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INTRODUCTION

Welcome to the *Diogenes: Chreia* student guide.

This book is the companion to *Diogenes: Chreia*. We have put this guide together to help you organize and complete your writing studies for this year. The layout is simple and straightforward, very similar in format to the *Diogenes: Maxim* student guide. Since it is designed to be used in conjunction with *Diogenes: Chreia*, you will not find any instruction in this book, only assignment overviews, models, blank tables, and diagramming space.

This book is laid out week by week. Each week begins with an assignment overview which provides you with a checklist for all of your lessons for that week. There is space on the assignment overview for you to write in alternate assignments or any notes you may need. The assignment overview is followed by planning forms and editing checklists for the week's writing project. Finally, there are pages with models, blank charts, tables, and diagramming space for you to use to complete the exercises in *Diogenes: Chreia*.

Begin by reading the Introductions in *Diogenes: Chreia* and this guide. Next, follow the steps for preparation in the following pages. Then proceed to the weekly lessons.

PREPARATION FOR STUDENTS

The assignments and notes below will give you an overview of *Diogenes: Chreia* and help you prepare for this year. It should take you two or three days to complete the Preparation Week assignments listed below.

This book is designed so that you can work as independently as possible.

Grammar Studies

The assignments listed in this study guide are from *Harvey's Elementary Grammar*. We began using this text in *Homer* and we will complete the text in this book. In *Diogenes: Chreia*, you also will find references to sections from *Harvey's Revised English Grammar*. If you are using a different text altogether, review the grammar topics covered in the *Diogenes: Chreia* and make your study plan accordingly. You can write your alternate assignments in the daily checklist if desired.

Please note that there are many days where no grammar from *Harvey's* is assigned. Grammar lessons are assigned immediately preceding a corresponding grammar theory lesson in *Diogenes: Chreia*. If you need additional practice on grammar concepts, use the days with no assigned grammar lesson to review and practice, perhaps by parsing and diagramming sentences from your reading in other subjects.

The assignment checklist directs you to the sections in *Harvey's Elementary Grammar* that you need to be familiar with. It also shows which concepts should be added to the optional grammar notebook begun in *Homer*. Directions for setting up a grammar notebook are in the preparation week of *Homer Student Workbook A*. Please contact us at classicalwriting@att.net if you would like a free pdf of that week.

Strunk and White's *Elements of Style*

We recommend that you read Strunk and White's excellent little book, *Elements of Style*, at least once this school year, and that you read it over regularly through your high school and even your college education. It covers the basics of style, common grammatical errors in writing, improper usage of words, and what to avoid in your writing. It is fairly short, and an enjoyable read. We have scheduled reading it twice this school year on days that you don't have assignments in *Harvey's Elementary Grammar*.

How *Diogenes: Chreia* Is Set Up

You will notice there are tabs on the sides of the pages in both *Diogenes: Chreia* and this guide to make it easy to navigate through the units. The page headers of this guide show the lesson number as well as the week and day the work is to be done on.

Each week begins with an assignment overview, providing a checklist for all the week's lessons. Following the assignment overview are pages with models, blank charts, tables, and diagramming space.

The Weekly Assignment Overview Explained

The assignment overview acts as a checklist and a reminder to organize your work in *Diogenes: Chreia*. There is space on the assignment overview for you to write in alternate assignments or any notes you may need.

Reading Assignment lists the optional readings for the week. See the section below on Reading Assignments for more information.

Harvey's Elementary tells you which sections to complete in your *Harvey's* text. If there are terms and definitions to add to your grammar notebook, you will see a checkbox for Notebook. On weeks with no Harvey's assignment, you will have a reading assignment in Strunk and White's *Elements of Style*.

Lessons and Exercises tells you which lessons to complete in *Diogenes: Chreia*. Read the assigned lessons in *Diogenes: Chreia* before beginning any exercises.

Commonplace Book is a checklist of things you should add to your commonplace book that day. The title at the top of the box tells you where to add the listed items. See the section on Commonplace Book which follows for instructions on making and using a commonplace book.

