

# TABLE OF CONTENTS

<b>Preface .....</b>	<b>iv</b>
<b>Introduction .....</b>	<b>1</b>
<b>Preparation Work .....</b>	<b>2</b>
<b>Writing Projects .....</b>	<b>9</b>
<b>Unit 1 - The Maxim .....</b>	<b>13</b>
<b>Unit 2 - Encomium .....</b>	<b>31</b>
<b>Unit 3 - Cause and Opposite .....</b>	<b>63</b>
<b>Unit 4 - Analogy, Example, and Testimony ...</b>	<b>99</b>
<b>Unit 5 - The Five-paragraph Essay .....</b>	<b>129</b>
<b>Appendix A Writing Project Models .....</b>	<b>A1</b>
<b>Appendix B Useful Forms .....</b>	<b>A13</b>
<b>Answer Key .....</b>	<b>A35</b>

# INTRODUCTION

Welcome to *Diogenes: Maxim Student Guide*. I am excited about this newest volume in the Classical Writing series. All the skills that were taught in earlier levels come together in this course to help you craft longer and more sophisticated pieces, but in such a logical and simple way that you will find writing a joy rather than a burden.

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

This book is laid out week by week within the units. Each week begins with a weekly overview which provides you with a checklist for all of your lessons for that week. There is space in the weekly overview for you to write in alternate assignments or any notes you may need. The weekly overview is followed by the planning form and editing checklists for the week's writing project. Finally, there are pages with models which you can mark, blank charts, tables, and diagramming space for you to use as directed in *Diogenes: Maxim*.

Begin by reading the introductions in *Diogenes: Maxim* and this student guide. Next, follow the steps for preparation in this student guide. Then proceed to the weekly lessons.

# PREPARATION FOR STUDENTS

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

## Preparation Week

<b>Preparation Week Assignments for the Student</b>	
<b>Harvey's Elementary Grammar</b> <input type="checkbox"/> Set up Grammar Notebook (if needed) <input type="checkbox"/> Sections 124-127 (if not already completed in <i>Homer</i> )	<b>Alternate Grammar Text</b>
<b>Reading Assignments (Optional)</b> <input type="checkbox"/> Look over the reading assignments for this year, and discuss with your teacher which ones you will complete.	
<b>Computer Filing System and Three-ring binder</b> <input type="checkbox"/> Set up computer filing system (see <i>Create a Filing System on Your Computer</i> ,) <input type="checkbox"/> Set up three-ring binder (see <i>Organize Your Three-ring binder</i> )	
<b>Commonplace Book</b> <input type="checkbox"/> Set up Commonplace Book (see <i>Create Your Commonplace Book</i> )	
<b>Other Sections to Read and Consider</b> <input type="checkbox"/> How <i>Diogenes: Maxim</i> is Set Up <input type="checkbox"/> Checking Your Work <input type="checkbox"/> Two Other Filing Needs <input type="checkbox"/> Classroom and Co-op Settings <input type="checkbox"/> To Make Your Life Easier <input type="checkbox"/> Writing Projects	

This book is designed so that you can work independently. You will begin by completing some organizational tasks in preparation for this year's work.

The instructions for this week guide you through the assignments above.

First, gather your materials. You will need:

- Composition book for commonplace book ~ 100 pages, sewn binding
- Additional composition book for a grammar notebook if you do not already have one from your work in *Homer*
- Three-ring binder
- Five or seven tabs for your binder
- Optional additional composition books for vocabulary analysis and grammar exercises
- Removable self-adhesive flags (the *3M Post-It* type)
- One sheet of cardstock

## Begin your Grammar Studies

The assignments listed in this study guide are from *Harvey's Elementary Grammar*. We began using this text in *Homer* and will complete the text in *Diogenes: Chreia*. In *Diogenes: Maxim*, you also will find references to sections from *Harvey's Revised Grammar*. If you are using a different text altogether, review the grammar topics covered in the *Diogenes: Maxim* and make your study plan accordingly. There is space in the daily checklist for you to reference alternate grammar text lessons.

