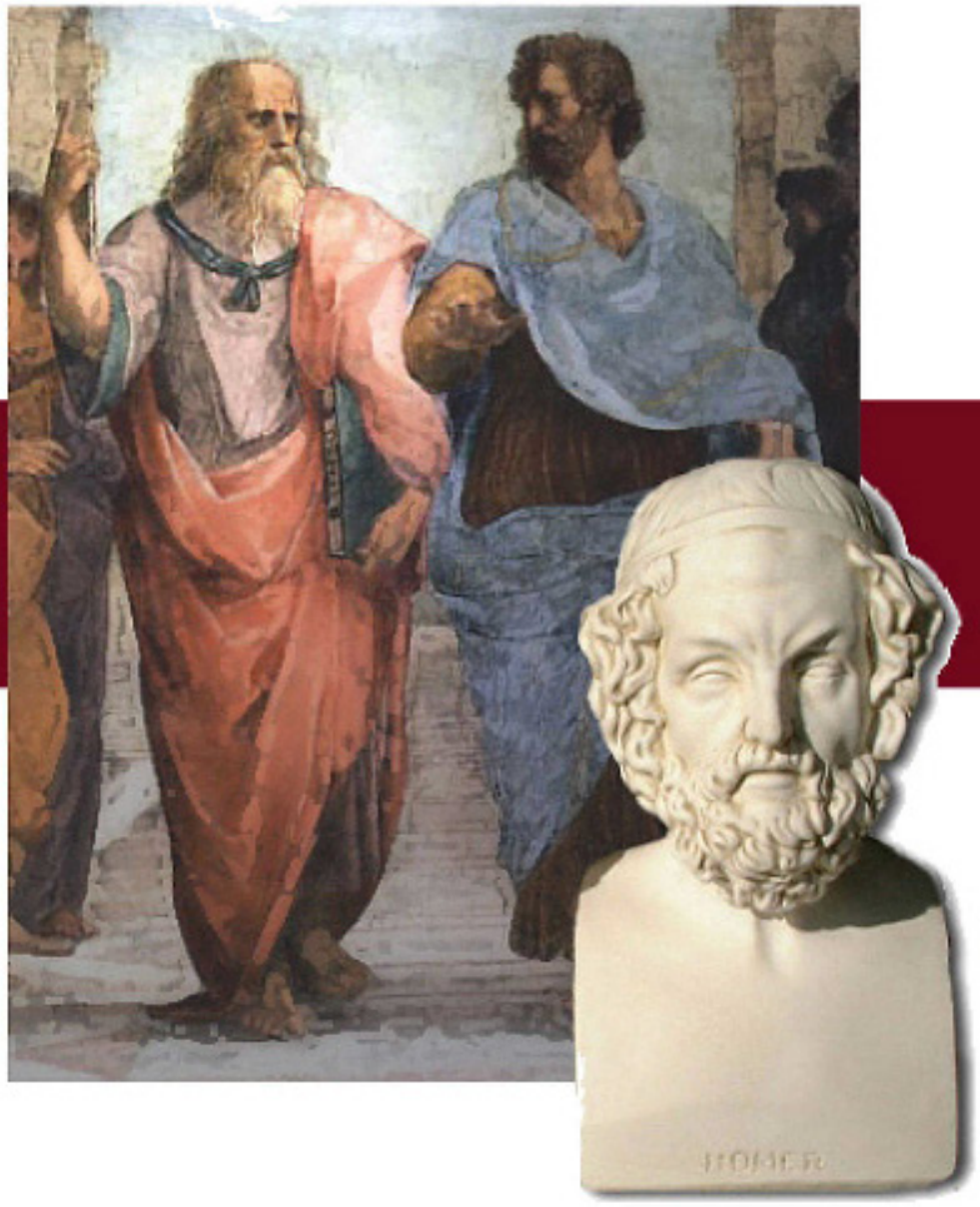
Classical Writing
Homer



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Preface

The best way to become acquainted with
a subject is to write a book about it.
~ Benjamin Disraeli

When we started to research this book on the progymnasma narrative we thought we had a pretty good idea what we were doing. Our expectation had been to "crank" it out in no time. But as we dug into how the ancients taught and used narratives, we found ourselves to be novices in need of much preparation, trial writing, and study. This book is the fruit of almost a year's worth of investigation, planning and re-planning, drafting and revising. May it bless, inform, and inspire you, the reader.

Lene Jaqua and Tracy Gustilo
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lmj and tdg

Introduction

Rage — Goddess, sing the rage of Peleus' son Achilles,
murderous, doomed, that cost the Achaeans countless losses,
hurling down to the House of Death so many sturdy souls,
great fighters' souls, but made their bodies carrion,
feasts for the dogs and birds,
and the will of Zeus was moving toward its end.

Tell me, Muse, of that man, so ready at need,
who wandered far and wide,
after he had sacked the sacred citadel of Troy,
and many were the men whose towns he saw
and whose mind he learnt, yea,
and many the woes he suffered in his heart upon the deep,
striving to win his own life and the return of his company.

So begin the epic narratives of Homer's *Iliad* and *Odyssey*, with appeals to the Muse to tell the stories of Achilles and Odysseus. The storyteller is a man inspired.

Every story has its own teller. When it comes time in the *Odyssey* for the tale of Odysseus to be told, it is Odysseus himself who must speak it. At a great feast, Alcinous, his host, appeals to Odysseus to tell them who he is.

> *And Odysseus of many counsels answered him saying: 'King Alcinous, most notable of all the people, verily it is a good thing to listen to a minstrel such as this one, like to the gods in voice. Nay, as for me, I say that there is no more gracious or perfect delight than when a whole people makes merry, and the men sit orderly at feast in the halls and listen to the singer, and the tables by them are laden with bread and flesh, and a wine-bearer drawing the wine serves it round and pours it into the cups. This seems to me well-nigh the fairest thing in the world. But now thy heart was inclined to ask of my grievous troubles, that I may mourn far more exceeding sorrow. What then shall I tell of first, what last, for the gods of heaven have given me woes in plenty? Now, first, will I tell my name, that ye too may know it, and that I, when I have escaped the pitiless day, may yet be your host, though my home is in a far country. I am Odysseus, son of Laertes...*

So Odysseus begins the narration of his journey and adventure.

Chapter One

The Origins of Classical Writing

Classical Rhetoric

Copia

The Progymnasmata

Narrative

Classical Writing Pedagogy

How to Use this Book

Who Would Benefit from this Book?

Rage — Goddess, sing the rage of Peleus' son Achilles.

