verse. 5.5.3 Identify examples of colorful imagery, metaphor, and personification. 5.5.4 Infer the theme. 5.5.5 Evaluate the theme for alignment with a biblical world-view. <u>BWS</u>
<p>125 “The Rainy Day”</p>	459–62	23 Alliteration, Assonance, and Consonance 58 Analogy Generator	5.6.1 Label the rhyme scheme. 5.6.2 Identify examples of alliteration, assonance, and consonance. 5.6.3 Identify the refrain. 5.6.4 Define analogy. 5.6.5 Explain the analogy in this poem. 5.6.6 Infer the theme from the analogy. 5.6.7 Evaluate the theme for alignment with a biblical world-view. <u>BWS</u>
<p>126–27 Your Turn: Poem</p>	463–64	59 Planning Sheet: Poem	5.7.1 Plan a free verse or rhymed poem with a minimum of three stanzas. 5.7.2 Create a poem based on the theme of perseverance. <u>BWS</u> 5.7.3 Apply the five-step writing process.
<p>128–29 “‘Twas A Dark and Dreary Night”</p>	465–72	60 “‘Twas a Dark and Dreary Night” Vocabulary Practice	5.8.1 Recall characteristics of personal essay. 5.8.2 Identify elements of humor in the selection. 5.8.3 Classify characters as flat or round. 5.8.4 Compare and contrast character traits. 5.8.5 Infer character motivations.
<p>130 “Jabberwocky”</p>	473–78	61 “Jabberwocky”: Nonsense or Not?	5.9.1 Identify parts of speech in the poem. 5.9.2 Define coined word. 5.9.3 Identify examples of wordplay, coined words, and onomatopoeia. 5.9.4 Infer meaning from context. 5.9.5 Identify examples of end rhyme and internal rhyme.
<p>131–32 from <i>The Hiding Place</i></p>	479–86	11 Small Group Guidelines 14 Collaborative Exit Ticket	5.10.1 Explain the historical context of the selection. 5.10.2 Infer character traits. 5.10.3 Analyze how dialogue reveals character traits. 5.10.4 Compare and contrast character traits. 5.10.5 Evaluate the characters’ responses to their situations. <u>BWS</u>
<p>133–34 from <i>In the Presence of My Enemies</i></p>	487–92	14 Collaborative Exit Ticket	5.11.1 Explain the historical context of the selection. 5.11.2 Infer character traits. 5.11.3 Analyze how dialogue reveals character traits. 5.11.4 Compare and contrast character traits. 5.11.5 Evaluate the characters’ responses to their situations. <u>BWS</u> 5.11.6 Compare and contrast experiences of the authors of these two selections. 5.11.7 Compose a response to trials from the perspective of biblical teaching on perseverance. <u>BWS</u>

Lesson Number and Title	Pages	Instructional Aids	Objectives
135–36 “The Good We Never Ask For: What God Does for Us in Suffering”	493–98	62 “The Good We Never Ask For: What God Does for Us in Suffering” Vocabulary Practice	5.12.1 Define blog post. 5.12.2 Explain the purpose of the section headings. 5.12.3 Identify examples of connotative language and emotional appeal. 5.12.4 Summarize each section of the post. 5.12.5 Define call to action. 5.12.6 Identify the call to action. 5.12.7 Evaluate the text’s effectiveness in communicating the author’s message related to the theme of perseverance. <u>BWS</u> 5.12.8 Describe the good that God brought from a personal trial. <u>BWS</u>
137 “Snapshot of a Dog”	499–504	63 “Snapshot of a Dog” Vocabulary Practice	5.13.1 Recall characteristics of a memoir. 5.13.2 Identify examples of simile and hyperbole. 5.13.3 Determine the author’s tone toward the subject of the selection. 5.13.4 Analyze how simile and hyperbole contribute to the tone.