Writing Project gives the overview of your writing project assignment for the week, along with any notes about what you are to read in *Diogenes: Chreia* concerning upcoming writing projects.

Additional Commonplace Work is a running checklist of the things you have studied in *Diogenes: Maxim* and *Diogenes: Chreia*. Use this list to quiz yourself. Also, you may use this list as a reminder of additional items to be entered in your commonplace book from your reading in other subjects.

Reading Assignments

Reading great literature is foundational to cultivating your writing skills. One of the distinctives of Classical Writing is the use of passages from the finest literature as models to analyze and imitate. You will greatly benefit if you are familiar with the works the models are drawn. Therefore, as an optional activity, we propose a schedule of reading assignments in the assignment overview. There is ample space to add alternate assignments as your teacher directs.

Unit 1 - Optional Reading

Read the complete *Address of St. Basil*, available at www.tertullian.org/fathers/basil_litterature01.htm (with 2 t's in 'litterature')

Unit 2 - Optional Reading

This unit contains no additional reading assignment.

Unit 3 - Optional Reading

Read *The Fellowship of the Ring* by J.R.R. Tolkien to complement this unit's focus on friendship. Alternately, you could read *The Hobbit* by Tolkien or *Huckleberry Finn* by Mark Twain.

Unit 4 - Optional Reading

Read *Agamemnon*, *The Libation Bearers*, and *The Euminides* by Aeschylus. Teachers should consider pre-reading these plays.

Unit 5 - Optional Reading

Read *Kidnapped* by Robert Louis Stevenson.

Create a filing system on your computer

As you did in *Diogenes: Maxim*, you will need to save your analysis and imitation work for use in the writing projects. The easiest way is to set up a filing system to save all of your work on the computer. Word processing skills are extremely useful and will make your editing work and future essay writing so much easier.

If you do not have access to a computer, you can do your work on notebook paper and save it in a three-ring binder. You will set up your three-ring binder in the next section.

To set up the filing system on your computer, create a folder named CW Chreia. Within that folder, set up subfolders as listed below:

<i>Encomium</i>	<i>Testimony</i>
<i>Paraphrase</i>	<i>Epilogue</i>
<i>Cause</i>	<i>Chreia Analysis & Imitation</i>
<i>Opposite</i>	<i>Essay Analysis</i>
<i>Analogy</i>	<i>Literature Analysis</i>
<i>Example</i>	<i>Writing Project</i>

As you proceed through this book, save your work into the appropriate folder so that you can find it easily when you need it again. There are many lessons where you will use the work you have done in previous lessons, so saving and filing logically is a necessity! Due to the proliferation of computer viruses and the sometimes unpredictable nature of computers, we highly recommend that you periodically save all your files on a CD and keep it in a safe place.

Organize Your Three-ring Binder

In addition to your computer files, it is always a good idea to save a hard copy of your work. Print your work and add it to your notebook under the appropriate tabs. You should set up a three-ring binder with the following tabs:

Paragraphs
Analysis
Imitation
Writing Project Data and Outlines
Writing Project Final Drafts

Some students may use two additional tabs (see the Additional Filing Needs section which follows).

In our homeschool, my students usually do not print out their work until I have checked it on the computer. This can be accomplished via file sharing or e-mail. I make notes in a different color and font, rather than print out several rough drafts of a writing project or an analysis assignment. Discuss with your teacher how you are to turn in your work. Some teachers prefer to have a hard copy to check. After you print out your work, file it under the appropriate tab in your three-ring binder.

Create your Commonplace Book

Mostly likely, you still have plenty of space in your commonplace book from *Diogenes: Maxim*. If you need to set up a new commonplace book for this year, follow the instructions below, which are based on a standard bound composition book of one hundred sheets. If your composition book has a different number of pages, adjust accordingly.

Reserve the first page for a Table of Contents. Beginning with the second page of your blank bound composition book, number all the pages, front and back. Number right hand pages (odd numbers) in the upper right corner, and left hand pages (even numbers) in the upper left corner.