~ Homer

Storytelling is at the heart of human life and, perhaps, at the heart of being human. It is fundamental to the way we learn, to the way we think, and to the way we speak. No wonder that our oldest literary classics are epic stories, or that the art of rhetoric begins with and continually returns to *narrative* as the most basic building block of thought and language.

The Origins of Classical Writing: The Trivium

Beneath the rule of men entirely great,
The pen is mightier than the sword.
~ Edward Bulwer-Lytton

The classical method of writing originates with the ancient Greeks, indeed with Homer. Since their time, the greatest thinkers of Western culture, right up into the modern era, have used it. The classical method was also adopted by theologians, apologists, and Christian philosophers through history. They were trained and wrote in classical modes for purposes of exhortation, evangelization, catechism, and apologetics.

When we speak of writing classically, we refer first of all to the classical Trivium: Grammar, the art of understanding and using correctly the simplest building blocks of language; Logic, the art of reasoning correctly; and Rhetoric, the art of expressing oneself with style and persuasive force.

Classical Rhetoric – The Five Canons

Classical Writing is rooted in classical rhetoric, as codified by Aristotle and later refined by Roman and Hellenistic teachers of oratory. Aristotle defines rhetoric as the art of discovering all the available means of persuasion.

Traditionally, rhetoric is divided into five parts or canons: invention, arrangement, style, memory, and delivery. The last two canons address the art of public speaking; the first three canons are relevant for both speakers and writers.

Invention

When the ancients wrote on a subject, they utilized certain methods of discovery or *invention* to help them find the best approaches to their subject matter. The primary method of invention was a systematic set of *topics* or common *places* (Greek: *topoi*, places) for finding arguments and other persuasive means to include in an essay or speech. The common topics include definition, division, cause and effect, and comparison. Using this list, the writer would be assured of covering every angle. Invention focuses on what an author wants to say.

Arrangement

Arrangement concerns how one organizes one's speech or writing (from the Latin, *dispositio*, disposition or placement). In classical rhetoric, arrangement refers strictly to the order of presentation to be observed in an oration, so that the writing is as interesting and persuasive as possible.

For example, when retelling a narrative, a storyteller has choices. Does he want to arrange his story from the beginning, the middle, or the end? A writer faces the challenge of how to arrange his material, in which order to introduce characters, places, and events. Homer, who is a master storyteller, chooses to begin his epics in the middle of things: *in media res*.

Style

Rhetoric also includes the art of producing sentences and words that will create the desired impression on readers or listeners. This is the province of *style*. To achieve the right effect with sentences and words, a rhetor has to use appropriate elements or stylistic qualities in his writing. Credibility, concision, and clarity are the three essential qualities of good narrative style.

Copia

To develop proper style, a writer needs *copia*.

Copia is variation, abundance, and eloquence of expression. Its chief use is the enrichment of language. A classical writer seeks a copious supply of thoughts and words. Developing copia can be likened to a muscle toning exercise; you exercise specific muscles to build up their tone. The more flexibility we have with words the easier it is for us to write and say precisely what we wish to say. Just as possession of a large vocabulary enables us to write with ease, so copia generally allows us to be graceful and expressive writers.

All this seems obvious, but a problem arises. Why do we need all this flexibility? Why not focus rather on certain preferred styles of writing? Why not aim, in fact, to *limit* flexibility, to channel writing narrowly to achieve the "best" style? For example, most teachers of writing today aim to teach concision in writing because that's how it "should" be. Or they teach that the active voice is always to be preferred over the passive. Why is flexibility in itself of higher value than promoting certain stylistic qualities?

The reason is that all writing has an audience, an occasion, and a purpose. Different situations and forms of writing demand different stylistic qualities. There simply is no one blanket "best" style. Rather, style must be tailored to the situation at hand. Passive verb constructions, for example, may well serve a purpose where the writer needs to appear conciliatory or tentative – to appease a hostile audience, for example, and to win one's hearers over graciously. Passive voice is also appropriate when an author desires to show the power of an outside force against which there can be little effect.

Concision is a necessary quality for speakers whose audiences are in a hurry or who are easily distracted, but sometimes a more leisurely pace is required. Grave or solemn subjects may not be treated with the seriousness they deserve if they are addressed in too few words, or if the audience is not given time to ponder and reflect, or to deepen their consideration. Any construction that is grammatically acceptable should be available to the writer as an option for crafting his sentences.

This is not to say that one never learns modern stylistic preferences. The student does learn them, but he learns with an understanding that the audience for this type of writing is a college professor or a newspaper audience.

In teaching writing classically we aim, then, first of all to develop "raw" flexibility (copia) with words and sentences. Copia, abundance of words, phrases, figures, and sentence patterns, allows us to choose liberally from a variety of ways of expressing ourselves. Combine copia with taste and a good judgment of style, and a superior writer will emerge, unhampered by narrow conventions and rules, ready to compose for any audience, occasion, and purpose.

The Progymnasmata

The classical Greek *progymnasmata* (preliminary rhetorical exercises) provide the central core around which *Classical Writing* is organized.

The progymnasmata are a sequenced series of writing patterns or outlines, which show how to put thoughts together and arrange them for a given rhetorical purpose. They begin, for all students, with the simple retelling of fables and short narrative stories. From there, the student gradually moves on to exercises in simple explanation and persuasion. Each exercise features a fixed outline and carefully specified subject matter. The most advanced exercises of the progymnasmata combine elements of the earlier exercises to create increasingly complex, effective compositions. By the time the student has reached the most advanced progymnasmata, he has developed good writing habits, has learned a variety of techniques, persuasive, expository, and creative, and is given the freedom to compose his own original work.

Students benefit from learning to write through the progymnasmata because:

1. Each exercise addresses a specific occasion. The student does not just choose to write an essay about Abraham Lincoln and begin writing more or less randomly. The progymnasmata comprise a list of specific projects. Choosing a specific project, a student can more effectively shape his composition. For an essay on Abraham Lincoln, he can do any of the following: rewrite a narrative told about an event in Lincoln's life, write to praise one of his deeds or his excellences of character, write to condemn a deed he did, compare him to someone else, extol his ability to rally the American people around him, praise or condemn a law he signed into effect, amplify an anecdote which was told about him, or extol a proverb he created.

2. The progymnasmata contain within them wisely crafted outlines as an aid to invention and arrangement. Once the student has chosen a subject and a progymnasma to help him write, the form of that progymnasma gives him a fixed sequential outline and helps him to consider his subject from every possible angle: virtue, morality, expediency, legality, personal circumstances, physical possibilities, motivational probabilities, and so forth. When the student is done with a progymnasma outline, he truly has performed a comprehensive survey of ideas, not just mused upon thoughts already buzzing around his head, but looked at the subject broadly in ways he might not have otherwise.