138 from <i>My Side of the Mountain</i>	505–10	17 Ticket in the Door	5.14.1 Identify examples of onomatopoeia and simile. 5.14.2 Explain the setting’s contribution to the conflict. 5.14.3 Determine whether the conflict is external or internal. 5.14.4 Explain the resolution to the conflict. 5.14.5 Infer character traits. 5.14.6 Evaluate character traits and motivations. <u>BWS</u>
139–41 from <i>Hatchet</i>	511–22	64 Conflict in <i>Hatchet</i> 65 Compare and Contrast Independent Practice 6 Exit Ticket	5.15.1 Identify examples of onomatopoeia and simile. 5.15.2 Explain the setting’s contribution to the conflict. 5.15.3 Identify examples of the three types of conflict. 5.15.4 Determine whether the dominant conflict is external or internal. 5.15.5 Explain the resolution to the conflict. 5.15.6 Evaluate the selection’s moral tone. <u>BWS</u> 5.15.7 Infer character traits and motivations. 5.15.8 Evaluate character traits and motivations. <u>BWS</u> 5.15.9 Compare and contrast the two protagonists from the excerpts from <i>My Side of the Mountain</i> and <i>Hatchet</i> .
142–43 Writing Reflection Unit 5	523	66 Rubric: Writing Reflection Unit 5 67 Planning Sheet: Writing Reflection Unit 5	5.16.1 Create a reflective podcast answering the Essential Question on perseverance. 5.16.2 Apply the five-step writing process. 5.16.3 Apply oral communication skills in a presentation. 5.16.4 Publish the reflection as a podcast.
144 Unit 5 Review	524–25		5.17.1 Recall concepts and terms from Unit 5.
145 Unit 5 Test			5.18.1 Demonstrate knowledge of concepts from Unit 5 by taking the Unit 5 Test.

Lesson Number and Title	Pages	Instructional Aids	Objectives
146 Unit 6 Opener	526–28	1 Word Web	6.1.1 Analyze the message of the art. 6.1.2 List words related to the Essential Question. 6.1.3 Write an initial response to the Essential Question.
147 “Paul Revere’s Ride”	529–34	68 “Paul Revere’s Ride” Flowchart	6.2.1 Recall the characteristics of narrative poetry. 6.2.2 Explain how rhythm reinforces meaning in the poem. 6.2.3 Identify rhyme scheme and couplets. 6.2.4 Identify examples of alliteration, assonance, consonance, and onomatopoeia. 6.2.5 Identify examples of figurative language.
148 from <i>The Crossover</i>	535–40	69 <i>The Crossover</i> Compare and Contrast 6 Exit Ticket	6.3.1 Explain how the rhythm and structure reinforce the meaning. 6.3.2 Classify the poems as free verse narrative poetry. 6.3.3 Identify examples of alliteration, assonance, consonance, and onomatopoeia. 6.3.4 Identify examples of sensory imagery and simile. 6.3.5 Compare and contrast the styles of narrative poetry with the previous selection. 6.3.6 Compare and contrast the response of the two brothers. <u>BWS</u>
149–50 from <i>The Two Princesses of Bamarre</i>	541–46	70 Excerpt from <i>The Two Princesses of Bamarre</i> Vocabulary Practice 71 <i>The Two Princesses of Bamarre</i> Character Traits	6.4.1 Infer character traits and motivations. 6.4.2 Compare and contrast character traits. 6.4.3 Identify the external conflicts. 6.4.4 Analyze the internal conflict and resolution. 6.4.5 Explain how the protagonist develops. 6.4.6 Evaluate character motivations. <u>BWS</u>
151 from <i>What Makes a Van Gogh a Van Gogh?</i>	547–52	17 Ticket in the Door 72 Summaries for the Excerpt from <i>What Makes a Van Gogh a Van Gogh?</i>	6.5.1 Explain the importance of the features of informational text. 6.5.2 Summarize each section of the selection. 6.5.3 State the author’s purpose. 6.5.4 Identify examples of simile, metaphor, and symbol in the selection. 6.5.5 Evaluate the author’s effectiveness in communicating the significance of the art.
152 from <i>Van Gogh’s Letters</i>	553–58		6.6.1 Explain how primary sources provide context and meaning. 6.6.2 Identify the examples of quotations and paraphrases found in the previous piece. 6.6.3 State the author’s purposes revealed by the letters. 6.6.4 Evaluate Van Gogh’s purpose for his work for alignment with biblical teaching about purpose. <u>BWS</u>
153–54 Your Turn: Letter	559–60	73 Planning Sheet: Letter	6.7.1 Plan a response to Van Gogh’s letters that offers him support from a biblical view of purpose. <u>BWS</u> 6.7.2 Apply the five-step writing process. 6.7.3 Evaluate the effectiveness based on the rubric.