Each main division of your commonplace book needs a title. Write the following titles on the page indicated. These titles should be located in the top open area of the page, then should be centered, and be in large or all capital letters.

page 1	Maxims and Chreiai
page 15	Progymnasmata Headers
page 81	The Canons of Rhetoric
page 155	Special Topics
page 171	The Three Appeals
page 185	Favorite Passages

Note - Some of the headings in the commonplace book will be for future volumes of Classical Writing.

Subdivide the section named Progymnasmata Headers into separate sections. Allow 4 pages per header, or as many as your composition book allows. You will record examples of these types of paragraphs as you are prompted to do so in the lessons. Title the following pages in your commonplace book with the listed headers. These headers should be centered on the top line.

page 15	Encomium
page 19	Paraphrase
page 23	Cause
page 27	Opposite
page 31	Analogy (Comparison)
page 35	Example (Paradigm)
page 41	Testimony
page 43	Epilogue

Subdivide the section named The Canons of Rhetoric into separate sections. Title the following pages in your commonplace book with the listed headers, centered on the top line.

page 83	The Canon of Invention
page 101	The Canon of Style
page 121	The Canon of Arrangement

Subdivide the section named Special Topics into separate sections. Title the following pages in your commonplace book with the listed headers, centered on the top line.

page 155	Judicial Rhetoric
page 161	Ceremonial Rhetoric
page 165	Deliberative Rhetoric

Subdivide the section named The Three Appeals into separate sections. Title the following pages in your commonplace book with the listed headers, centered on the top line.

page 171	Ethos
page 175	Logos
page 181	Pathos

Under Favorite Passages, you will record any passage for a commonplace book assignment that does not fit under any other division of the commonplace book. With each entry you should enter the name of the poem or prose selection, its author, meter, and rhyme scheme (when applicable). Entries might look like this:

Under Favorite Passages, you will record any passage for a commonplace book assignment which does not fit under any other division of the commonplace book. With each entry you should enter the name of the poem or prose selection, its author, meter, and rhyme scheme (when applicable). Entries might look like this:

1. Chreiai
*Seeing a youth misbehaving, Diogenes struck the student's pedagogue.
~ Pseudo-Nicholas*
2. Maxims
A penny saved is a penny earned ~ Benjamin Franklin
3. Progymnasma Headers
Encomium: Doxapatres about Alexander the Great
Even words cannot give adequate expression; nevertheless, one must briefly use words so that the man who is being shown as an expert with weapons as well as with words can be heralded for both. For because he had demonstrated sufficient skill with both, he surpassed his natural father in his deeds and so, though obviously a son of Philip, was deemed a son of Zeus.
4. Special Rhetorical Concepts
Deliberative Rhetoric
Censer Carthaginem esse delendam. (I declare that Carthage must be destroyed.)
~ Cato the Elder (234-149 BC)

Any time you find a passage you would like to record in your commonplace book, do so. Most days you should allow 5 minutes for writing in your commonplace book. Use this time to add those passages which you have made note of while reading in other subject areas.

Keep a notebook and a pencil nearby when you are reading so you can jot down ideas, questions, and unfamiliar words. Keep a list of the things you need to add to your commonplace book, and make notes as you read. You may prefer to put this list on a sticky-note and put it on the book you are reading. Self-stick flags are helpful for marking passages.

Additional Filing Needs

There are two more kinds of work that you will need to keep. Discuss the following options with your teacher and decide what you will do.

- Grammar exercises from *Harvey's Elementary Grammar*

Option 1 ~ Composition notebook

Option 2 ~ Work on the computer. Set up a subfolder named Grammar Exercises, and add a tab to your three-ring binder for Grammar Exercises for your printed work.

Option 3 ~ Work on notebook paper. File it under Grammar Exercises in your three-ring binder.

- Vocabulary Analysis

Option 1 ~ Composition notebook

Option 2 ~ Work on the computer. Set up a subfolder named Vocabulary Analysis, and add a tab to your three-ring binder for Vocabulary Analysis for your papers.

Option 3 ~ Make copies of the Vocabulary Analysis chart or work on notebook paper. File it under Grammar Exercises in your three-ring binder.