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: Maxim*. 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 daily 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 which you began in *Homer*. If you need directions for setting up a Grammar Notebook, refer to the Preparation Week section of *Homer Student Workbook A*, or contact us for a free pdf pamphlet of that week if you do not have the book. ([classicalwriting@att.net](mailto:classicalwriting@att.net))

*Harvey's Elementary Grammar* Sections 124-127 on punctuation, covered in *Homer* (or similar work in an equivalent grammar text), should be completed before beginning Week 1. Add the bold print words and the rules to your notebook.

## How *Diogenes: Maxim* Is Set Up

You will notice there are tabs on the sides of the pages in both *Diogenes: Maxim* and the student guide to make it easy to navigate through the units. Throughout the student guide, there are page headers dividing the work into weeks and days

This student guide is laid out week by week within the units. Each week begins with an weekly overview which provides you with a checklist for all of your lessons for that week. Following the week's overview, there are pages with models which you can mark, blank charts, tables, and diagramming space for you to use as directed in *Diogenes: Maxim*.

## The Weekly Assignment Overview Explained

The weekly overview acts as a checklist and a reminder to organize your work in *Diogenes: Maxim*. There is space on the weekly overview for you to write in alternate assignments or any notes you may need. Each section of the overview is explained below:

**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.

**Core Manual** tells you which lessons to complete in the Core Manual, along with a summary of the exercises you are to do. The Core Manual has complete instructions, so be sure to read all the information there before beginning your assignment for the day.

**Commonplace Book** is a checklist of things you should add to your commonplace book for that day. At the top of this box, you will see a title in

Classical Writing - Maxim Student Guide - Preview

all caps. This is the division in your commonplace book where you are to add the listed items. See the Introduction in the Core Manual and in this Student Guide for further 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 the Core Manual concerning upcoming writing projects. See the section at the end of this Introduction on Writing Projects for complete instructions.

**Additional Commonplace Work** is a running checklist of the things you have studied in *Diogenes: Maxim*. Use this list to quiz yourself. Also, you may use this list as a reminder of additional things you can look for in your reading in other subjects to enter in your commonplace book.

## 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 models we will use this year. Therefore, as an optional activity, we propose a schedule of weekly reading assignments. Discuss with your teacher which ones you should read. For your convenience, we have included the suggested books in the Assignment Overview. There is ample space to add alternate assignments as your teacher directs.

There are several models in this course from Shakespeare's plays. Because plays are meant to be seen and heard. We recommend that you find a good film version of the play and watch it. You might consider watching it with a copy of the play in hand. Younger students (6th-8th grade) may become familiar with the story by reading a children's version of Shakespeare. Discuss these options with your teacher, and plan accordingly.

### Units 1 and 4 - Optional Reading Assignments

- *Autobiography* by Benjamin Franklin ~ The text of this book can be accessed online at <http://www.ushistory.org/franklin/autobiography/> There are four parts in this online version, but we will only assign the first three. The fourth is a political essay which is interesting but not pertinent to our studies here.
- For younger students: *Poor Richard* by James Daugherty

### Unit 2 - Optional Reading Assignments

- *Julius Caesar* by William Shakespeare (text available online at <http://www.william-shakespeare.info/shakespeare-play-julius-caesar.htm>)
- Read about the historical figure Julius Caesar for background.
  - Some of our family's favorites are:
    - ◇ *The Story of the Romans* by Helene Guerber ~ The text of this excellent book can be accessed online at <http://www.mainlesson.com/showauthors.php>
    - ◇ Plutarch's *Lives* by W.H. Weston ~ This is a retelling of Plutarch's *Parallel Lives*. It is out of print. Search for used copies at [addall.com](http://addall.com).