Lesson Number and Title	Pages	Instructional Aids	Objectives
155 from <i>Calvin and Hobbes</i>	561–64		6.8.1 Define comics and comic strip. 6.8.2 Identify characteristics of a comic strip. 6.8.3 Infer the theme of each comic strip. 6.8.4 Evaluate the artist’s effectiveness in communicating his message. 6.8.5 Create a piece of art that communicates what gives a student’s life meaning. <u>BWS</u>
156 “Lift Every Voice and Sing”	565–68		6.9.1 Explain the historical and cultural contexts of the poem. 6.9.2 Identify the shifts in mood between the stanzas. 6.9.3 Analyze the meaning of the analogy. 6.9.4 Infer and evaluate the theme for alignment with biblical teaching about purpose. <u>BWS</u> 6.9.5 Perform an oral reading of the poem.
157 Unit 6 Review	570–71		6.10.1 Recall concepts and terms from Unit 6.
158 Unit 6 Test			6.11.1 Demonstrate knowledge of concepts from Unit 6 by taking the Unit 6 Test.
The Last Battle—Novel Study			
159 Novel Study Introduction	572–75 (Teacher Edition Only)	74 Background Information: <i>The Last Battle</i> 75 <i>The Last Battle</i> Dinner Menu 76 <i>The Last Battle</i> Dinner Menu Rubric 77 Chapter 1 “By Caldron Pool”	The Last Battle Objectives: Analyze the themes and characters in the novel. Evaluate the themes for alignment with a biblical worldview. Explain how literary devices enhance the interest of the reader. Create a project showing how the novel exemplifies three of the six unit themes.
160 Chapter 1 “By Caldron Pool”	576–77 (Teacher Edition Only)	77 Chapter 1 “By Caldron Pool” 78 Chapter 2 “The Rashness of the King”	NS 1.1 Explain the backstory of this novel. NS 1.2 Identify character traits. NS 1.3 Contrast the characters Shift and Puzzle. NS 1.4 Evaluate the actions of the characters. <u>BWS</u>

Lesson Number and Title	Pages	Instructional Aids	Objectives
<p align="center">161</p> <p align="center">Chapter 2 “The Rashness of the King”</p>	<p align="center">578–79 (Teacher Edition Only)</p>	<p>78 Chapter 2 “The Rashness of the King”</p> <p>6 Exit Ticket</p> <p>79 Instructions for Literature Circle: Leader</p> <p>80 Instructions for Literature Circle: Artist</p> <p>81 Instructions for Literature Circle: Connector</p> <p>82 Instructions for Literature Circle: Word Master</p> <p>83 Instructions for Literature Circle: Tester</p> <p>84 Instructions for Literature Circle: Summarizer</p>	<p>NS 2.1 Identify character traits.</p> <p>NS 2.2 Contrast the relationship of Shift and Puzzle with that of Tirian and Jewel.</p> <p>NS 2.3 Evaluate the actions of the characters. <u>BWS</u></p> <p>NS 2.4 Formulate what the student would do if he were in Tirian’s situation. <u>BWS</u></p> <p>NS 2.5 Predict the consequences of Tirian’s and Jewel’s rash actions.</p>
<p align="center">162</p> <p align="center">Chapter 3 “The Ape in Its Glory”</p>	<p align="center">580–81 (Teacher Edition Only)</p>	<p>79 Instructions for Literature Circle: Leader</p> <p>80 Instructions for Literature Circle: Artist</p> <p>81 Instructions for Literature Circle: Connector</p> <p>82 Instructions for Literature Circle: Word Master</p> <p>83 Instructions for Literature Circle: Tester</p> <p>84 Instructions for Literature Circle: Summarizer</p> <p>85 Chapter 4 “What Happened That Night”</p> <p>14 Collaborative Exit Ticket</p>	<p>NS 3.1 Verify the outcomes of predictions.</p> <p>NS 3.2 Identify uses of dramatic irony.</p> <p>NS 3.3 Analyze the tactics Shift uses to oppress others.</p> <p>NS 3.4 Critique the actions and motivations of the characters. <u>BWS</u></p>

