

# LITERATURE AND COMPOSITION

**COURSE MANUAL**

ENG103\_21A



**LESSON PLANS - TESTS - ANSWER KEYS - QUARTER REPORT FORMS**

# TABLE OF CONTENTS

## LITERATURE AND COMPOSITION

I. Introduction .....	5
II. First Quarter Lesson Plan.....	13
III. Second Quarter Lesson Plan.....	51
IV. Third Quarter Lesson Plan.....	72
V. Fourth Quarter Lesson Plan .....	88
VI. Handbook Section A - Glossary of Terms .....	115
VII. Handbook Section B - Research Essay Handbook .....	117
VIII. Answer Keys .....	134
IX. Tests.....	141
X. Attendance Record .....	161
XI. Quarter Report Forms (Near End of Course Manual).....	163





Assumption of the Virgin, Guido Reni

## Week One

### First Quarter Overview

- **Weeks 1 and 2:** Introduction and composition review. At-home quizzes; no Seton-graded work.
- **Weeks 3 through 5:** *The Lilies of the Field*. At-home quizzes and discussion questions; Seton-graded closed-book test.
- **Week 6:** *The Lilies of the Field* (cont.). Seton-graded paragraph.
- **Weeks 7 through 9:** Seton-graded three-paragraph book analysis conflict essay.

### Day 1 Course Introduction

There are two simple sets of objectives today:

You can check off work as you complete it!

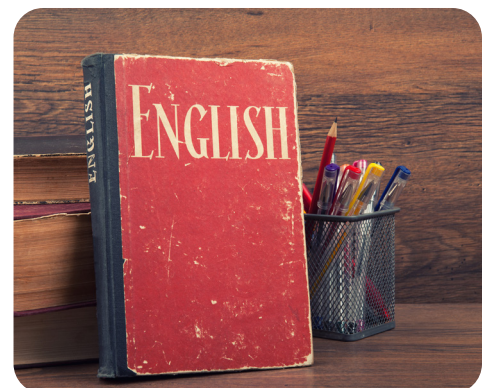


**Become familiar with the terms “course manual,” “MySeton,” and “SetonOnline” and what they represent.** You may be new to Seton or returning, but every student enrolled in this course should know what these three terms refer to.

“Literature and Composition” is an aligned course, which means the same course can be taken in three ways. First, it can be taken as a paper-only course. Everything one absolutely needs to complete the course (besides the novels, of course) is in this paper document labeled “Literature and Composition Course Manual.” Second, it can be taken as a digital course via SetonOnline. These paper lessons have been digitized on SetonOnline to offer the same course with enhancements only an online experience can provide, such as auto-grading quizzes, videos, and so on. Third, (our recommendation), it can be taken as a hybrid course, partly via the paper course manual and partly via SetonOnline. Because this paper course manual and the SetonOnline version are *aligned*—that is, they are the exact same course offered in two different ways—you can toggle between the two in any given week and even in any given day.

You could study the day’s lesson on paper and, if there is a quiz, take the SetonOnline version which will auto-grade it for you. On another day, say your internet connection is down, you can do the day entirely via the paper manual and grade the quiz manually. As an aligned course, Literature and Composition can be taken on any day as paper-exclusive, online-exclusive, or a hybrid, according to your learning needs or the needs of a day’s particular set of circumstances.

That explains “course manual” and “SetonOnline,” but what is “MySeton”? Your MySeton page is your central online Seton account that lists your courses with us, allows you to submit Seton-graded work to us for electronic grading and return, lets you request transcripts, and conduct other business specific to this Literature and Composition course and any other course you are taking with Seton.








Your enrollment box should have come with a packing list with your Seton family number and student number, along with information for setting up your MySeton account and SetonOnline. If you have not set up these accounts or logged-in yet, today is the day to devote to taking care of that.

**NOTE:**

There are a small number of enrolled families who by choice or circumstances do not have internet access. Even so, many of them will travel to a local library to use their MySeton page to submit Seton-graded work (as it is free, secure, and faster than mailing work for grading) or to access videos or helps via SetonOnline periodically.

Read carefully, as the second objective for today, the “Introduction” for Literature and Composition. Although this English course has many parts, it is organized. Each day, you will be told exactly what to read and do. The paper manual will say which pages of the manual to use on a given day; the digital manual will feature all of the day’s pages on the same screen.