### Unit 3 - Optional Reading Assignments

- *Merchant of Venice* by William Shakespeare (text available online at <http://www.william-shakespeare.info/shakespeare-play-merchant-of-venice.htm>)
- Read a prose version of *Merchant of Venice* for background. Two of the best:
  - ◇ Edith Nesbit's *Beautiful Stories from Shakespeare* (text available online at <http://www.mainlesson.com/showauthors.php>)

- ◇ Charles and Mary Lamb's *Tales from Shakespeare* (text available online at <http://shakespeare.palomar.edu/lambtales/LAMBTALE.HTM>)

#### **Units 4 & 5**

- No new reading assignments for these units. You may choose to use this time to read other great books, or to do additional writing projects. We left the assignment space on the Weekly Overview in case you wish to create your own reading assignments.

### **Create a filing system on your computer**

As you progress through this course, 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 have not yet begun a typing program, please begin one now!

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 Diogenes*. 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>Maxim Analysis</i>
<i>Opposite</i>	<i>Modern Essay</i>
<i>Analogy</i>	<i>Writing Project</i>
<i>Example</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. You will be reminded to 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 *Additional Filing Needs* section of the *Preparation Week*).

In our homeschool, my students usually do not print out their work until I have checked it on the computer. I make notes in a different color and font rather than print out several rough draft versions of a writing project or an analysis assignment. This can be accomplished via file sharing or e-mail as well. 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

If you have not already read the introduction to commonplace books on page 5 of the Core book, please turn there and do so now.

We hope that you will keep and refer to your commonplace book for years. Therefore, we encourage you to do your best and neatest work in your commonplace book.

The instructions here are based on a standard bound composition book which has 100 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	Deliberative Rhetoric
page 165	Ceremonial 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:

1. Chreiai (this will be used mostly in the next book)

Seeing a youth misbehaving, Diogenes struck the student's pedagogue. ~ Pseudo-Nicholas

2. Maxims

"A penny saved is a penny earned" ~ Benjamin Franklin

3. Progymnasmata 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 Topics

##### Deliberative Rhetoric

Example: “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.

Cultivate the habit of keeping 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. It includes most of the parsing and diagramming, in the back of this guide. 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. 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 the Analysis & Imitation lessons are excellent for group discussion. I am using this book with one other mom, and our sons do their Theory Lessons and Writing Projects in our individual homeschools, then we do the Analysis & Imitation lessons when we meet together once a week. 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. current weekly overview page
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](http://grammar.ccc.commnet.edu/grammar/diagrams2/diagrams_frames.htm)*

# **WRITING PROJECTS**

Weekly writing projects begin in Week 3. Your weekly overview will tell you which unit's writing project you should do; you may pick your topic from Appendix A of this student guide, where they are listed by unit.

There may be times when you need to spend more than a week on one writing project, and other times when you can do more than one writing project in a week. You also can come back and revisit writing projects from earlier units, adding the new paragraph types you have learned in the current unit. This makes the writing process less time consuming and gives you more time to spend on editing and crafting a superb piece. It may be particularly helpful on weeks when you are working on Analysis and Imitation lessons.

Units 1-3 will use Aesop's fables for models. We have provided fifteen models you can choose from, and which you may use in any order you like. Unit 4 uses more general maxims to generate the complete maxim progymnasma outline. Unit 5 is the five-paragraph essay, and we have included a list of essay prompts for these.

The following page shows one possible way to schedule the writing projects in this book. Feel free to schedule yours in the way that works best for your situation.