The Progymnasma, Narrative

Narrative is language descriptive of things that have happened or as if they had happened.
~ Aelius Theon

The classical background for the progymnasma of narrative is found in the following ancient works: Aristotle's *Rhetoric*, the progymnasmata exercises of Theon, Hermogenes, Aphthonius, and Nicolaus, and Quintilian's *Institutio Oratorio*.

Hermogenes writes that

"*A narrative differs from a narration as a piece of poetry differs from a poetical work. One is concerned with one thing, the other with many." (Preliminary Exercises, 2.1*)

In other words, a narrative consists of one scene or one event. A narration is a story comprised of many narratives. This distinction can easily be confusing due to the similarity

between the two words. In this book, we will refer to a single narrative as a narrative *scene*. We will refer a whole narration, made up of many smaller narrative scenes, as a *story*.

Nicolaus states that a narrative scene is written as a description of a person, place, or thing in space, or as a recollection of an event taking place in time. Some narrative scenes are a combination of both. Sources of narrative descriptions can be found in history, literature, and in science. Sources recounting events can be found in mythology, in the Bible, in history (legends, historical fiction, and factual history), in literature, and in science.

Narratives are treated according to the three rhetorical canons of invention, arrangement, and style.

A narrative scene can be developed or "invented" according to its basic components or elements, which are: person, action, place, time, manner, and cause. Theon (5.78-81)

A story can be arranged chronologically from beginning to end; or it can commence in the middle, contain a flashback and then proceed to the end; or it can be told backwards. (Theon 5.86-87)

In terms of style, a story or a narrative scene has three essential virtues: clarity, concision, and plausibility or credibility. (Theon 5. 81 – 87) (Herodotus 3.1)

Classical Writing Pedagogy

Ancients regarded the three components of effective pedagogy to be:

- Theory
- Analysis and Imitation
- Practice

The student learns the *theory* behind the writing skills he will use. He *analyzes and imitates* the works of great writers (models), and he *practices* writing on his own.

Theory

For the theory, we assume students will learn the grammar necessary for *Classical Writing* alongside this text. The following studies are recommended:

☐ an on-going spelling program (as needed)

☐ a computer typing program

☐ *Harvey's Elementary Grammar* Part I (and Part III on punctuation) or an equivalent grammar text

☐ Mary Daly's *Book of Whole Diagrams* or an equivalent diagramming resource

If you choose to use a grammar program other than Harvey's, cover the same topics as *Classical Writing*. Be aware that other grammar programs may move slower, contain less depth, and cover less material than Harvey's. It is recommended to purchase a copy of Harvey's for reference in any case.

Models

As explained in *Classical Writing – Aesop,* the pursuit of virtue must come before any and all teaching of rhetorical skill. As Christians we desire to train our students in the skills of reading and thinking *well*, and in the art of putting *virtuous* thoughts into words -- true, beautiful, and persuasive words. Quintilian reminds us that the classical orator is the *good* man skilled in speaking.

Content is therefore vital in a classical education. What could be more important than what we read, let our minds dwell on, and write about? Only the best models from literature, religion, history, and science are used in *Classical Writing*. The student analyzes, imitates and practices writing, all the while living and breathing the thoughts and words of the best writers.

A variety of narrative models are recommended for use with *Classical Writing - Homer*. You may select models from your own resources, or, for your convenience, use the models included in the model booklets published in the *Classical Writing* series. Choose for your models Aesop's fables, Bible stories, historical legends, fairy tales, factual historical accounts, and short narratives on science topics. Choose a variety of models to work with, adapting your selections to fit the student's other studies. [See Chapter 2.]

Analysis & Imitation

Grammar is much more than a road to correctness of speech; it is the gateway to better writing and a key tool in understanding and learning how to write from great literature. After proper grammatical analysis of a worthy piece of literature, the door is open for the student to imitate this writing and let his own writing rise above what he would otherwise have been able to produce. Analysis and imitation of great writing in *Classical Writing – Homer* focuses on English grammar.

In *Classical Writing* we emphasize and apply the language arts skills which the student needs to study at various levels. From spelling and basic punctuation for the beginner, to vocabulary and intensive grammar for the mid- to upper-elementary student, to advanced techniques in persuasive writing, we aim to teach key skills.

In this book, the student will gradually be taught to work with words, sentences, paragraphs, and whole model stories. He will learn to use grammar to analyze words and sentences. He will analyze choice of tense and person, choice of nouns and modifiers, clauses and phrases, types of sentence structure and their form and function. In imitation, he will test his grammatical skills by imitating sentences and also learn beginning paragraph theory: hierarchical outlining, summary, and paraphrase.

Practice

Given the analysis and imitation of great models as a foundation, we work on the student's ability to write his own complete original compositions. Writing projects are drawn directly from the classical *progymnasmata* and encourage practice, practice, practice.

We feature ten writing projects in *Classical Writing – Homer* and organize them according to the three canons of rhetoric. Four projects focus on problems of invention, three on arrangement, and three on style. The projects in invention focus on rewriting a narrative scene, gradually building up to rewriting stories with several scenes. Students work with both fiction and non-fiction narratives. The projects in arrangement teach the student to rewrite a narrative in a different chronological order: beginning in the middle with a flash back; or rewriting a narrative backwards. In the projects which focus on style, the student reworks previously written narratives with the aim of improving the quality of his writing.

For each project the student is expected to produce, through much practice, a series of complete compositions.

How to Use this Book

Classical Writing – Homer is the second book in the *Classical Writing* series. It is designed for the student who has completed *Classical Writing – Aesop* and emphasizes work on the second progymnasma of *narrative*. As Aesop was our mascot for fables, Homer is our mascot for narratives.

The book is divided into two introductory chapters, four chapters covering analysis and imitation for four "days", three chapters covering the writing projects (one chapter each for the three rhetorical canons of invention, arrangement, and style), and appendixes.

Four Days Per Week

The *Classical Writing – Homer* week consists of four days. Each of the four days has its own focus: reading and overall analysis of the model story on Day 1, working with words on Day 2, working with sentences on Day 3, and working with paragraphs on Day 4. This is for analysis and imitation of the model. The writing project runs alongside analysis and imitation (see *Two Daily Sessions* below). Writing projects are also generally planned to proceed in four steps: analysis of the model, planning, drafting, and revision. Each step could be completed on a separate day; however, we recommend that you set aside a fixed amount of time to work on the writing project each day, say 30 to 45 minutes, and have the student get as far as he can in that time allotment. The last two steps, drafting and editing, will generally require more than two days' work. As a rule, students should begin writing their drafts on Day 2.