 **Read the “Introduction,”** though, to understand the basic plan of the course and familiarize yourself with some important policies, such as on plagiarism and manuscript format.

**Day 2 Composition - Sentence Fragments**

We are going to take two weeks to review sentence and paragraph writing. There is no Seton-graded assignment at the end of these two weeks, but the review is relevant for the tests and compositions throughout this year and throughout high school.

 Watch the video available on **SETONONLINE**

 Let’s study sentence fragments.

**The Sentence Fragment: Phrases**

A **sentence** is a group of words with a subject and verb that expresses a complete thought. A **sentence fragment** is a group of words, with or without a subject and verb, that is a part of a sentence. It does not express a complete thought. Students often use a sentence fragment after a complete sentence because they want to add an idea to the previous sentence.

**Example:** A sentence fragment is not a sentence. Not now or ever.

In this example, the phrase *Not now or ever* belongs to the previous sentence. It is a fragment cut off from the previous sentence. We know it is a fragment because standing by itself, it does not make sense. Not now or ever *what?* It is not a complete thought.

**Example:** Elizabeth’s speech was canceled. Unfortunately for her.

In everyday speech, you could say this and be understood. (Fragments often come about because students are trying to write the way they talk.) In academic writing, though, a sentence needs to express a complete thought. By itself, “Unfortunately for her” does not express a complete thought, so it is not a sentence. Unfortunately for her *what?* Added to a sentence, this fragment can become part of a complete thought: “Unfortunately for her, Elizabeth’s speech was canceled.”



### Do Composition Exercise 1 below:



#### COMPOSITION EXERCISE 1

In the exercise below, write S before the number if what follows it is a sentence.

1. The only daughter of the King of Hungary.
2. The year for going to war.
3. Sooner or later.
4. Elizabeth and Louis were going to be married as soon as they were old enough.
5. To say goodbye to her home and family.
6. Elizabeth travelled to Germany to live with the family of Louis.
7. The Hungarian knights jumped into their saddles.
8. To meet the German guests.
9. The two girls to keep the Princess Elizabeth company.
10. The Hungarians loved to dance, so there was music.



### Day 3 Composition - Sentence Fragments



Let’s continue with our study of sentence fragments.



#### The Sentence Fragment: Subordinate Clauses

**Subordinate Clause:** A subordinate clause is a group of words with a subject and verb which does not make complete sense when it stands by itself. When it is on its own, it is a sentence fragment. A subordinate clause belongs in a longer sentence.

This is a complete sentence. It has a subject and verb and expresses a simple but complete thought.

**Sentence:** We met Harry.

As paradoxical as it sounds, sometimes adding a word to a sentence makes it an incomplete sentence.

**Incomplete Sentence:** When we met Harry.



Though it appears we only added a word to a sentence, we have changed the thought into an incomplete one, because the question that occurs to the reader is “When we met Harry *what? What happened?*” In this case, “when” is a subordinate conjunction. It makes the thought subordinate or dependent on another thought in order to make sense.

A subordinate clause is not a sentence. It depends on the independent clause (a sentence) to complete its meaning. The following is a dependent clause joined to an independent clause.

**Complete Sentence:** When we met Harry, we liked him right away.

The following subordinate conjunctions introduce subordinate clauses.

**SUBORDINATE CONJUNCTIONS:**

After	Because	So that	When
Although	Before	Than	Whenever
As	If	Though	Where
In order that	Unless	Wherever	As long as
Since	Until	While	As soon as

The following pronouns—called “relative pronouns”—can also introduce subordinate clauses:

Which	That	Who or Whom	Whose
-------	------	-------------	-------

**Fragment:** Although he loved the little Hungarian princess.

**Sentence:** Although he loved the little Hungarian princess, he was forced to leave her for the moment.

**Fragment:** Because he loved the little Hungarian princess.

**Sentence:** Because he loved the little Hungarian princess, Louis frequently played with her in the castle.

**Fragment:** Since he loved the little Hungarian princess.

**Sentence:** Since he loved the little Hungarian princess, he said his prayers with her.

**Fragment:** That he loved the little Hungarian princess.

**Sentence:** It was obvious to his parents that he loved the little Hungarian princess.




# Week Three

## Day 1 Literature

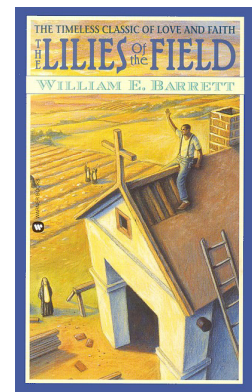
This week begins our first literature assignment: *The Lilies of the Field*. We will read and study the book for three weeks, ending in a Seton-graded, closed-book, multiple-choice test. The week after that, there will be a Seton-graded, one-paragraph composition on the book.