Lesson Number and Title	Pages	Instructional Aids	Objectives
<p>163 Chapter 4 "What Happened That Night"</p>	<p>582–83 (Teacher Edition Only)</p>	<p>85 Chapter 4 "What Happened That Night" 86 Chapter 5 "How Help Came to the King"</p>	<p>NS 4.1 Evaluate the actions of the animals who help Tirian. <u>BWS</u> NS 4.2 Formulate a response to the doubts that rise about the goodness of Aslan's character. <u>BWS</u> NS 4.3 Analyze Tirian's character based on his words, thoughts, and actions. NS 4.4 Predict what will happen as a result of Tirian's dream.</p>
<p>164 Chapter 5 "How Help Came to the King"</p>	<p>584–85 (Teacher Edition Only)</p>	<p>86 Chapter 5 "How Help Came to the King" 87 Eustace and Jill 88 Chapter 6 "A Good Night's Work"</p>	<p>NS 5.1 Verify the outcomes of the predictions. NS 5.2 Infer the character traits of Eustace and Jill. NS 5.3 Explain how Eustace and Jill traveled to Narnia.</p>
<p>165 Chapter 6 "A Good Night's Work"</p>	<p>586–87 (Teacher Edition Only)</p>	<p>88 Chapter 6 "A Good Night's Work" 89 Frayer Model 90 Chapter 7 "Mainly About Dwarfs"</p>	<p>NS 6.1 Trace the author's use of suspense. NS 6.2 Analyze Jill's character based on her actions. NS 6.3 Evaluate the characters' treatment of Puzzle. <u>BWS</u></p>
<p>166 Chapter 7 "Mainly About Dwarfs"</p>	<p>588–89 (Teacher Edition Only)</p>	<p>90 Chapter 7 "Mainly About Dwarfs" 91 Chapter 8 "What News The Eagle Brought"</p>	<p>NS 7.1 Analyze character traits. NS 7.2 Label the Dwarfs as sympathetic or unsympathetic characters. NS 7.3 Evaluate the attitude of the Dwarfs. <u>BWS</u> NS 7.4 Predict what will happen to Shift based on Poggin's story.</p>
<p>167 Chapter 8 "What News the Eagle Brought"</p>	<p>590–91 (Teacher Edition Only)</p>	<p>91 Chapter 8 "What News the Eagle Brought" 89 Frayer Model 92 Chapter 9 "The Great Meeting on Stable Hill" 6 Exit Ticket</p>	<p>NS 8.1 Infer the symbolism of Tash. NS 8.2 Explain how descriptive details enhance setting and create mood. NS 8.3 Defend the claim that Aslan is sovereign even in the accumulation of reversals in this story. <u>BWS</u> NS 8.4 Predict what will happen in light of the Eagle's news.</p>
<p>168 Chapter 9 "The Great Meeting on Stable Hill"</p>	<p>592–93 (Teacher Edition Only)</p>	<p>92 Chapter 9 "The Great Meeting on Stable Hill" 93 Chapter 10 "Who Will Go into the Stable?"</p>	<p>NS 9.1 Verify the outcomes of predictions made in the previous chapter. NS 9.2 Hypothesize what might happen if Eustace or Jill dies in Narnia. NS 9.3 Identify the plot twist. NS 9.4 Explain why Shift's lie was so effective. <u>BWS</u> NS 9.5 Explain the purpose and significance of the use of the name Tashlan. <u>BWS</u></p>

Lesson Number and Title	Pages	Instructional Aids	Objectives
<p>169 Chapter 10 "Who Will Go into the Stable?"</p>	<p>594–95 (Teacher Edition Only)</p>	<p>93 Chapter 10 "Who Will Go into the Stable?" 94 Actions, Consequences, and Motivations 95 Chapter 11 "The Pace Quickens"</p>	<p>NS 10.1 Hypothesize who is in the stable. NS 10.2 Infer character motivation. NS 10.3 Analyze the characters' actions and their consequences. NS 10.4 Predict whether the Narnians will side with Tirian.</p>
<p>170 Chapter 11 "The Pace Quickens"</p>	<p>596–97 (Teacher Edition Only)</p>	<p>95 Chapter 11 "The Pace Quickens" 96 Chapter 12 "Through the Stable Door"</p>	<p>NS 11.1 Verify outcomes of predictions made in Chapters 7 and 10. NS 11.2 Explain how Rishda Tarkaan seeks forgiveness from Tash. <u>BWS</u> NS 11.3 Trace the author's use of suspense throughout the chapter. NS 11.4 Critique the actions of the Dwarfs. <u>BWS</u></p>