Two Daily Sessions

A daily schedule of two 30-45 minute sessions per day allows you to separate analysis and imitation model work in the first session from work on the writing project in the second session. Young students especially will benefit from having their exercises divided into two different work periods.

You can schedule these two sessions back to back if necessary, but we recommend scheduling the analysis and imitation session in the morning and the writing session in the afternoon to give students a break as they attempt to master material that can be difficult. The analysis and imitation chapters provided are presented separately from the writing project chapters. The writing projects build on the skills learned in analysis and imitation, however, and frequently refer to skill levels in analysis and imitation for completion of the writing projects. The two sessions are interdependent.

Please note: The four day schedule, the two daily sessions, and the number of minutes per session, are *suggestions* only. If you have five days, use them. If you have less time, spread out the studies and take longer. Do analysis and imitation one week and the writing project the next. *Classical Writing* is designed to be flexible. Tailor it to meet your needs. The important thing is *how* you teach the classical art of writing not *when* you teach it.

Skill Levels for Analysis and Imitation

Analysis and imitation of model writing is divided, first of all, into four parts spread over the four days: reading on Day 1, word level work on Day 2, sentences on Day 3, paragraphs on Day 4. On each day, instruction is further divided into a series of *skill levels* to be completed as students advance through the course. Because *Classical Writing – Homer* closely coordinates analysis and imitation across the four days, as well as with the writing projects,

each day has been divided into ten skill levels. These skill levels match up across the days and with the ten writing projects.

All students should begin at Skill Level 1 and progress at their own pace, mastering one skill level at a time. Skill levels are cumulative and build upon one another.

Each student should progress through all the skill levels in sequence. If you are teaching multiple students, students of greater ability can work at the pace that suits them, even if younger siblings are working at a lower skill level. Alternatively, keep all students at the same skill level, but challenge older students with more work (quantity) and more difficult models.

Lessons

Each skill level is presented in its own section in the analysis and imitation chapters. Skill levels usually contain one or more associated *lessons*. Each lesson introduces one new theoretical concept or technique. Lessons are to be *taught* actively by you. (Compare with *routines*, which, once mastered, can be practiced on an ongoing basis by an increasingly independent student. See "Routines" below.) Lessons introduce new material.

You need *not* teach a new lesson every day or every week. Teach when children are ready to learn more. *Teach when you have time to teach.* Teach as many or as few lessons as students can handle. Some concepts are more difficult than others. This means that some lessons are longer or more difficult than others.

Most lessons will require at least one 30-45 minute analysis and imitation session. Lessons may be repeated the following week, or as often as necessary for reinforcement or review. Mastery of each concept is not immediately necessary because concepts will continue to be applied and practiced.

After you have taught all the lessons associated with a particular skill level, this does not mean that your student is ready to move up to the next skill level. Rather, you will want to "dwell" at each skill level and practice on at least a couple additional models.

Students need to apply the new concepts and to practice the associated analysis and imitation *routines*. A student should completely familiarize himself and be comfortable with the concepts, skills, and routine before moving on. Move up only when your student is ready for more challenge.

Remember that skill levels are cumulative.

Routines

Excellence in learning is almost always a product of good study habits. Good study habits occur when learning becomes a regular priority. In *Classical Writing*, we always try to "teach to a routine". This means that students learn to approach great models with the same basic tools of analysis and imitation each time. They practice these tools over and over again. As the tools and techniques become familiar and automatic, the student gradually becomes adept at tackling even the most challenging literature. Our goal is to equip him to do this. *Classical Writing* emphasizes "teaching to a routine". The culmination of each skill level of the program is a routine of analysis and imitation which the student should be able to use with any narrative he wishes to study.

Overview tables are included throughout the book to help you keep track of the four days, skill levels, lessons, routines, and writing projects.

Who Would Benefit from this Book?

Classical Writing – Homer is designed with the continuing student in mind, the student who has completed *Classical Writing – Aesop*, who is comfortable retelling short fables in writing. For maximum benefit from this program the child should be able to write in complete sentences with minimal trouble and spell reasonably competently. He should have an introductory familiarity with the eight parts of speech. We expect that the student will be studying handwriting, typing, spelling, and intensive grammar concurrent with this course. The course is geared primarily for mid- to upper-level elementary students.

Because of the flexibility of *Classical Writing*, older students in middle school, junior high, and even high school may also find great benefit in studying the techniques of literary analysis, grammatical parsing and imitation, paraphrasing, and composition presented in this book. Some special lessons are included for older students, the pace of teaching may be increased, and more difficult models may be used. This book is for any student who wishes to work intensively on grammar and on narrative reading and writing.

Expect to teach *Classical Writing* as an actively participating parent. This program is not self-teaching to the student. Throughout all *Classical Writing* books, the teaching parent is expected to be actively teaching or ready to hand for the duration of both the analysis and imitation session and the writing project portion of the student's daily lessons. There is great virtue in lovingly and personally teaching a child entrusted to you, and your child will learn best if you work directly with him.

Analysis & Imitation
Day Two ◇ Words

Introduction

Analysis and imitation, especially for Days 2, 3, and 4 in *Classical Writing – Homer,* work together as an integrated set of skill levels. Day 2 works with words, Day 3 with sentences, and Day 4 with paragraphs. The focus is on intensive grammar, flexibility in writing, and paraphrasing skills. Flexibility in writing is achieved through "copia" (copiousness, abundance), a term from classical rhetoric indicating many possibilities of thought and expression.

Concurrently, students should be progressing through a solid textbook or course in grammar theory and learning to diagram sentences. *Harvey's Elementary Grammar Part I* (pages 1-58) is strongly recommended as the concurrent grammar theory course for beginning students. Students may use another text to cover the same concepts, but the teacher should have a copy of *Harvey's* on hand for reference. It is a relatively inexpensive hardcover text and may be purchased online through www.mottmedia.com.

Classical Writing – Homer skill levels will be coordinated with the Harvey's teaching sequence. For information on diagramming, see Day 3.

Schedule progress through the ten skill levels according to the age and needs of your student(s). (See the sample schedules.) For younger students (grade 4 and under), it will probably be best to take two years to complete *Classical Writing – Homer*, doing five skill levels each year. For upper elementary and older students (grade 5 and above), plan to complete *Classical Writing – Homer* in one year or less.

Grammar Theory

Grammar theory is taught using a textbook independently of, but coordinated with, the skill levels of *Classical Writing*. It should begin right away. Schedule theory work at a comfortable pace for the student.