### The Lilies of the Field

 **Look over the book. Read the title and the inside cover page.** Who are the author and publisher? What is the copyright date? What is on the back cover?


Today the first chapter of *The Lilies of the Field* will be assigned. Each chapter is short enough that most students should be able to finish within the class period, though feel free to take more time if needed. Each time a chapter is assigned, a “Chapter Quiz” of comprehension quizzes will be given the same day, which you may take either closed or open book.

The day after a chapter is read, there will be a set of “Discussion Questions.” These will introduce an important term or terms for literature study and apply them to the reading. They will give you the tools to extract deeper meaning and significance from literature. They are to be taken open book as you will often need to re-read some passages of text as part of the analysis.



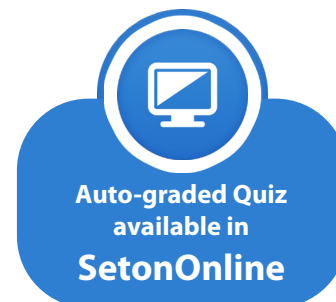
 **Read Chapter 1 of *The Lilies of the Field*.**

You may want to read the Chapter Quiz questions before reading the chapter to focus your reading.

 **Take the Chapter 1 Quiz.** You may take it open-book. (Note, however, that some students memorize and retain information better when they prepare for and take comprehension quizzes closed-book.)

### CHAPTER 1 QUIZ

1. Where is Homer from originally?
2. What are the nuns doing when Homer first sees them?
3. What is the first job Mother Maria gives Homer?
4. What three things do they have for lunch?
5. How many nuns are in the convent?





6. Where does Homer sleep?
7. What do the nuns do after supper?
8. What is humorous about this activity?
9. What had Homer been doing before he met the nuns?
10. Where does the story take place?

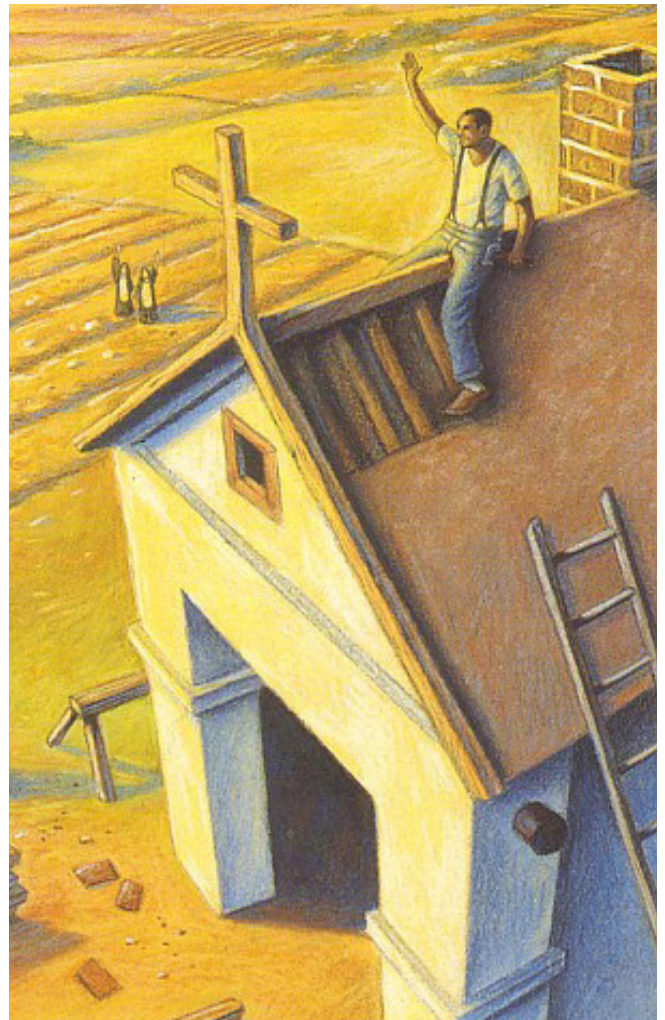
## Day 2 Literature



**Do Chapter 1 Discussion Questions.** They are to be taken open book, as you will often need to refer to the text as part of the analysis.