## SAMPLE SCHEDULE FOR DIOGENES: MAXIM WRITING PROJECTS

<i>Week/WP</i>	<i>Topic</i>	<i>Week/WP</i>	<i>Topic</i>
3/Unit 1	<i>Little Friends May Prove Great Friends</i>	15/Unit 3	<i>A Liar Will Not Be Believed, Even When He Is Telling The Truth</i>
4/Unit 1	<i>It Is Best To Prepare For The Days Of Necessity</i>	16/Unit 3	<i>It Is Easy to Propose Impossible Remedies</i>
5/Unit 2	<i>Gratitude Is The Sign Of Noble Souls</i>	17/No WP	None assigned; write paragraphs for upcoming projects
6/Unit 2	<i>Little By Little Does The Trick</i>	18/Unit 4	<i>Do Not Hide Your Light Under a Bushel</i>
7/Unit 2	Add to <i>It Is Best To Prepare For The Days Of Necessity</i>	19/Unit 4	<i>A Soft Answer Turneth Away Wrath</i>
8/Unit 2	Add to <i>Little Friends May Prove Great Friends</i>	20/Unit 4	Add to <i>Do Not Stop To Argue With Temptation</i>
9/Unit 2	<i>Example Is The Best Precept</i>	21/Unit 4	<i>It is Excellent to Have the Strength of a Giant</i>
10/Unit 2	<i>Do Not Stop To Argue With Temptation</i>	22/Unit 4	None assigned
11/Unit 3	<i>Look Before You Leap</i>	23/Unit 5	<i>Is It Wise to Be Grateful?</i>
12/Unit 3	<i>It Is Wiser To Bear A Single Injury In Silence</i>	24/Unit 5	<i>Is It Wise To Tell The Truth?</i>
13/Unit 3	Add to <i>Gratitude Is The Sign Of Noble Souls</i>	25/Unit 5	<i>Is It Wise To Plan Ahead?</i>
14/Unit 3	Add to <i>A Liar Will Not Be Believed Even When Telling the Truth</i>	25/Unit 5	<i>Is It Wise to Be Humble?</i> <i>Is It Wise to Avoid Temptation?</i>

<b>Week 1 Assignment Overview</b>				
	<b>Day 1</b>	<b>Day 2</b>	<b>Day 3</b>	<b>Day 4</b>
<b>READING ASSIGNMENT</b> (optional)	Ben Franklin's <i>Autobiography</i> ~ Part One, read twenty paragraphs a day  The version at <a href="http://www.ushistory.org/franklin/autobiography/">http://www.ushistory.org/franklin/autobiography/</a> is divided into 4 parts, but you will only be reading the first three. If your version is divided up some other way, you can check it against the online version to find where Part One ends. If you read about twenty paragraphs a day, you will complete Parts One and Two by the end of this Unit. After a break to read the Shakespeare plays, we will resume with Part Three in Unit 4.			
	<input type="checkbox"/> twenty paragraphs	<input type="checkbox"/> twenty paragraphs	<input type="checkbox"/> twenty paragraphs	<input type="checkbox"/> twenty paragraphs (you should be about halfway through now)
<b>HARVEY'S ELEMENTARY GRAMMAR</b> (optional)	<input type="checkbox"/> Sections 126-127  <input type="checkbox"/> Grammar Notebook ( <i>add all bold print terms from the Harvey's text</i> )	<input type="checkbox"/> Sections 128-131  <input type="checkbox"/> Grammar Notebook	<input type="checkbox"/> Sections 132-134  <input type="checkbox"/> Grammar Notebook	
<b>LESSONS AND EXERCISES</b> See the Introduction to this Guide for instructions on filing your finished work	<b>Unit 1 Theory Lessons 1-2</b>  <input type="checkbox"/> Affirm maxims (do this lesson orally with your teacher)  <input type="checkbox"/> Analyze metaphorical maxims	<b>Unit 1 Theory Lessons 3-4</b>  <input type="checkbox"/> Maxim vocab & paraphrase  <input type="checkbox"/> Maxim Analysis	<b>Unit 1 Theory Lessons 5-6</b>  <input type="checkbox"/> Progym. Vocabulary Analysis	<b>Unit 1 Theory Lessons 7-8</b>  <input type="checkbox"/> Write Paraphrase paragraphs for four maxims.
<b>COMMONPLACE BOOK</b>	<b>Maxim</b> <input type="checkbox"/> 2-3 maxims  <b>Canon of Style</b> <input type="checkbox"/> definition and examples of metaphor		<b>Canon of Arrangement</b> <input type="checkbox"/> 14 Progym.  <input type="checkbox"/> Maxim Writing Project Outline	<b>Progymasmata Headers</b>  <input type="checkbox"/> Paraphrase: definition and paragraph from <i>Diogenes: Maxim</i>
<b>WRITING PROJECT</b>	<i>No separate writing project this week.</i>			
<b>ADDITIONAL COMMONPLACE WORK</b> (optional)	This will be a running list of the topics you have covered in this course. Look for examples of these in the Core Manual or your reading in other subjects to add to your commonplace book.  <b><u>Maxims &amp; Chreiai</u></b> <input type="checkbox"/> Maxims			
	<b><u>Favorite passages</u></b>			