Checking Your Work

An answer key is provided for selected assignments in the back of this guide. It includes most of the parsing and diagramming, as well as many other exercises. Checking your own work is the most effective and efficient way to learn, particularly if you check your answers immediately after you complete your work. Much of the diagramming this year becomes quite complex. If you get stuck, peek at the answer key, then close it and try again! Even the author of this book had to do this with several of the diagrams. :) The object of diagramming is to analyze and understand the sentences, not to test your knowledge of diagramming. Therefore, there is nothing wrong with getting a bit of help when you need it. We do recommend that you tell your teacher any time you are checking an answer before you have completed the work.

Classroom or Co-op setting

You will find that many of these lessons are excellent for group discussion. Some reading will need to be done ahead of meeting time, particularly background reading for essays.

Finally, To Make Your Life Easier

Here are a few things to make your life (and your teacher's!) easier.

Use removable flags to mark

1. the current assignment overview;
2. the day you are working on;
3. the answer key pages in the back.

Copy the parsing chart from the appendix of this book on one side of a piece of cardstock, and the Six Sentence Shuffle instructions on the other side. Laminate this, or put it in a page protector and use it as a bookmark. These handy references will be used almost daily.

For help with diagramming sentences, you might find this website useful:

http://grammar.ccc.commnet.edu/grammar/diagrams2/diagrams_frames.htm

WRITING PROJECTS

Writing projects are assigned beginning in Week 4. Some weeks with heavier workloads have no writing project. On average, you will do two or three of each writing project.

Planning and editing forms for each writing project are included in the pages for the week in which they are assigned. Forms for additional essays can be found in Appendix B.

There are helps for planning your paragraphs at the end of the answer key. These are meant to be used as discussion starters with your teacher.

Week 1 Assignment Overview				
	Day 1	Day 2	Day 3	Day 4
READING ASSIGNMENT (optional)	<input type="checkbox"/> Background on St. Basil and selection from <i>Address to Young Men on the Reading of Greek Literature</i>	Begin to read the complete <i>Address of St. Basil</i> (available on the Internet at http://www.tertullian.org/fathers/basil_litterature01.htm)		
		<input type="checkbox"/> Section I and footnotes (found at end of essay)	<input type="checkbox"/> Section II and footnotes	<input type="checkbox"/> Section III and footnotes
HARVEY'S ELEMENTARY GRAMMAR (optional)	<input type="checkbox"/> Sections 83-84 <input type="checkbox"/> Grammar Notebook (<i>add all bold print terms from the Harvey's text</i>)	<input type="checkbox"/> Sections 85-86 <input type="checkbox"/> Grammar Notebook	<input type="checkbox"/> Sections 87-88 <input type="checkbox"/> Grammar Notebook	<input type="checkbox"/> Section 89 <input type="checkbox"/> Grammar Notebook
LESSONS AND EXERCISES <i>See the introduction for instructions on filing your finished work</i>	Unit 1 Lessons 1 and 2 <input type="checkbox"/> Affirm attributes of chreiai <input type="checkbox"/> Classify chreiai	Unit 1 Lessons 3 and 4 <input type="checkbox"/> Classify as maxim or chreia <input type="checkbox"/> Locate verbs in model	Unit 1 Lessons 5 and 6 <input type="checkbox"/> Linking verb, copula, and predicate exercise <input type="checkbox"/> Passive and active verb exercise	Unit 1 Lesson 7 <input type="checkbox"/> Exercises on verbals
COMMONPLACE BOOK	Chreia <input type="checkbox"/> definition and examples of chreiai	Chreia <input type="checkbox"/> examples of chreiai	Chreia <input type="checkbox"/> Continue adding chreiai from earlier lessons	Chreia <input type="checkbox"/> Continue adding chreiai from earlier lessons
WRITING PROJECT	No writing project is assigned this week.			
ADDITIONAL COMMONPLACE WORK (optional)	This will be a running list of the topics you have covered in <i>Diogenes: Maxim</i> and <i>Diogenes: Chreia</i> . Look for examples of these in <i>Diogenes: Chreia</i> or your reading in other subjects to add to your commonplace book.			
	<u>Maxims & Chreiai</u> <input type="checkbox"/> Maxims <input type="checkbox"/> Chreiai <u>Progymnasma Headers</u> <input type="checkbox"/> Encomium paragraphs <input type="checkbox"/> Paraphrase paragraphs <input type="checkbox"/> Cause paragraphs <input type="checkbox"/> Opposite paragraphs <input type="checkbox"/> Analogy paragraphs <input type="checkbox"/> Example paragraphs <input type="checkbox"/> Testimony paragraphs <input type="checkbox"/> Epilogue paragraphs		<u>Three Appeals</u> <input type="checkbox"/> Appeals to Logos <input type="checkbox"/> Appeals to Pathos <input type="checkbox"/> Appeal to Ethos <u>Special Topics</u> <input type="checkbox"/> Judicial Rhetoric <input type="checkbox"/> Ceremonial Rhetoric <input type="checkbox"/> Deliberative Rhetoric <u>Favorite passages</u>	