### CHAPTER 1 DISCUSSION QUESTIONS

1. The setting of any story is where and when it takes place. Describe the setting of this book.  
First, think about where the story takes place. Is it in a desert or in a wood? Does it take place in a busy city, or a little town, on a farm, or in a big three-story house? There is a big difference between the story about Robinson Crusoe and the story about Tom Sawyer, and where any story takes place has a great deal to do with what happens in the story.  
Second, with regard to when, be as specific as possible. You will need to use clues from the context to determine the time period. Clues are, for instance, whether the character rides in a car or on a horse. Was the character in a war? That would be an important clue to give you the time when a story takes place.
2. Any work of fiction is based on characters, the people in the story. A good author shows the reader what his people are like by their actions and words, so that we can figure out their personalities without having to be explicitly told. A character trait is an aspect of a character's personality. It is an interior quality of a character expressed in his actions and thoughts. Think of the variety of personalities in the Apostles and a primary character trait





of each one: St. Thomas was skeptical, St. Peter was impulsive, St. John was contemplative, St. Paul was zealous. Each one had a unique set of traits that made up his personality.

What is Homer’s personality, as revealed in the first chapter? Give three specific examples of his words and his actions which reveal his personality. A specific example in literature is evidence from the text that supports a statement one makes about a work. Remember that you should never make a general statement about a work of literature without giving specific examples to support your statement.

3. Describe Mother Maria’s personality. Support your answer with examples from the text of her actions, of her words, of the words of the author.
4. List ways in which Homer and Mother Maria are contrasted (how they are different) in the chapter.
5. What attracts Homer to the nuns?
6. What are some of the difficulties the nuns have? How do they seem to have responded to their difficulties? What does this tell us about them, about their character traits?

**Important Literary Concepts:** setting (where and when), character, character traits, how an author should develop a character, importance of supporting all statements with specific examples

**Day 3 Literature**



**Read Chapter 2 of *The Lilies of the Field*.**

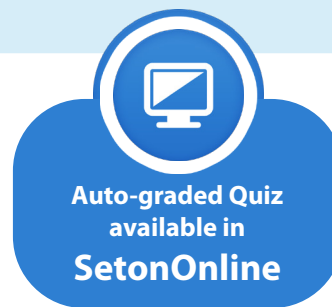
You may want to read the Chapter Quiz questions before reading the chapter to focus your reading.