<i>Maxim</i>	<i>Metaphorical or literal?</i>	<i>If metaphorical, from what? (nature, profession, activity)</i>	<i>Meaning</i>
<b><i>Beware of flatterers.</i></b>			
<b><i>One swallow does not make a summer.</i></b>			
<b><i>The early bird gets the worm.</i></b>			
<b><i>You reap what you sow.</i></b>			
<b><i>Slow and steady wins the race.</i></b>			
<b><i>A stitch in time saves nine.</i></b>			

Maxim	Key Words and Definitions	Meaning of Maxim
<b>Haste makes waste.</b>	haste -  waste -	
<b>Nothing ventured, nothing gained.</b>	ventured -  gained -	
<b>Imitation is the sincerest form of flattery.</b>	imitation -  sincerest -  flattery -	
<b>Practice what you preach.</b>	practice-  preach -	
<b>Better late than never.</b>	better -  late -  never -	

<i>Header</i>	<i>Definition</i>	<i>Root word from Dictionary</i>	<i>Explanation or Notes</i>
<b>Encomium</b>			
<b>Paraphrase</b>			
<b>Cause</b>			
<b>Opposite</b>			
<b>Analogy</b> (Comparison)			
<b>Example</b> (Paradigm)			
<b>Testimony</b>			
<b>Epilogue</b>			

<b>Week 2 Assignment Overview</b>				
	<b>Day 1</b>	<b>Day 2</b>	<b>Day 3</b>	<b>Day 4</b>
<b>READING ASSIGNMENT</b> <i>(optional)</i>	Ben Franklin's <i>Autobiography</i> ~ Part One			
	<input type="checkbox"/> twenty paragraphs	<input type="checkbox"/> twenty paragraphs	<input type="checkbox"/> twenty paragraphs	<input type="checkbox"/> finish Part One
<b>HARVEY'S ELEMENTARY GRAMMAR</b> <i>(optional)</i>	<input type="checkbox"/> Section 49 <input type="checkbox"/> Grammar Notebook	<input type="checkbox"/> Section 50 <input type="checkbox"/> Grammar Notebook	<input type="checkbox"/> Section 51 <input type="checkbox"/> Grammar Notebook	<input type="checkbox"/> Sections 52-53 <input type="checkbox"/> Grammar Notebook
<b>LESSONS AND EXERCISES</b> See the Introduction to this Guide for instructions on filing your finished work	<b>Unit 1 Theory Lessons 9-10</b> <input type="checkbox"/> Write at least one Example paragraph	<b>Unit 1 Theory Lessons 11-12</b> <input type="checkbox"/> Write Epilogue paragraphs	<b>Unit 1 A&amp;I Lessons 1-2</b> <input type="checkbox"/> Read Essay Background <input type="checkbox"/> Identify paragraph types	<b>Unit 1 A&amp;I Lesson 3</b> <input type="checkbox"/> Read excerpt from Ben Franklin's <i>Autobiography</i> , <i>Silence Dogood No. 1</i> , and <i>Silence Dogood &amp; No. 2</i>
	*Theory Lessons 13-16 are optional. If desired, assign these lessons through this week and next. The models are on the pages following Aphthonius' essay.			
<b>COMMONPLACE BOOK</b>	<b>Progym Headers</b> <input type="checkbox"/> Example: definition and paragraphs from <i>Diogenes: Maxim</i>	<b>Progym Headers</b> <input type="checkbox"/> Epilogue: definition and paragraphs from <i>Diogenes: Maxim</i>	<b>Progym Headers</b> <input type="checkbox"/> Stock phrases under the appropriate paragraph header type	
<b>WRITING PROJECT</b>	<input type="checkbox"/> In preparation for your first writing project next week, read the section on the Unit 1 Writing Project. Read on whichever days work best for you, by the end of this week.			
<b>ADDITIONAL COMMONPLACE WORK</b> <i>(optional)</i>  Look for these in your reading, and add to your commonplace book.	<b><u>Maxims &amp; Chreiai</u></b> <input type="checkbox"/> Maxims  <b><u>Progymnasmata headers</u></b> <input type="checkbox"/> Paraphrase paragraphs <input type="checkbox"/> Example paragraphs <input type="checkbox"/> Epilogue paragraphs  <b><u>Favorite passages</u></b>			



