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ACKNOWLEDGMENT

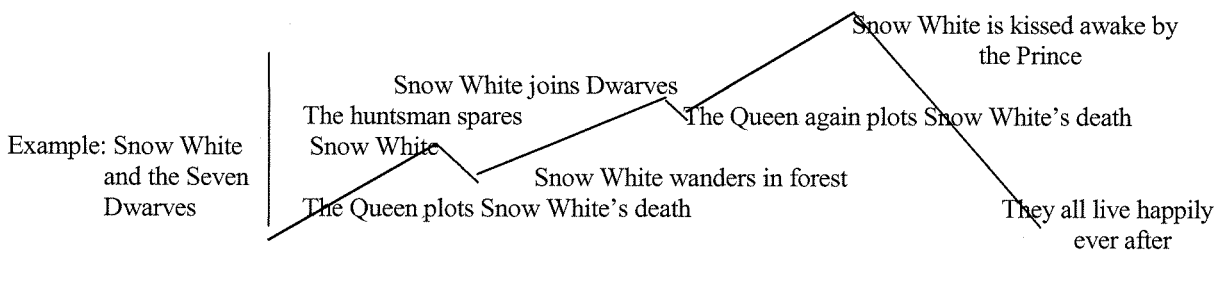
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Answer Key to Grade 7 & 8 Literature

THE LITERARY ELEMENTS

Literature, including poetry as found in the sixth Catholic National Reader and biographical works such as *Our Lady of Fatima* and *The Curé of Ars*, can generally be described in terms of the four traditional literary elements: **character, plot, setting, and theme**. Novels (including historical fiction), to which we have not yet been exposed in the OLV program, are generally richer in these elements than biographies are, since biographies depend mainly on actual events from the life of the individual. They are fairly limited to factual accounts, which somewhat limits the author in how suspenseful he or she can make the story line, or plot. This doesn't mean that biographies are less exciting (and anyone who has ever read a Windeatt book like *The Curé of Ars* knows this), simply that they are written differently from novels.

Every author uses these four elements in developing the entire story, with the **plot** being the story line. We can more specifically define the plot as a sequence of actions or a series of smaller crises or conflicts or problems which must be overcome or solved within the overall larger story. So, again, the plot is the main story-line, with all the little ups and downs along the way toward a main climax and ending of the story. If graphed, it would look like a jagged line which slopes to the upper right, then drops off quickly with the climax, or "resolution" of the conflict, which is generally the ending.



One of the ways an author varies the suspense of a story is by introducing not just different **characters**, but by describing different kinds of **characters**. Authors who write novels can choose from type (stereotyped) characters (the "wicked step-mother" is a typed character), or individual characters. Additionally, characters can be either static (un-changing) or developing, as well as parallel or contrasting. (In the story of *Peter and the Wolf*, for instance, the Grand-Papa is static -- remaining the same -- while Peter is a developing character, becoming braver and more independent. For an example of contrasting characters, we can see the story of *Cinderella*, with the kind and humble Cinderella contrasted against her two greedy and lazy step-sisters.) Additionally, there are both main and secondary characters, with recognizable traits. (In the fairy tale, *Sleeping Beauty*, the King is wise and benevolent, the witch is evil and vengeful, the fairy god-mothers are kind and protective, and the Prince -- to whom Sleeping Beauty was promised in infancy, and who battles the witch-turned-dragon -- is courageous and strong.)

Many people think that a story's **setting** is nothing more than where and when a story takes place. But it is really more. It also includes circumstances, and a good author, such as Peter Lappin or Mary Fabyan Windeatt, can re-create with words the appearance, speech, attitudes, and surroundings of people and places being written about.

Finally, the **theme** of a story is its main point. What is the author trying to say? Is there a lesson in the story? What is the common thread which runs through the story? Some examples of common themes are: "Good conquers Evil" (*Cinderella*); "Why children should obey and stay on the straight and narrow" (*Pinocchio* and *Peter Rabbit*); "Truth always wins out" (*The Princess and the Pea*); and "Friendship and self-sacrifice" (*Charlotte's Web*).