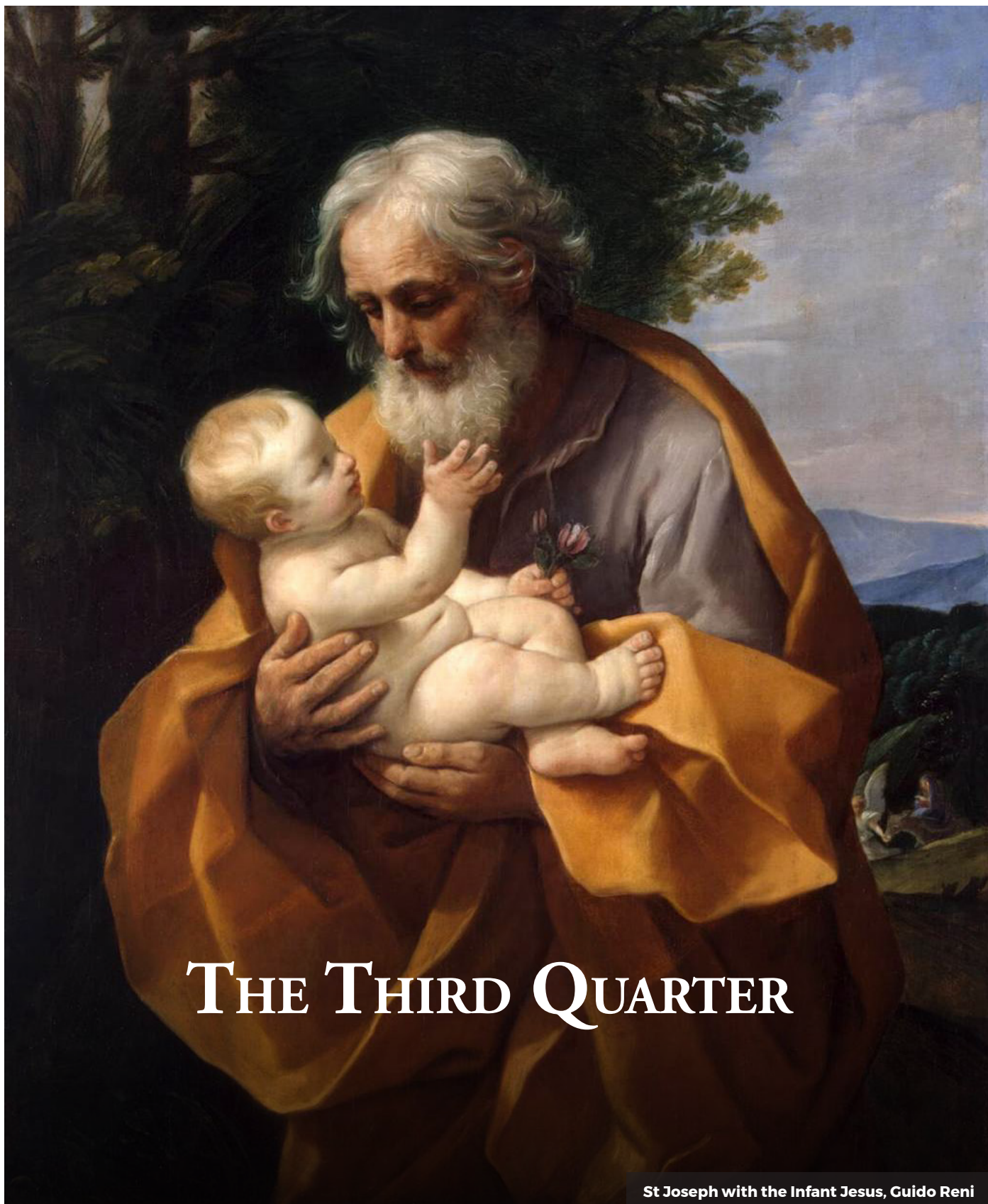
**Take the Chapter 2 Quiz.**

**CHAPTER 2 QUIZ**

1. Why is Mother Maria angry when Homer first gets up?
2. How does Homer feel about Mother Maria at this point?
3. What does Homer give Sister Albertine?
4. What does he offer to do for Mother Maria?
5. How does he try to persuade Mother Maria to pay him?
6. What specifically is her response?
7. What does he end up agreeing to do at the end of the chapter?
8. Why does he agree to do it?
9. Where does she want the chapel built?
10. What is her response when he says he won’t build it?







# THE THIRD QUARTER

St Joseph with the Infant Jesus, Guido Reni



## Weeks Nineteen

### Third Quarter Overview

- **Weeks 19 and 20:** Poetry. At-home quizzes and discussion questions; “The Donkey” Seton-graded poetry test.
- **Weeks 21 through 26:** Research Essay with cover page, outline, five-paragraph essay (minimum 700 words), footnotes, and bibliography.
- **Week 27:** Extra week to complete any unfinished work.

We are going to take a two-week break from the research essay assignment. The grading department needs time to review and return your Working Thesis Exercise and the Working Bibliography. We will have a brief introduction of poetry. It is not so opposite a study as it might first appear. Poetry is pre-eminently an art of word choice, a critical skill necessary to becoming a better writer overall. Please do not skip ahead, and do not begin writing the essay before receiving back grades on your Working Thesis Exercise and Working Bibliography.