Chapter Four

◇ ◇ ◇ ◇

Introduction

Grammar Theory

Analysis and Imitation

Working with Words

Simple Parsing

Imitation

Skill Levels

◇ ◇ ◇ ◇

Grammar rules even kings...

~ Moliere

The table on the next page gives an overview of the sections to be covered in *Harvey's Elementary Grammar Part I,* along with a list of grammatical concepts.

For convenience, the table also shows how to coordinate *Classical Writing - Homer* with *Harvey's Elementary, Part 2* and with *Harvey's Revised English Grammar*. Older students may use one of these texts.

Composition exercises in *Harvey's Elementary* are included in the section number listings for the sake of completeness, but you should omit doing the exercises. Work instead on the progymnasmata-based writing projects in this book.

Harvey's Elementary Grammar also includes a third part, which includes lessons on punctuation and an appendix. These sections may be covered at any time.

Harvey's Revised Grammar also includes: Part I on Orthography, a "usage glossary" ("Words Variously Classified" sect. 234-236), a series of sections on figures of speech (sect. 237-240), a series of sections on punctuation (sect. 241-251), and a Part IV covering prosody and diagrams. These sections may be taught, quickly surveyed, or used for reference. These sections are not listed in the table.

Grammar Theory

Classical Writing Skill Level	*Grammatical Theory Concepts to Cover*	*Harvey's Elementary Grammar Part I (recommended)*	*Harvey's Elementary Grammar Part II*	*Harvey's Revised Grammar*
Skill Level 1	Sentence Basics Nouns	sections 1-14 (pages 1-14)	sections 49-59 (pages 59-66)	sections 19-39 (pages 16-30) Syntax rules (p. 149-50) plus: sections 213-219
Skill Level 2	Verbs Sentences	sections 15-19 (pages 15-20)	sections 83-100 (pages 77-94)	sections 80-125 (pages 54-89) Syntax: sections 224-228
Skill Level 3	Adjectives Articles	sections 20-24 (pages 21-25)	sections 77-82 (pages 73-77)	sections 40-56 (pages 30-40) Syntax: section 223
Skill Level 4	review	review	review	review or see SL 10 below
Skill Level 5	Participles Gerunds (participial noun)*	sections 25-27 (pages 26-29)*	(see verbs)	(see verbs) review or see SL 10 below
possible break here				
Skill Level 6	Pronouns Appositives Relative Clauses	sections 28-35 (pages 30-41)	sections 60–76 (pages 66-73)	sections 57-79 (pages 40-54) Syntax: sections 220-222
Skill Level 7	Adverbs Adverbial Clauses	sections 36-40 (pages 41-45)	sections 101-105 (pages 94-96)	sections 126-133 (pages 90-94) Syntax: section 229
Skill Level 8	Prepositions Infinitives	sections 41-42 (pages 45-49)	sections 106-108 (pages 96-97)	sections 134-140 (pages 94-99) Syntax: section 230
Skill Level 9	Conjunctions Compounds Simple, Compound, Complex Sentences Interjections	sections 43-48 (pages 49-58)	sections 109-123 (pages 98-112)	sections 141-152 (page 99-106) Syntax: sections 231-233
Skill Level 10	review	review	review	Cover the important sections on syntax: 153-212 (pages 107-149)

*This short section of theory is to be learned any time before beginning Skill Level 6.

Analysis and Imitation

Day 2 analysis and imitation, which actively applies the grammar theory, follows the same sequence of concepts as *Harvey's Elementary Part I*, but *lags behind in time* to give students a chance to get a good start with learning the theory before having to apply it.

Sentence diagramming begins right away. See Day 3.

The chart shows the coordination of *Classical Writing – Homer*, Days 2, 3, and 4 analysis and imitation. Note that the Day 2 application of concepts lags behind the theory course. (Day 3 follows a different sequence to facilitate the introduction to diagramming.)

Plan to take as long as necessary to complete each skill level (SL), each row in the chart, before moving ahead. The sample schedule allows four weeks per skill level.

Working with Words

Day 2 focuses on words. Analysis and imitation is done on words chosen from the weekly model. The first skill level continues work on dictation, with an emphasis on spelling and punctuation. The second skill level develops dictionary and thesaurus skills for vocabulary work (analysis) and for finding synonyms (for imitation/copia). For the remaining Day 2 skill levels, students learn simple parsing for each part of speech (this is analysis) and develop copia by working with synonyms and grammatical changes (this is imitation).

Theory in the grammar textbook thus precedes Day 2 grammatical analysis, which precedes Day 2 imitation/copia, and both of these precede sentence level and paragraph level work done on Days 3 and 4. In this way, there is a day to day integration of skills. Students work from theory to words to sentences to paragraphs as they progress from day to day.

Over the entire course of *Classical Writing – Homer*, skill levels are cumulative. Continue with dictation for as long as necessary, working as often as possible and on passages of an appropriate length. Dictionary and thesaurus work continue as students begin parsing and grammar-based imitation. Be sure to keep on working with all parts of speech learned previously.

Simple Parsing

Work with parts of speech begins in Skill Level 3. At that point, simple parsing begins. *Parsing* is defined as "the process of describing a word according to its part of speech, its grammatical forms, and its relationship to other words in the sentence (syntax)." Parsing is grammatical analysis at the word level.

Harvey's Elementary Grammar does not officially teach parsing until Part II. But it is recommended to begin a simple parsing routine right away. The grammar concepts to be covered in the simplified parsing framework are, with only one or two exceptions, the concepts found in *Harvey's Elementary Grammar Part I*. The goal is to give students a taste for what parsing is and how it helps them to do systematic grammatical analysis. By setting up a framework for parsing now, it will be much easier to add all the details of a complete parsing system later.

Analysis and Imitation for Days 2, 3, and 4

Harvey's Elementary, Part 1 Theory	*(write in alternate theory course)*	*Day 2*	*Day 3*	*Day 4*
sections 1-14 (pages 1-14) Nouns		Skill Level 1 Dictation	Skill Level 1 Intro to Diagramming	Skill Level 1 Copybook
sections 15-19 (pages 15-20) Verbs		Skill Level 2 Vocabulary and Synonyms	Skill Level 2 Types of Sentences, Compounds	Skill Level 2 Paraphrase by Synonym Substitution
sections 20-24 (pages 21-25) Adjectives		Skill Level 3 Nouns	Skill Level 3 Simple Modifiers	Skill Level 3 Basic Paraphrase by Grammar Change
review		Skill Level 4 Verbs	Skill Level 4 Prepositional Phrases, Indirect Objects	Skill Level 4 Basic Paraphrase by Subtraction
sections 25-27 (pages 26-29)* Verbals		Skill Level 5 Adjectives	Skill Level 5 Complete the Shuffle	Skill Level 5 Basic Paraphrase by Addition