<p>171 Chapter 12 "Through the Stable Door"</p>	<p>598–99 (Teacher Edition Only)</p>	<p>96 Chapter 12 "Through the Stable Door" 97 Chapter 13 "How the Dwarfs Refused to Be Taken In"</p>	<p>NS 12.1 Identify the use of symbolism. NS 12.2 Infer character traits based on actions. <u>BWS</u> NS 12.3 Explain how descriptive details enhance setting and create mood.</p>
<p>172 Chapter 13 "How the Dwarfs Refused to Be Taken In"</p>	<p>600–601 (Teacher Edition Only)</p>	<p>97 Chapter 13 "How the Dwarfs Refused to Be Taken In" 79 Instructions for Literature Circle: Leader 80 Instructions for Literature Circle: Artist 81 Instructions for Literature Circle: Connector 82 Instructions for Literature Circle: Word Master 83 Instructions for Literature Circle: Tester 84 Instructions for Literature Circle: Summarizer</p>	<p>NS 13.1 Identify the use of dramatic irony. NS 13.2 Explain why the Dwarfs' situation inside the stable is appropriate. NS 13.3 Hypothesize what might have happened on the train. NS 13.4 Explain why the Dwarfs seem incapable of belief. <u>BWS</u></p>

Lesson Number and Title	Pages	Instructional Aids	Objectives
<p>173 Chapter 14 “Night Falls on Narnia”</p>	<p>602–3 (Teacher Edition Only)</p>	<p>79 Instructions for Literature Circle: Leader</p> <p>80 Instructions for Literature Circle: Artist</p> <p>81 Instructions for Literature Circle: Connector</p> <p>82 Instructions for Literature Circle: Word Master</p> <p>83 Instructions for Literature Circle: Tester</p> <p>84 Instructions for Literature Circle: Summarizer</p> <p>98 Chapter 15 “Further Up and Further In”</p> <p>14 Collaborative Exit Ticket</p>	<p>NS 14.1 Infer the mood of the chapter.</p> <p>NS 14.2 Infer the theme of transformation. <u>BWS</u></p> <p>NS 14.3 Analyze Lucy’s attitude toward Narnia. <u>BWS</u></p>
<p>174 Chapter 15 “Further Up and Further In”</p>	<p>604–5 (Teacher Edition Only)</p>	<p>98 Chapter 15 “Further Up and Further In”</p> <p>99 Chapter 16 “Farewell to Shadowlands”</p> <p>6 Exit Ticket</p>	<p>NS 15.1 Analyze the actions and motives of Emeth.</p> <p>NS 15.2 Critique the author’s teaching on salvation. <u>BWS</u></p> <p>NS 15.3 Compare and contrast the old Narnia with the real Narnia.</p>
<p>175 Chapter 16 “Farewell to Shadowlands”</p>	<p>606–7 (Teacher Edition Only)</p>	<p>99 Chapter 16 “Farewell to Shadowlands”</p>	<p>NS 16.1 Explain how the author uses imagery to create mood.</p> <p>NS 16.2 Compare the real Narnia with the Bible’s description of the new heaven and new earth. <u>BWS</u></p> <p>NS 16.3 Verify the hypothesis concerning what happened on the train.</p> <p>NS 16.4 Apply the teaching of this book to the student’s own faith in Christ. <u>BWS</u></p>
<p>176–78 Dinner Menu</p>	<p>608 (Teacher Edition Only)</p>	<p>75 <i>The Last Battle</i> Dinner Menu</p> <p>76 <i>The Last Battle</i> Dinner Menu Rubric</p> <p>100 Planning Sheet: Dinner Menu</p>	<p>NS 17.1 Analyze the themes and characters of the novel.</p> <p>NS 17.2 Evaluate the themes through a biblical worldview. <u>BWS</u></p> <p>NS 17.3 Create a project showing how the novel exemplifies three of the six unit themes. <u>BWS</u></p>

Lesson Number and Title	Pages	Instructional Aids	Objectives
179 Novel Study Review	609 (Teacher Edition Only)	101 Novel Study Review	NS 18.1 Recall concepts from the novel study.
180 Novel Study Test			NS 19.1 Demonstrate knowledge of concepts from the novel study by taking the Novel Study Test.