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AIDS TO UNDERSTANDING
ELOCUTION

IMPORTANT NOTE: student and parents should read these two pages before studying the first two weeks' lessons, which cover the Introduction portion of the *Catholic National Reader 6*, pp. xv to xxxii. The student is encouraged to refer to these two pages, as well, while working through the lesson plans of the first two weeks.

The word *elocution* refers to the way in which we speak our language. It specifically refers, among other things, to how distinctly or audibly we form our words, for the purpose of public delivery. *Elocution* includes the upward and downward pitch change, or modulation of our voices as we speak. We can emphasize a point, for instance, by raising our voice. Or, we can stress a word with a skillfully placed pause (a speaking tool for which radio news commentator Paul Harvey is famous). Either way, we are exercising our abilities in elocution.

In fact, *elocution* is, quite simply, every characteristic of the spoken word, as it is delivered by the speaker. These various qualities, traits, and characteristics of our speech are discussed in detail in the *Catholic National Reader #6*, on pp. xv to xxxii. As you will see, *elocution* is, in many ways, an art – a lost art, to be sure, but an art nonetheless. Indeed, Webster's Dictionary gives as one definition for *elocution*, "the art of public speaking." It is that, of course, but this is not intended to relegate *elocution* only to the podium. God gave us our gift of speech, primarily for the purpose of bearing witness to the Truth. We cannot do that if we mumble or utter slang words. *Elocution* must be practiced in our everyday speech, and in all our routine situations.

ARTICULATION

When we speak of articulation, we are really speaking of how well we pronounce each part of a word. Every syllable which is to be verbalized is to be spoken clearly. We are, in fact, talking about *enunciation*, which basically requires that every syllable of every word is to be spoken distinctly and consistently.

ACCENT

English is spoken with different stresses generally according to the background of the speaker. Someone from Yorkshire (Great Britain) will speak differently from someone in Houston, Texas. There are no hard and fast rules on accent, although some general guidelines are given on p. xviii in the *Reader*. The most important thing to remember about accents is that they be distinguishable in each word.

EMPHASIS

This characteristic includes both *stress* and *inflection*, and is the opposite of an intentional *slur* (see below). There are two main types of emphasis: sense and force. Emphasis of sense is simply the stress placed on the crucial word of the sentence – the word which gives the sentence the bulk of its meaning. Emphasis of force (or feeling) is much more arbitrary, and different speakers use this force to convey the speaker's feeling about what they are saying. Emphasis can be conveyed by monotone or pause. The well-placed pause can be a very effective way of emphasizing through anticipation. Your listener literally hangs on the last word spoken, almost being teased into paying special attention to the next word or phrase.

SLUR

Parenthetical phrases in sentences, or phrases set off by commas but not absolutely necessary to the comprehension of the sentence by the listener, are typical examples of word progressions which can – and should – be slurred. This does NOT mean a slur of pronunciation, but rather, a more rapid and lower speaking of that less important portion of the sentence.

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INFLECTION

This term seems to give students more difficulty than any of the others. It is not as difficult as it may first seem on your initial reading of this section in the *Reader*. Inflection is, quite simply put, the upward and downward slide (called modulation) of the voice. We will talk about modulation a bit more below; however, the term *inflection* refers to how the modulation is used in getting across the ideas presented, specifically from a rising and falling intonation. It is somewhat akin to the upward and downward movement of the voice on the musical scale. It is not only volume, nor is it merely emphasis. It is, rather, the structuring of the movement of voice pitch to tell the listener something more about what you are saying. It allows the listener to read a bit “between the lines,” so that the listener knows whether, for instance, to expect something more in the line of thought being presented.

Look, for example, at Rule I on p. xxii: it is clear that a *Falling* inflection is normally to be used when a phrase or portion of a sentence makes it fairly clear that the idea being presented by the words is either complete, certain, or positive. The *Rising* inflection, on the other hand, is generally to be used when ideas are incomplete, uncertain, or negative.

Take the example of the famous words of President John F. Kennedy, from his inaugural speech of January 20, 1961:

Ask not what your country can do for you, but what you can do for your country.