possible break here

sections 28-35 (pages 30-41) Pronouns		Skill Level 6 Verbals	Skill Level 6 Participles and Gerunds (see below for Infinitives)	Skill Level 6 Mix and Match, Individual Needs
sections 36-40 (pages 41-45) Adverbs		Skill Level 7 Pronouns, Adjective Elements, Relative Clauses	Skill Level 7 Appositives, Relative Clauses	Skill Level 7 Advanced Paraphrase by Grammar Change
sections 41-42 (pages 45-49) Prepositions		Skill Level 8 Adverbs, Adverbial Elements, Adverbial Clauses	Skill Level 8 Adverbial Clauses	Skill Level 8 Advanced Paraphrase by Subtraction
sections 43-48 (pages 49-58) Conjunctions and Interjections		Skill Level 9 Prepositions, Infinitives, Review of Adjective & Adverbial Elements	Skill Level 9 Infinitives	Skill Level 9 Advanced Paraphrase by Addition
review		Skill Level 10 Conjunctions, Compounding, Interjections	Skill Level 10 Clauses, Independent Elements	Skill Level 10 Mix and Match, Narrative Qualities

*This short section of theory is to be learned any time before beginning Skill Level 6.

As a general system, parsing in *Classical Writing - Homer* will use the following six-step procedure:

- identify the part of speech
- apply the definition (for the part of speech)
- classify the word
- tell its properties
- tell the role the word plays in the sentence
- note any cautions and issues of mechanics

Use the same six steps for each part of speech (nouns, verbs, adjectives, pronouns, adverbs, prepositions, conjunctions, and interjections), as well as for verbals. The details change each time. For example, the definition of each part of speech is different, but every part of speech has its own definition. The classification system is different for each part of speech, but every part of speech has a system of classification. So the same basic procedure is applied in all cases. This makes it easier to remember. Suggested lessons included in the skill levels below explain the parsing procedure for each part of speech. Lessons focus on the basics. Further details, as needed to fill out a system of complete parsing, will be added in the future.

☐ Note: Students who have had more grammar background are encouraged to parse in as much detail as they are able.

Exercises in imitation and copia will build on parsing done for analysis.

Imitation

For imitation, the aim is to develop copia. *Copia* is a Latin term used in classical rhetoric to refer to copiousness or abundance. The goal is to learn to express oneself in an abundance of ways. Such flexibility is crucial to the rhetorical art because different subjects, audiences, and situations require different forms of expression. Students begin early on to connect a systematic study of the principles of language (grammar) to the copious possibilities for linguistic expression of any idea.

At the word level, focus first on finding and using synonyms for words. Students learn to find different words that have the same or similar meaning. Classical students must extend their vocabularies. Turning attention to grammatical concerns, the goal is to learn to write more flexibly by paying attention to all available grammatical possibilities. For example, for nouns, a writer can use both singular and plural nouns, common nouns and proper nouns. For verbs, he can use different tenses. (This is especially important for narratives, which must always be told with a conscious attention to tense.) Work with modifiers (adjective and adverbial elements) involves the problems of placement. Where can words, phrases, and clauses be placed in a sentence to achieve clarity and a pleasing rhetorical effect? For each part of speech, we will look at different methods of imitating model sentences through grammatical change.

On Day 3, students put their new skill with synonyms and grammatical imitation to work at the full sentence level. On Day 4, they build on the same skills to paraphrase whole paragraphs. *Classical Writing - Homer* begins with theory and then passes to applied grammatical analysis, which gives an understanding of how real sentences "work". From there, we learn to manipulate sentence elements to achieve flexibility in writing, copious possibilities for expression, and rhetorical style in sentences and paragraphs.

Skill Levels

Skill Level 1 begins with dictation. Continue with dictation alone on Day 2 until students have a solid start with grammar theory from the textbook (nouns) and with introductory diagramming from Day 3. This could take several weeks. Then advance to Skill Level 2, which teaches word analysis for vocabulary-building and imitation using synonyms. Skill Levels 3 through 5 begin to apply parts of speech grammar.

Skill Level 1 - Dictation

Students should already have begun copy work and dictation in *Classical Writing – Aesop*. In *Classical Writing – Homer*, dictation is used primarily as an aid to mastering correct spelling and punctuation. (See Day 4 for continued copy work.) This is "reactive" work on spelling because it does not proactively anticipate spelling mistakes and choose words out of the model to study in advance of dictation (as was done with younger students). Work with words only if they have been misspelled.

Choose any portion of the weekly model for dictation, usually no more than a paragraph or two. Follow the recommendations in *Classical Writing – Aesop* (Day 4) for the dictation procedure.

After writing from dictation, check against the original model. Mark, discuss, and correct any spelling errors. Use phonetic analysis to "see" the parts of words and learn to remember how to spell them. Apply spelling rules. (Instructions for phonetic analysis and spelling rules should be provided in the spelling curriculum.)
Discuss punctuation.

Note: If students punctuate differently from the model but follow acceptable modern rules, do not mark it incorrect. Discuss the differences between old-fashioned and modern punctuation conventions as desired.

If there are any questions about correct spelling or punctuation, consult the spelling curriculum or the chosen grammar text or reference.

Routine

- Select passage
- Do dictation
- Correct spelling and punctuation
- Grammar review

Remain at Skill Level 1 until spelling and punctuation has improved sufficiently to make dictation roughly 80-90% correct on an average model. Continue doing dictation into the higher skill levels as you add new material. Do not advance, however, until the student is fast enough at dictation to leave plenty of time for other exercises.

In addition to dictation, review grammatical principles as taught in *Classical Writing – Aesop*, including sentences, capitalization and punctuation, quotation marks, and parts of speech (definition, examples, identification).

Skill Level 2 – Vocabulary and Synonyms (Dictionary and Thesaurus)

I shall speak a word easily and place it in mind.
~ Homer

Begin Skill Level 2 only when dictation is going quickly and smoothly. Coordinate with Day 3 (see the table at the beginning of this chapter). In general, take some time to get going with grammar theory (the Harvey's course) and to begin diagramming on Day 3 before starting anything more on Day 2.

From the model, pick five to ten unknown words or words that may be known already but that may have more complex meanings, histories, and usages. Choose words from throughout the model, or choose words from a specific sentence or two. (You may choose words misspelled in dictation, but this is not required.)

Note: Circle, highlight, or otherwise *mark each word's location in the model* so you can go back and find it quickly.

Suggested Lessons

Lesson 1 – Basic Vocabulary Analysis

Directions

Choose five to ten words from the model. Do a vocabulary analysis on those words.