***The Root of Education is Bitter, but the Fruits are Sweet ~ Isocrates***  
***Essay by Aphthonius\****

[¶ 1] *It is right to admire Isocrates for his art; he made its name most illustrious, and in his practice he showed how great the art was and proclaims its greatness, rather than having been himself proclaimed by it. Now it would take a long time to go through all the benefits he has brought to human life, whether in proposing laws to kings or in advising private individuals, but (we can note) his wise teaching about education.*

[¶ 2] *One who longs for education, he is saying, begins with toils, but yet the toils end in an advantage. The wisdom of these words we shall admire in what follows.*

[¶ 3] *Those who long for education attach themselves to educational leaders, whom it is frightening to approach and very stupid to abandon. Fear comes on school boys both when they are there and when they are about to go to school. Next after the teachers come the pedagogues, fearful to see and more dreadful when they beat the boys. Fright anticipates discovery, and punishment follows fright; they go looking for the boys' mistakes but regard the boys' successes as their own doing. Fathers are more strict than pedagogues, dictating the routes to be followed, demanding boys go straight to school, and showing suspicion of the market place. And if there is need to punish, fathers ignore their natural feelings. But the boy who has experienced these things, when he comes to manhood wears a crown of virtue.*

[¶ 4] *If, on the other hand, out of fear of these things someone were to flee from teachers, run away from parents, and shun pedagogues, he is completely deprived of training in speech and has lost ability in speech with his loss of fear. All these considerations influenced Isocrates' thought in calling the root of education bitter.*

[¶ 5] *Just as those who work the earth cast the seeds in the ground with toil but reap the fruits with greater pleasure, in the same way those exchanging toil for education have by toil acquired future renown.*

[¶ 6] *Look, I ask you, at the life of Demosthenes, which was the most filled with labor of any orator but became the most glorious of all. He showed such an abundance of zeal that he took the ornament from his head, because he thought the ornament that comes from virtue was the best; and he expended in toils what others lavished on pleasures.*

[¶ 7] *Thus, one should admire Hesiod's saying (cf. Works and Days 289-92) that the road of virtue is rough, but the height is easy, the same philosophy as found in the maxim of Isocrates; for what Hesiod indicated by a "road" is what Isocrates called a "root," both expressing one thought, but with different words.*

[¶ 8] *Looking at all this, one should admire Isocrates for his wise and beautiful speculation on education.*

\* *From Aphthonius' Progymnasmata Handbook, as translated by George Kennedy, 2003. **Progymnasmata, Greek Textbooks of Prose Composition and Rhetoric**, pp. 98-99.*

---

***The Hare and the Tortoise***

*The Hare was once boasting of his speed before the other animals. "I have never yet been beaten," said he, "When I put forth my full speed. I challenge any one here to race with me." The Tortoise said quietly, "I accept your challenge." "That is a good joke," said the Hare; "I could dance round you all the way." "Keep your boasting till you've beaten," answered the Tortoise. "Shall we race?" So a course was fixed and a start was made. The Hare darted almost out of sight at once, but soon stopped and, to show his contempt for the Tortoise, lay down to have a nap. The Tortoise plodded on and plodded on, and when the Hare awoke from his nap, he saw the Tortoise just near the winning post and could not run up in time to save the race. Then said the Tortoise:*