It is clear that after the initial phrase, the listener is waiting for the speaker to complete the thought which was begun in the first part of the sentence. Therefore, the Rising Inflection would be placed above the first part of the sentence, probably over the word *you*, while the Falling Inflection would be placed over the second part – the part which completes the sentence – over the word *country*. It would look like this:

Ask not what your country can do for you, but what you can do for your country.

There are other rules, as well, governing the placement of the Rising or Falling Inflection. But, notice, that **there is no one single right or wrong way to place the inflection marks**. It all depends on how the speaker will deliver the words. Therefore, **as long as you can justify your inflection marks**, your placement of those marks is correct. In the case of the excerpt of Patrick Henry’s speech which you will present aloud in Week 2, the parent or in-home tutor is to grade this exercise strictly based on whether the student can justify placement of the inflection marks based on the rules presented in the *Reader*, and **whether the delivery of the speech matches the placement of the inflection marks**. Remember, there is no magical formula which will make everyone’s the same: if you can justify your responses, your responses are considered correct.

MODULATION

The four aspects of modulation are *pitch*, *force*, *quantity*, and *quality*. These are described in great detail in the *Reader* on pp. xxv to xxx. Different pitches convey different attitudes or feelings, while varying degrees of force tell us much about what is being emphasized by volume. Quantity has to do with how rapidly the words are delivered, while quality indicates the more subjective overall texture, tone, or character of the words.

PAUSE

Last, but certainly not least, is the use of suspending the voice in speaking (or reading) for various purposes. It helps the listener or reader digest what is being presented by giving a small break. It can be used, as discussed above, to emphasize an important point. The five rules in the *Reader* are excellent guidelines for the effective use of the pause. The pause, then, when used judiciously and sparingly, can be a most effective means of gaining (or maintaining) the attention of the listener.

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GRADE 7 SECTION

CATHOLIC NATIONAL SIXTH READER

>>>> Answers to all questions start on page 15 <<<<<

WEEK 1: Read and study Introduction, pp. xv - xxv, Catholic National 6th Reader. WEEK 2: Read and study Introduction, pp. xxv - xxxii, Catholic National 6th Reader.

Important Note: For assistance in understanding the information found in pp. xv through xxv, please refer to the previous two pages, entitled "Aids to Understanding Elocution."

Answer in detail each of the following questions:

- 1.1. Describe, in your own words, what elocution is.
- 1.2. Describe articulation and list three of the five guides provided on p. xvi, which can be of most help to you, personally. What is the main rule of articulation?
- 1.3. Name the two types of accent, and explain three of the six guides to accent provided on p. xviii.
- 1.4. In a four- to five-sentence paragraph, compare and contrast (describe the similarities of and differences between) emphasis and slur.
- 1.5. Describe inflection. Find the Beatitudes in the Gospel of St. Matthew (5:3-12). Write those verses out, placing the appropriate Rising and Falling inflection marks where you think they belong.

Answer in detail each of the following questions:

- 2.1. What are the four elements of modulation? Describe each in detail, in your own words.
- 2.2. Describe the concept of "pause." What are two advantages or uses of the pause?
- 2.3. Memorize the five rules of pause and recite those rules orally for grading by parent / home tutor.
- 2.4. Read and study the excerpt from Patrick Henry's famous "Liberty or Death" speech on the next page of these lesson plans. Make your inflection marks right on the following page, annotating the passage, as well, at places where you wish to pause. Memorize the short excerpt as provided, and deliver the speech at least once to parents, and/or family members, for grading.

The Concluding Paragraph of

GIVE ME LIBERTY OR GIVE ME DEATH

as delivered by

PATRICK HENRY

at the Provincial Convention, in the House of Burgesses

March 23, 1775

It is in vain, sir, to extenuate the matter. Gentlemen may cry peace, peace -- but there is no peace. The war is actually begun! The next gale that sweeps from the North will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty, or give me death!

[Assignment 2.4 for Week 2 (p. 4): Annotate the above excerpt from Patrick Henry's speech with inflection marks and pauses as appropriate, then memorize and deliver the speech.]