Damon the gymnastic teacher whose feet were deformed, when his shoes had been stolen, said: "May they fit the thief."

How many sentences? Is it a short anecdote?	
Who is the named person?	
Is there pointed wisdom or wit?	
What is the circumstance?	

Diogenes the philosopher, on being asked by someone how he could become famous, responded: "By worrying about fame as little as possible."

How many sentences? Is it a short anecdote?	
Who is the named person?	
Is there pointed wisdom or wit?	
What is the circumstance?	

Socrates the philosopher, when a certain student named Apollodorus said to him, "The Athenians have unjustly condemned you to death," said with a laugh, "But did you want them to do it justly?"

How many sentences? Is it a short anecdote?	
Who is the named person?	
Is there pointed wisdom or wit?	
What is the circumstance?	

A Laconian, when someone asked him where the Lacedaemonians considered the boundaries of their land to be, showed his spear.

How many sentences? Is it a short anecdote?

Who is the named person?

Is there pointed wisdom or wit?

What is the circumstance?

Isocrates said that education's root is bitter, its fruit is sweet.

How many sentences? Is it a short anecdote?

Who is the named person?

Is there pointed wisdom or wit?

What is the circumstance?

Chreia:

How many sentences? Is it a short anecdote?

Who is the named person?

Is there pointed wisdom or wit?

What is the circumstance?

Underline all verbs and mark LV (linking), TV (transitive), or IV (intransitive). Do not mark infinitive forms. Please note that this is a difficult assignment. Use the answer key if you get stuck. It is an excellent teaching tool!

Many considerations, young men, prompt me to recommend to you the principles which I deem most desirable, and which I believe will be of use to you if you will adopt them. For my time of life, my many-sided training, yea, my adequate experience in those vicissitudes of life which teach their lessons at every turn, have so familiarized myself with human affairs, that I am able to map out the safest course for those just starting upon their careers... Now if you should receive my words with gladness, you would be in the second class of those who, according to Hesiod, merit praise; if not, I should say nothing disparaging, but no doubt you yourselves would remember the passage in which that poet says: 'He is best who, of himself, recognizes what is his duty, and he also is good who follows the course marked out by others, but he who does neither of these things is of no use under the sun.'

Do not be surprised if to you, who go to school every day, and who, through their writings, associate with the learned men of old, I say that out of my own experience I have evolved something more useful. Now this is my counsel, that you should not unqualifiedly give over your minds to these men, as a ship is surrendered to the rudder, to follow whither they list, but that, while receiving whatever of value they have to offer, you yet recognize what it is wise to ignore. Accordingly, from this point on I shall take up and discuss the pagan writings, and how we are to discriminate among them.

~ St. Basil, *Address to Young Men on the Reading of Greek Literature*, Section 1
http://www.tertullian.org/fathers/basil_litterature01.htm
Classical Writing - Chreia Student Guide - Preview

	<i>Subject</i>	<i>Copula</i>	<i>Predicate</i>
Original: <i>I have familiarized myself with human affairs.</i> Logical Equivalent:			
Original: <i>I am able to map out the safest course.</i> Logical Equivalent:			
Original: <i>He is best who, of himself, recognizes what is his duty.</i> Logical Equivalent:			
Original: <i>You go to school every day.</i> Logical Equivalent:			
Original: <i>A ship is surrendered to the rudder.</i> Logical Equivalent:			
Original: <i>I discuss the pagan writings.</i> Logical Equivalent:			

Exercise 1: Double underline transitive verbs. Locate direct objects and rewrite sentences in passive voice.