A basic vocabulary analysis has five steps.

First, alphabetize the list of words. Do steps two through five for each word.

Second (for each word), study its spelling. If there is an ending, what does it signify? Look at the phonetics. How is the word divided into syllables? What spelling rules apply? Put phonetic markings on the word to help see how it is put together. If the word is difficult to spell, copy it a couple times and spell it out loud.

Third, return to the word's location in the model. Determine its part of speech *as used in the model*. (Students will need help with this.) It is necessary to know the part of speech of the word as it is used in the model in order to find the correct dictionary definition.

The reason it is necessary to determine the part of speech of the word *as used in the model* is that many words can play different parts in speech. It is necessary to find out which part the word is playing in this case. For example, the word "farm" can be either a noun or a verb. There is a different definition for "farm" as a noun (a place) compared to "farm" as a verb (a type of work). (There can also be more than one definition for a given part of speech.) The many definitions of a word are frequently *related* in meaning, but they are not the same: A farmer farms on his farm.

Fourth, look the word up in a dictionary. (Students should already be familiar with dictionary skills from their work in *Classical Writing – Aesop*. If necessary, review them.)

Now look at the definitions. Notice that dictionary definitions are arranged by the parts of speech the word can take. Find the definition(s) under the correct part of speech as the word is used in the model and determine which definition fits the word *as used in context*.

Writing Projects
Invention

Introduction

What is Invention?

The word "invention" comes from the Latin word, *invenire*, which is translated "to find". Invention, the first canon of classical rhetoric, is the process whereby the writer finds or generates ("invents") effective material for use in a speech or essay. It is the process of discovering arguments for a discourse.

Aristotle in his *Rhetoric* codified a list of "topics" useful for brainstorming. These topics (Greek: *topoi*) are the "places" where arguments are found. In Aristotle's words, the writer uses the topics to "discover the best available means of persuasion" for a given situation.

For example, the "places" of invention (the topics) help a student consider the following about a subject:

How do you define it? What is meant by it? What group of things does it belong to? What are the constituent parts of it? How is it commonly understood or misunderstood? What is it similar to? What is it different from? What causes it? What are the effects of it? What is commonly thought about it? What is its purpose? and so forth, through Aristotle's entire list of topics and their sub points.

The Progymnasmata and Invention

The progymnasmata are a vehicle for teaching students the scope and techniques of rhetoric. The topics of invention are inherently built into each exercise. Students working on the *progymnasma* (singular of progymnasmata) of narrative, as in this book, have a certain list of topics to consider in regard to writing narratives. But first, allow us to step back for a moment to connect this list of topics for narrative to modern thought.

We often consider a list of reporter's questions for investigating a subject:

Who? What? When? Where? Why? How?

Chapter Seven

◇ ◇ ◇ ◇

Introduction

What is Invention?

The Progymnasmata and Invention

The Scope of the Four Writing Projects in this Chapter

Homer Editing Protocol

Writing Projects

Narrative Scenes

Author's Emphasis in Scenes

Essential and Accidental Details - Fiction

Essential and Accidental Details - Non-Fiction

◇ ◇ ◇ ◇

The Topics of Invention are "the secret places where arguments reside and from which they must be drawn forth."

~ Quintilian

We want to know WHO was there. WHAT did he do? WHEN did it happen? WHERE did it happen? WHY did it happen? HOW was it done?

This list is a good way to consider the angles of the topic at hand, but reporter's questions can be ambiguous. Which WHAT are we talking about? The WHAT of "What is he doing?" Or the WHAT of "What is happening?" Or the WHAT of "What is this?"

Theon, a first century writer, developed a list of topics for narrative writing that maps perfectly onto the reporter's questions, but that leaves out the ambiguity. He breaks down a narrative scene to include the following components:

Person(s) (who)

Action(s) (what)

Time (when)

Place (where)

Manner (how)

and

Cause (why)

These basic components of a narrative scene are then further broken down into six separate sub-lists, one for each component. These lists comprehensively include all one could say about a person, all that can be said about a place, etc. We shall employ these lists repeatedly when doing invention for the writing projects in this book.

The Scope of the Four Writing Projects in this Chapter

Invention is considering all aspects of a subject, everything that can be said about it. Invention involves going through a list of topics. The writer or speech maker asks a systematic set of questions to uncover all possible ideas about the subject at hand.

This chapter, Invention, features four writing projects. All are based on the student working with a weekly model of literature. The weekly model selections will increase in length as the student works through the writing projects, beginning with narratives just slightly longer than the fifty to one hundred word fables used in *Classical Writing – Aesop*, and culminating in stories that are a thousand or more words long.

All four writing projects in invention are dependent on skills learned in Analysis and Imitation for Day 1. Be sure to schedule Day 1, Skill Level 1 to be completed just before starting Writing Project 1. Likewise Skill Level 2 lays a foundation for Writing Project 2, as does Skill Level 3 for Writing Project 3, and Skill Level 4 for Writing Project 4.

Writing Project 1 builds on the skills learned in *Classical Writing – Aesop*. Use fables or one-scene stories as models. The student will be working with Theon's six components which define a narrative scene: person, action, place, time, manner, and cause. The student will also be introduced to beginning editing with the Homer Editing Protocol (as found the Appendix).

Writing Project 2 builds on the skills learned in Writing Project 1. Use two to three scene stories as models. The student will work on identifying scenes. The concept of author's emphasis will be introduced and analyzed. What is the driving force behind the scene? The student will reproduce the author's distribution of details and emphases in his own narrative.

Writing Project 3 also builds on the skills learned in previous projects and is especially for older students. Use longer, multi-scene stories. The models can technically be any length, but in order to complete this work in a reasonable amount of time, the stories should be fairly short, usually not much more than 1,000 words. In this writing project the student learns to divide a story into its constituent scenes using a hierarchical outline. He learns to identify the overall message of the story, as well as the essential and accidental details of the story. He will discuss when and where to use creative license in fiction.

Writing Project 4 is also for older students. It works with the same skills the student learned in Writing Project 3, only this time we will be working with non-fiction models, such as historical accounts or science narratives. As a result the student needs to pay close attention to the facts of the narrative. In non-fiction writing, creative license is not allowed.