Answer Key to Grade 7 & 8 Literature

GRADE 7 SECTION

WEEK 3: Read Lessons I - V, pp. 33 - 47, Catholic National 6th Reader.

Answer in detail each of the following questions, and in complete sentences:

- 3.1. Who is the Mother and Maid referred to in Lesson I? Quote three requests being made of the Mother in the poem.
- 3.2. In Lesson II, what is the "grand secret vocation" referred to in para. 5? Define it in your own words in a four- to five-sentence paragraph.
- 3.3. In Lesson III, what is the analogy (comparison) the author uses concerning how to read books? Give, in your own words, a summary of this analogy found in para. 11.
- 3.4. In para. 1 of Lesson IV, why do you think the author makes a distinction between anchorites and monks and friars?
- 3.5. Tell the story of the *Legend of Bregenz* (Lesson V) in your own words. Why did the maid of Tyrol warn her home town?

WEEK 4: Read Lessons VI - X, pp. 48 - 58, Catholic National 6th Reader.

Answer in detail each of the following questions, and in complete sentences:

- 4.1. What is the moral of the *Legend of Daniel the Anchorite*?
- 4.2. What was the spectacle of greatest interest to the author of *The Tidal Bore of the Tsien-Tang*?
- 4.3. List two phrases which describe *The Fountain* (Lesson VIII) in contradictory ways within the same line.
- 4.4. Write a four- to five-sentence paragraph to explain what the author of *Prayer* (Lesson IX) suggests was the greatest of blessings which mankind lost when we were banished from the Garden of Eden, and why the author says this.
- 4.5. One line in each stanza of the poem in Lesson X is compared to different phases of life. What are the five comparisons?

WEEK 5: Read Lessons XI - XV, pp. 59 - 72, Catholic National 6th Reader.

Answer in detail each of the following questions, and in complete sentences:

- 5.1. In Lesson XI (*The Morning*), explain in a four- to five-sentence paragraph why Daniel Webster laments those who live in the city.
- 5.2. In Lesson XII, what is the author describing the Mockingbird as doing in this poem?

5.3. Lesson XIII is an excellent exercise for vocabulary building, full of words which are a challenge to the seventh-grade student. Choose five of these challenging words, write the definitions relevant to their use in the lesson, and compose five original sentences, one for each of these words.

5.4. In Lesson XIV, which ancient nation, does the author argue, was the most "remarkable"? List five justifications which the author provides to support his point.

5.5. Fr. Christie makes it clear throughout his verse (Lesson XV) that Almachius is not so much interested in honoring the Roman gods, as he is concerned about lining his pockets with martyrs' money. Give two instances from this piece in which it appears to be so.

WEEK 6: Read Lessons XVI - XX, pp. 72 - 85, Catholic National 6th Reader.

Answer in detail each of the following questions, and in complete sentences:

- 6.1. What is the moral of Lesson XVI? Give three points made by the ant to support your conclusion.
- 6.2. In the verse of Lesson XVII, the moral of the story is actually given -- with a twist of cynicism -- at the beginning. What, then, is the actual moral?
- 6.3. The author of Lesson XVIII makes his main point in para. 9. What do you think is the main point of this essay?
- 6.4. In Lesson XX, what has happened to make Auburn *The Deserted Village*? Can you guess who the "tyrant" is to whom Goldsmith refers?

WEEK 7: Read Lessons XXI - XXV, pp. 85 - 97, Catholic National 6th Reader.

Answer in detail each of the following questions, and in complete sentences:

- 7.1. Write a five- to seven-sentence paragraph on the theme of Lord Chesterton's parting advisory to his son (Lesson XXI). Include three bits of advice you find helpful.
- 7.2. After reading Lesson XXII, write a five- to seven-sentence summary of the poem.
- 7.3. From Lesson XXIII (*The Sky*), make a list of all adjectives the author uses to describe the sky.
- 7.4. In Lesson XXIV, Thomas Jefferson sings the praises of his deceased friend, Benjamin Franklin.