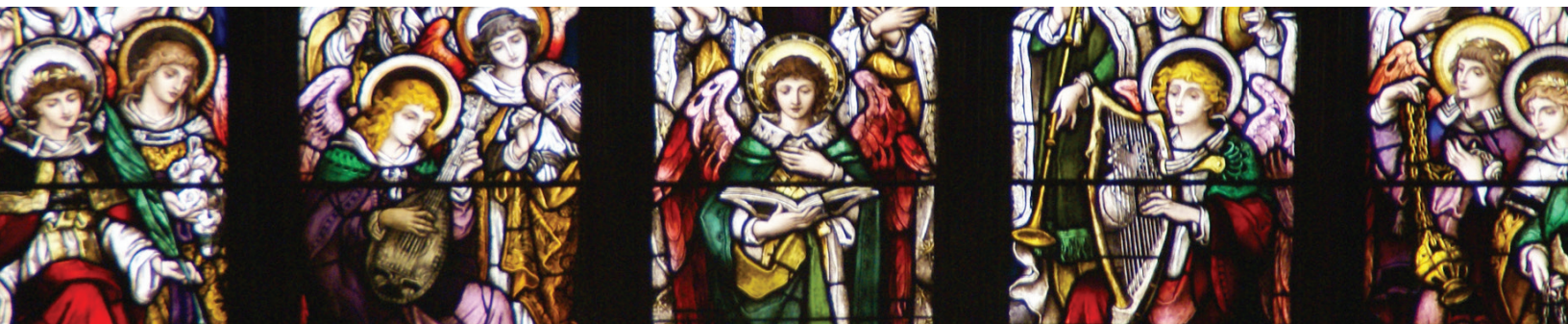
### Day 1 Literature

We have seen how authors expressed their ideas in novels. This quarter, we will look at yet another way of communicating ideas: poetry.

Each of the poems that we will read expresses an important idea in vivid words and images. As you read the poems, look for the following things:

- What idea is the poet communicating to his or her readers?
- What words and phrases does the poet use to catch the reader’s attention, to paint a picture for the reader?
- How has the poet compressed meaning into a small space or a few words?

The discussion questions may be answered in writing or orally. After you have answered the questions on your own, consult the Third Quarter Poetry Discussion Questions Answer Key located in the back of this Course Manual. Your third quarter poetry discussion questions home grade will be based on your answers to these questions.



**Day 3** Literature

Read the following poem. A narration is available in SetonOnline.