The four main steps we will be using in all Invention writing projects are:

Step I – Analyze

Step II – Plan

Step III – Draft

Step IV – Edit

Each writing project is supposed to take a week to write. Budget time for one thirty–to-forty-minute thinking, planning, and writing session each day. One of the four main steps could be done each day: step I Monday, step II Tuesday, etc.; however, we recommend that the student work as far as he can during each daily time slot allotted to writing. Step I is significantly shorter than say, steps III or IV, where the student is doing the actual writing. As the student gets familiar with the projects in this chapter, try to do step I and II on Day 1 and work through step III and IV during the three remaining days. Writing is hard to schedule in a specific time slot. On some days the words will just flow from the student's pen, on other days, it is hard to get even one word down on paper. Aim to get one writing project done per week, but be flexible. Some weeks the student will need to continue the same project for another week in order to do a good job. Other weeks might be easy, and the student might be done in less than four days.

Stories, Summaries, Transitions

Stories begin in many different ways. Some start "Once upon a time...", some begin in media res, that is "in the middle of the action". Some stories begin with a setting, a time and a place. Some give a summary background of the situation. Other stories just begin with the action and reveal the background through the characters and their actions.

One of the big emphases in this book is teaching the student to discriminate. He will learn how to identify major divisions in stories, the points where a story transitions from one major "act" to another, as well as from one scene to another.

Transitions can be bridged in many different ways, as discussed in the skill levels below. Sometimes a change in the persons of the narrative indicates a change in scene, sometimes a change in action does, and almost always, if there is a change in time or place, the story has moved on to a new scene.

Stories are comprised mostly of scenes. The scenes are what drive the story. They are like camera shots straight at the action in a movie. However, stories do not tell everything that a character does, thinks, or sees. Telling every detail of a story would be exceedingly boring. All people eat and sleep, dress and undress. The mundane aspects of everyday life are not interesting to the reader, unless 1. the character has an unusual routine or unusual

furniture, clothes, or tools with which the reader should be familiar because they play a role later in the story, or 2. there is a break in that usual routine, which needs to be reported because it plays a role in the story. As a result, when the student gets to a point in the story where something mundane happens, like Cinderella being born and raised during the happy part of her childhood, or King Henry V riding all the way from London to Dover on horseback, rather than portraying long dull scenes, certain techniques are employed to skip or shorten the unimportant actions which the reader already knows well.

Not all parts of a narrative contribute directly to scenes. Some parts of narratives are simply summaries of what went before or after a certain scene. They contain information necessary for understanding the whole story. This information does not need to be given in great detail as it has no direct bearing on moving the action of the particular story forward.

Other parts of narratives are what we call "set-ups". That is, they are not real scenes, in that they do not contain the six components of a scene as described in the next section, but rather they give preliminary information about characters or settings, which help the reader understand what comes after the "set-up". Unlike summaries, "set-ups" do not necessarily summarize a great deal of material. They may, for example, describe the location or the time period of the setting of the story in great detail, but contain no action, or perhaps contain no characters.

The conclusion of a narrative, likewise, need not constitute a scene. Stories usually end with something akin to "And the prince married the princess, and they lived happily ever after". Conclusions can, on occasion, occur in the middle of a story where a major character exits and is no longer heard from. This is usually done when the author wants to wrap up a certain character's life and just let us know briefly how he fared till the end of his days.

Commentary by author interposed in the story also does not contribute directly to a scene. An author, on occasion, may take time out from the story lto address the reader directly with commentary, such as "And Little Red Riding Hood learned never to talk to strangers again, as I am sure the boys and girls reading this story will never do either."

What is a Story? What is a Scene?

Aphthonius says:

"Narrative (*diegema*) is an exposition of an action that **has happened** or as though it **had happened**. Narrative differs from narration (*diegesis*) as a piece of poetry (*poiema*) differs from a poem (*poiesis*). The *Iliad* as a whole is a *poiesis*, the making of the arms of Achilles a *poiema*."

In order to work with longer model stories, we will need to pay careful attention to this distinction of Aphthonius. The terms "narrative" and "narration" are so similar to each other, they are likely to cause confusion. Therefore we will use the terms *scene* and *story* instead. A *story* refers to a long narration, an entire work. A *scene* refers to a single narrative, the telling of a single event or action, which may be part of a larger story. The *Iliad* as a whole is a *story.* The making of the arms of Achilles is single *scene* in that story.

Narrative Invention – Six Questions

How do stories and scenes relate to rhetorical invention? Narrative invention – rhetorical invention for narratives – focuses on six components. Each scene is made up of these six components. According to Theon, the basic components of a scene are:

1. persons (who is in the scene?)
2. actions (what are those persons doing?)

3. place of action (where is the scene taking place?)
4. time of action (when is the scene taking place?)
5. manner of action (how is the action occurring?)
6. cause of action (why is the action occurring?)

Every scene in a story is made up of people (or personified non-human characters) acting in a particular place and time, in a particular manner, for a particular reason or cause.

When we ask questions of a scene in a story, we discover (or invent) the details of that scene. As we work with retelling narratives we will use these six components to discover (or invent) the details we will use to write the scene.

Homer Editing Protocol

The Homer Editing Protocol is a method of editing which you may use to assess your student's writing. It is also a method which you should teach your student as you gradually hand the responsibility of editing over to him. This method will be used in all writing projects in this book. It is a "reverse engineering" approach to revision and editing. Our chief rule for editing is:

Every paper needs to go through more than one draft cycle prior to completion.

There are four steps to the Homer Editing Protocol:

1. Edit global content
2. Edit paragraphs
3. Edit sentences
4. Edit words and punctuation

The Homer Editing Protocol in the Appendix contains a table with step-by-step editing checklists for each writing project.

Usually in the first editing step the student does not get past step 1 and 2 before a major revision. Do not let a student spend a lot of time editing sentences and words that he will later cut from his story. Edit for the big picture first. Edit with an eye towards that which he is going to keep in his final version of the paper.

These are steps of the editing process:

1. Edit global content

First, look at the big picture. What were you trying to say? Did you say it? Did you say it well? Is your reasoning sound? Is the sequence in which you present the material optimal?

2. Edit paragraphs

Did the paragraph begin with a good transition from the last one? Is the topic of this paragraph introduced well? Is the topic coherent throughout? Is the paragraph too short or too wordy? Did you say just what you wanted to say both clearly and concisely?

3. Edit sentences

Are the sentences well written? Are they varied in length? Are they grammatically correct? Could some be combined, should some be divided into multiple sentences? Do they open in a varied way so the sentence does not always starting with a subject noun? Could some be shorter for concision? Should some be longer for clarity?

4. Edit words and punctuation

Are the word choices varied? Could this or that be expressed with different words or phrases? Is this word clear? Does the reader understand what you mean by that word? Is the spelling correct?

For punctuation, use the guidelines from *Classical Writing - Aesop*.

An overview of the writing projects (WPs) and their steps for this chapter are presented in the table on the next page.

See the Homer Editing Protocol in the Appendix for editing check lists for each writing project.