*"Plodding wins the race."*

*If this fall into thy hand, revolve. In my stars I am above thee; but be not afraid of greatness: Some are born great, some achieve greatness, and some have greatness thrust upon 'em. Thy Fates open their hands; let thy blood and spirit embrace them; and, to inure thyself to what thou art like to be, cast thy humble slough and appear fresh. Be opposite with a kinsman, surly with servants; let thy tongue tang arguments of state; put thyself into the trick of singularity: she thus advises thee that sighs for thee. Remember who commended thy yellow stockings, and wished to see thee ever cross-gartered: I say, remember. Go to, thou art made, if thou desirest to be so; if not, let me see thee a steward still, the fellow of servants, and not worthy to touch Fortune's fingers. Farewell.*

*~ Shakespeare: Twelfth Night.*

<b>Week 9 Assignment Overview</b>				
	<b>Day 1</b>	<b>Day 2</b>	<b>Day 3</b>	<b>Day 4</b>
<b>READING ASSIGNMENT</b> <i>(optional)</i>	<i>Julius Caesar</i> by William Shakespeare			
	<input type="checkbox"/> Act V, Scene 1	<input type="checkbox"/> Act V, Scenes 2-3	<input type="checkbox"/> Act V, Scene 4	<input type="checkbox"/> Act V, Scene 5
<b>HARVEY'S ELEMENTARY GRAMMAR</b>	<input type="checkbox"/> Section 77 <input type="checkbox"/> Grammar Notebook	<input type="checkbox"/> Section 78 <input type="checkbox"/> Grammar Notebook	<input type="checkbox"/> Sections 79-80	<input type="checkbox"/> Section 81
<b>LESSONS AND EXERCISES</b>	<b>Unit 3 Theory Lesson 1</b>	<b>Unit 3 Theory Lesson 2</b>	<b>Unit 3 Theory Lesson 3</b> <input type="checkbox"/> Write Cause paragraphs for the given Maxims	<b>Unit 3 Theory Lesson 4</b>
<b>COMMONPLACE BOOK</b>	<b>Special Topics</b> <input type="checkbox"/> Judicial, Ceremonial, and Deliberative Rhetoric definitions and paragraphs	<b>Progym Headers</b> <input type="checkbox"/> Cause: definition and paragraphs		<b>Progym Headers</b> <input type="checkbox"/> Opposite: definition and paragraphs
<b>WRITING PROJECT</b> <b>Unit 2: Encomium</b>	<input type="checkbox"/> Choose a fable from Appendix A. Fable: Maxim: <input type="checkbox"/> Step I <input type="checkbox"/> Step III <input type="checkbox"/> Step II <input type="checkbox"/> Step IV Beginning on Day 1, work on your writing project every day this week until it is complete.			
<b>ADDITIONAL COMMONPLACE WORK</b> <i>(optional)</i> Look for these in your reading, and add to your commonplace book.	<b><u>Maxims &amp; Chreiai</u></b> <input type="checkbox"/> Maxims <b><u>Progymnasma headers</u></b> <input type="checkbox"/> Encomium paragraphs <input type="checkbox"/> Paraphrase paragraphs <input type="checkbox"/> Cause paragraphs <input type="checkbox"/> Opposite paragraphs <input type="checkbox"/> Example paragraphs <input type="checkbox"/> Epilogue paragraphs <b><u>Three Appeals</u></b> <input type="checkbox"/> Appeals to Logos <input type="checkbox"/> Appeals to Pathos <input type="checkbox"/> Appeal to Ethos <b><u>Special Topics</u></b> <input type="checkbox"/> Judicial Rhetoric <input type="checkbox"/> Ceremonial Rhetoric <input type="checkbox"/> Deliberative Rhetoric <b><u>Favorite passages</u></b>			