**“LE REPOS EN EGYPTE: THE SPHINX”**

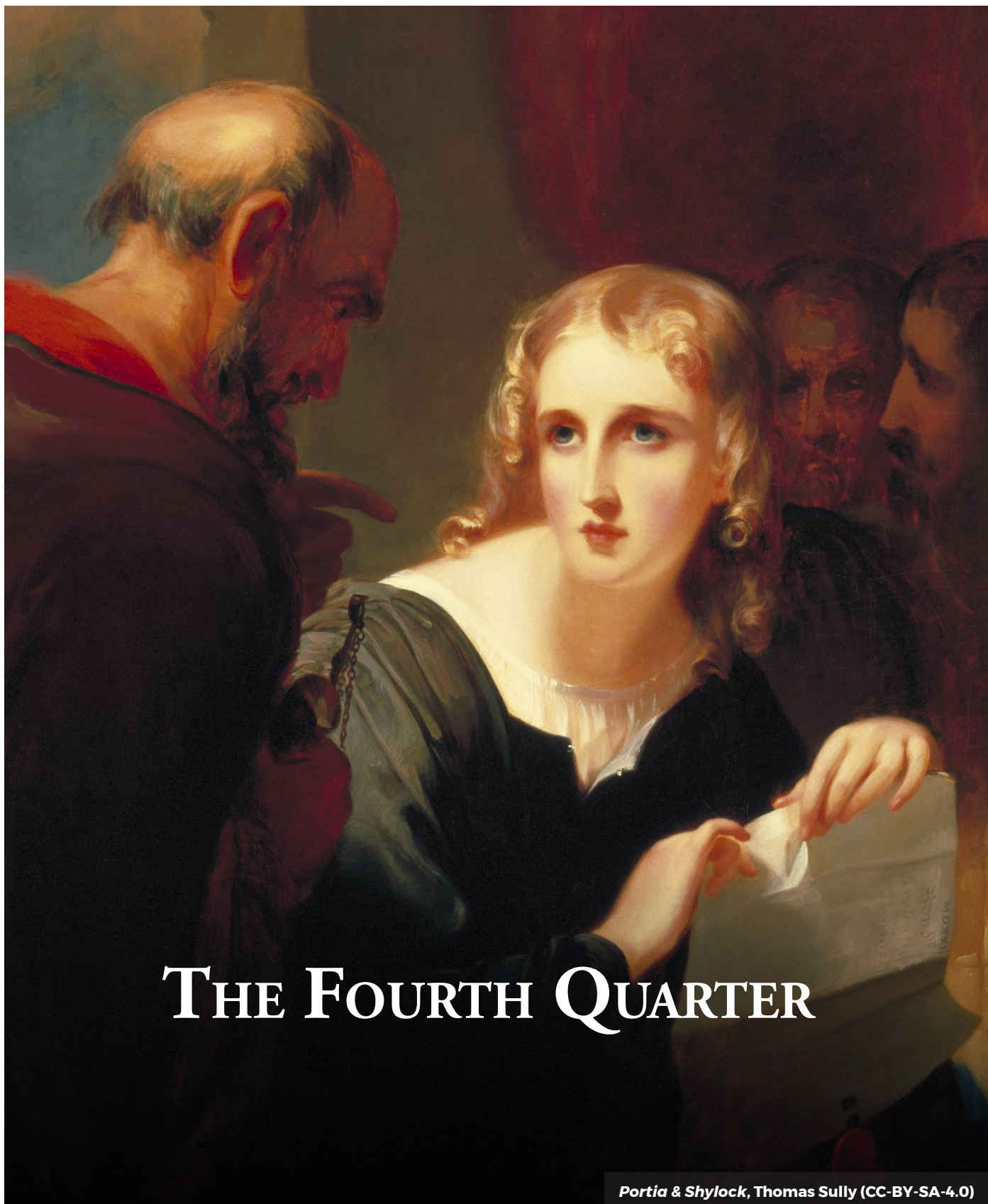
*by Agnes Repplier*

All day I watch the stretch of burning sand;  
All night I brood beneath the golden stars;  
Amid the silence of a desolate land,  
No touch of bitterness my reverie mars.  
Built by the proudest of a kingly line,  
Over my head the centuries fly fast;  
The secrets of the mighty dead are mine;  
I hold the key of a forgotten past.

Yet, ever hushed into a rapturous dream,  
I see again that night. A halo mild  
Shone from the liquid moon. Beneath her beam  
Traveled a tired young Mother and the Child.  
Within mine arms she slumbered, and alone  
I watched the Infant. At my feet her guide  
Lay stretched o'er-wearied. On my breast of stone  
Rested the Crucified.







# THE FOURTH QUARTER

*Portia & Shylock*, Thomas Sully (CC-BY-SA-4.0)





## Week Twenty-Nine

### Day 1 Literature

For the majority of the quarter, we are going to study *The Merchant of Venice*, a famous play by William Shakespeare. The best way to study this play is to read it aloud with one of your parents, discussing it speech by speech. Audio versions of the play are sometimes available online.



Note that Seton has produced a series of video presentations by Dr. Lisa Marciano to help students understand *The Merchant of Venice*. These are available on **SETONONLINE**

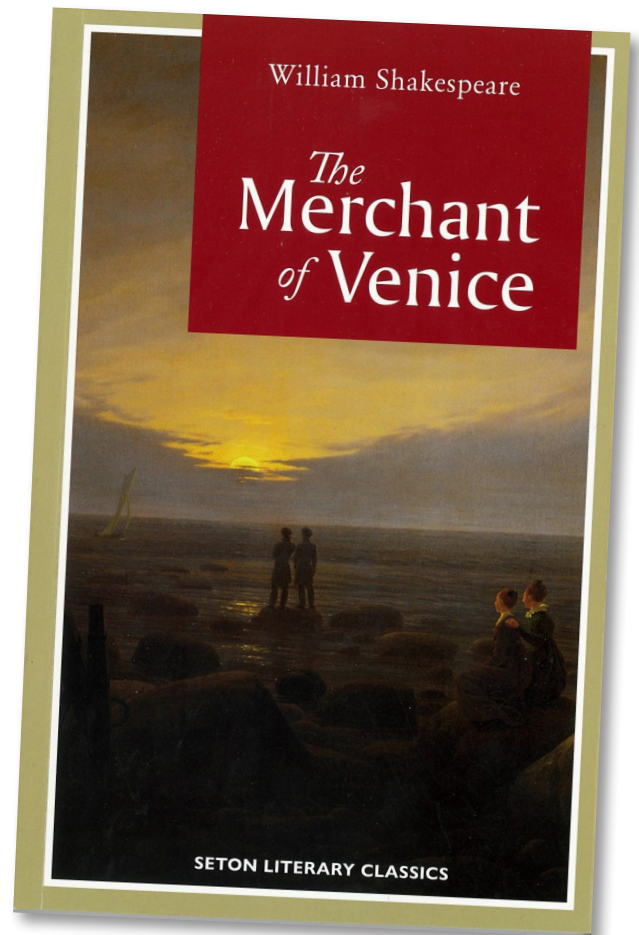
We are giving you a whole week to read each Act: five weeks for five acts, with a sixth week to review and take a closed-book, Seton-graded test. Since each Act generally averages fewer than 25 pages, you can take your time to read slowly, re-read, and make notes.