1. *Many considerations, young men, prompt me to recommend to you the principles which I deem most desirable.*

2. *Now if you should receive my words with gladness, you would be in the second class of those who, according to Hesiod, merit praise.*

3. *No doubt you yourselves would remember the passage in which that poet says: 'He is best who, of himself, recognizes what is his duty, and he also is good who follows the course marked out by others, but he who does neither of these things is of no use under the sun.'*

4. *I shall take up and discuss the pagan writings, and how we are to discriminate among them.*

Exercise 2: Find the passive voice transitive verb. Rewrite sentences in active voice.

1. *You should not unqualifiedly give over your minds to these men, as a ship is surrendered to the rudder.*
2. *Neither pride of ancestry, nor bodily strength, nor beauty, nor greatness, nor the esteem of all men, nor kingly authority, nor, indeed, whatever of human affairs may be called great, do we consider worthy of desire, or the possessors of them as objects of envy;*
3. *Daniel is said to have studied the lore of the Chaldeans while in Babylon and after that to have taken up the sacred teachings.*
4. *Perhaps it is sufficiently demonstrated that such heathen learning is not unprofitable for the soul.*
5. *Odysseus is said to have fled past the song of the sirens.*
6. *Having taken so much as is adapted to their needs, they let the rest go.*

Gerunds

1. *My training has familiarized me with human affairs.*
2. *Ancient writings are beneficial to read.*
3. *Giving your minds over is a mistake.*
4. *I recommend no surrendering of your minds.*
5. *You learn by discussing pagan writings.*

Participles

1. *Trained on the side, I have familiarized myself with the vicissitudes of life.*
2. *Having taken up and discussed pagan writings, we are able to discriminate among them.*
3. *Learned men of old associate with us.*
4. *I say nothing disparaging.*
5. *Starting on your educations, you must read the ancient writings.*
6. *Surrendered like a ship, you go where they list.*
7. *Mapping the safest course I show how the ancient writings are beneficial.*

8. *St. Basil showing how the ancient writings are beneficial, maps the safest course.*

9. *The course mapped by St. Basil was the safest.*

10. *We must study carefully mapping as much as possible the safest course for all.*

11. *The student following the course of St. Basil improved his mind.*

Infinitives

1. *How are we to discriminate?*

2. *What value do they have to offer?*

3. *It is wise to ignore some things.*

4. *Many considerations prompt me to write.*

continued on following page

Many considerations, young men, prompt me to recommend to you the principles which I deem most desirable, and which I believe will be of use to you if you will adopt them. For my time of life, my many-sided training, yea, my adequate experience in those vicissitudes of life which teach their lessons at every turn, have so familiarized myself with human affairs, that I am able to map out the safest course for those just starting upon their careers.

Do not be surprised if to you, who go to school every day, and who, through their writings, associate with the learned men of old, I say that out of my own experience I have evolved something more useful. Now this is my counsel, that you should not unqualifiedly give over your minds to these men, as a ship is surrendered to the rudder, to follow whither they list, but that, while receiving whatever of value they have to offer, you yet recognize what it is wise to ignore. Accordingly, from this point on I shall take up and discuss the pagan writings, and how we are to discriminate among them.