We hope you are using the Seton Press edition of *The Merchant of Venice*. Over ten different scholarly versions of the play were consulted in preparing our text (listed on page ix. of the book), so it draws on the best scholarship available and highlights several Catholic aspects of the play. It also contains plenty of white space around the text so that you can insert your own written notes. A useful way to engage the text is to write a paraphrase next to a speech or sentence attempting to capture the main idea.

Any unabridged version of the play is fine, though. (You might notice some spelling differences in character names or punctuation differences in quotes, which aren't important for the test.)

There will be a home-graded quiz at the end of each week to test your general comprehension of the act. There will be a final closed-book test on *The Merchant of Venice* to be graded by Seton.

If this is your first time reading Shakespeare, before we actually start reading the play tomorrow, we recommend just tackling the first seven-line speech by Antonio that opens the play. Get an initial feeling for how to use the footnotes to check the meanings of a word or expression.



**Day 2 Literature**Read Act I, Scene I. 

In the first part of this scene, Solanio and Salarino are trying to help their friend Antonio figure out why he has become so gloomy lately, but they can't come up with a satisfactory answer, finally concluding that "you are sad because you are not merry." In his brief appearance, Gratiano is characterized as cheerful; he warns that nothing can be accomplished by a mournful personality: "You look not well, Signor Antonio, / You have too much respect upon the world; / They lose it that do buy it with much care." Discuss the meaning of these lines and keep them in mind.

After Gratiano and Lorenzo exit, the audience learns of Bassanio's interest in Portia and his need for money to make a good impression. We see that Antonio is a dear friend of Bassanio and is willing to do anything for him, even give him large sums of money. Since money is an important element of the plot of *The Merchant of Venice*, note carefully the attitudes of various characters toward money. Bassanio thinks he needs money to make a good impression on Portia and, therefore, is somewhat materialistic. Antonio sees money solely as the means to the end of helping his good friend. Find specific lines which bring out these attitudes.

**Day 3 Literature**Read Act I, Scene 2. 

In this scene, we meet the heroine of the play, Portia, who is rather unhappy when the scene begins. In her first speech, Nerissa offers some advice. Analyze the message of this speech and keep it in mind. Be sure you understand precisely the plan Portia's father has devised to choose her future husband. Note that even though Portia is unhappy with the plan, there isn't the slightest thought in her mind of disobeying her dead father. Nerissa and Portia then list the suitors who have come so far and evaluate them. Go through the list with the two ladies and summarize in your own words Portia's impression of each. At the same time, note the characterization of Portia; she emerges as witty, intelligent, and very discerning of the character of others. Near the end of the scene, we find that both women were impressed by Bassanio, and the stage is thus set for the romance to blossom.

# LITERATURE AND COMPOSITION

ENG103\_21A

This Course Manual is the property of Seton Home Study School and must be returned to Seton when the course has been completed.

We encourage you, however, to write in this Course Manual, or highlight in it to mark student progress.

For more information, visit:  
[setonhome.org/return-lp](http://setonhome.org/return-lp)



**Seton**  
Home Study School

1350 Progress Drive, Front Royal, VA 22630  
[www.setonhome.org](http://www.setonhome.org)



ENG10321ALP

Updated 6/1/2021