Week 11 Assignment Overview				
	Day 1	Day 2	Day 3	Day 4
READING ASSIGNMENT <i>(optional)</i>	<input type="checkbox"/> Read Book II, Chapters 1-5, <i>The Fellowship of the Ring</i>			
ELEMENTS OF STYLE (STRUNK AND WHITE)	<input type="checkbox"/> Chapter V, Sections 13-14	<input type="checkbox"/> Chapter V, Sections 15-17	<input type="checkbox"/> Chapter V, Sections 18-21	
LESSONS AND EXERCISES	Unit 3 Lesson 9 <input type="checkbox"/> Write an Opposite paragraph for one chreia	Unit 3 Lesson 10 <input type="checkbox"/> Amplify the Opposite paragraph	Unit 3 Lesson 11 <input type="checkbox"/> Parsing exercise <input type="checkbox"/> Preposition identification and paraphrasing exercise	Unit 3 Lesson 12 <input type="checkbox"/> Parse conjunctions and diagram sentences <input type="checkbox"/> Rewrite sentences
COMMONPLACE BOOK	<input type="checkbox"/> Finish Opposite paragraphs from Lesson 8 as needed	<input type="checkbox"/> Finish Opposite paragraphs from Lesson 8 as needed		
WRITING PROJECT 3	<input type="checkbox"/> Choose a chreia from Appendix A in this book. If you need help in planning your paragraphs, see the answer key. Chreia: <div> <input type="checkbox"/> Step I <input type="checkbox"/> Step III </div> <div> <input type="checkbox"/> Step II <input type="checkbox"/> Step IV </div> Beginning on Day 1, work on your writing project every day this week until it is complete.			
ADDITIONAL COMMONPLACE WORK <i>(optional)</i> <i>Look for these in your reading and add to your commonplace book.</i>	<div> <u>Maxims & Chreiai</u> <input type="checkbox"/> Maxims <input type="checkbox"/> Chreiai </div> <div> <u>Progymnasma Headers</u> <input type="checkbox"/> Encomium paragraphs <input type="checkbox"/> Paraphrase paragraphs <input type="checkbox"/> Cause paragraphs <input type="checkbox"/> Opposite paragraphs <input type="checkbox"/> Analogy paragraphs <input type="checkbox"/> Example paragraphs <input type="checkbox"/> Testimony paragraphs <input type="checkbox"/> Epilogue paragraphs </div> <div> <u>Three Appeals</u> <input type="checkbox"/> Appeals to Logos <input type="checkbox"/> Appeals to Pathos <input type="checkbox"/> Appeal to Ethos </div> <div> <u>Special Topics</u> <input type="checkbox"/> Judicial Rhetoric <input type="checkbox"/> Ceremonial Rhetoric <input type="checkbox"/> Deliberative Rhetoric </div> <div> <u>Favorite passages</u> </div>			

Unit 3 Writing Project			
Chreia:			
<i>Header</i>	<i>What to Do</i>	<i>Paragraph Written?</i>	<i>Lead-in Phrase & Notes</i>
1. State the Chreia	Make up title, use chreia as a subtitle.	x	x
2. Encomium	Praise the sayer or doer of the chreia in a sentence or two.		
3. Paraphrase	Tell in your own words what the chreia means.		
4. Cause	Explain the reasons why the doer or sayer of the chreia did or said what he did or said.		
5. Opposite	Explain the folly of taking a stance contrary to the wisdom of the chreia.		
6. Analogy	Give a comparison with an event or action on a different topic. Make sure you have a strong comparison.		
7. Example	Give an example.		
8. Testimony	Quote a famous person who agrees with the chreia.		
9. Epilogue	Briefly reassert the wisdom of the sayer or doer of the chreia.		

	Macro-editing Checklist (Step III)	
<i>Header</i>	<i>Check to see if...</i>	✓
1. State the Chreia	... the chreia is quoted as the title or right after the title.	
2. Encomium	... the writing project includes a short biographical statement and a praise of the sayer or doer's wisdom. ... the encomium paragraph has same arrangement and style as the ancient encomium you imitated.	
3. Paraphrase	... the chreia is explained/paraphrased in the first paragraph.	
4. Cause	... the Cause explains why the wise person acted as he did.	
5. Opposite	... the Opposite lead-in sentence is used. ... the Opposite explains why doing the opposite of what the wise man did would be folly.	
6. Analogy	... the comparison is strongly related to the chreia and is coherent and clear.	
7. Example	... it relates to and sheds light on the point in the chreia. ... it is coherent and complete.	
8. Testimony	... the testimony is related to the chreia.	
9. Epilogue	... the brief conclusion exhorts the reader to admire and heed the chreia.	