

To: Professional Language Arts Teachers

From: Dr. James Scott, Prestwick House Inc.

Subject: Teaching Units

Thank you for your interest in the Prestwick House Teaching Units. Included in this packet are selected pages from some of our Teaching Units. I hope this sampler provides you with a good overview of what they provide:

- Available for many of the most frequently taught works of literature,
- Perfect for busy teachers with little extra time for the preparatory work that goes into teaching new books.
- Complete with educational objectives, comprehensive questions for each chapter, a reproducible test, questions for essay and discussion, and introductory notes.
- Indispensable tools for teaching books with which you are not familiar.

We know that time is the most precious commodity for teachers, so we have designed our Units to save you some of the time and effort of preparing all of the materials needed for teaching literature. We hope that using the Units will give you the chance to help individual students who need personalized attention and give you more flexibility in how to use your time.

If you are looking for a method to individualize your class' experience, Teaching Units work well by allowing your students to have a choice of books to study, without compromising their learning experience. For example, one teacher had a few students who objected to reading *The Catcher in the Rye*, so she offered them *To Kill a Mockingbird* instead. Since she had both Teaching Units, she was able to give her students comparable exercises and tests. By creating this option, she made sure that all of her students were able to experience important literature.

If you have any questions about this or any other Prestwick House product, please feel free to call us at 1.800.932.4593 or e-mail us at [info@prestwickhouse.com](mailto:info@prestwickhouse.com). Thank you once again for your interest.

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# *A Prayer for Owen Meany*

## Objectives

By the end of this unit, the student will be able to:

1. discuss the relationship between religious faith and proof of God's existence as the main theme of *A Prayer for Owen Meany*; consider whether or not a man can fully and faithfully believe in God without concrete proof of His existence.
2. cite incidents from the story to support the following
  - Injustice is part of God's will.
  - Faith based on evidence is not faith.
  - Doubt is normal and appropriate.
3. discuss the extent to which this is a coming-of-age story
4. comment on the relationship between sexuality and religion; cite incidents to illustrate the following:
  - One's sexuality is powerful enough to overcome religion.
  - Sexuality can be neutralized by the events in a person's life.
  - Interest in one's sexuality is a normal part of growing up.
5. discuss the motif of armlessness or amputation in the story as an image representing man's helplessness against injustice, helplessness to defy God's will, and inability to defy fate.
6. relate the ways each of the following illustrates the motif of helplessness described in objective five: the armadillo, the dressmaker's dummy, John's finger, the statue of Mary Magdalene, and Watahantowet's totem.
7. discuss the repeated criticism of the Catholic church in this story as a motif representing the problems organized religion has in meeting individual needs; include the reluctance of the church to support "new" miracles.
8. discuss the extent to which the events in Owen's life are predestined and the extent to which they are the result of his free will.
9. point out the importance of fathers in relationship to John's maturation in this story.
10. point out examples of the author's use of doubles and secondary characters, who exhibit the same traits as the primary characters, in order to enhance understanding.



### **Editor's Note:**

*All of our Teaching Units have educational, demonstrable objectives that are useful for addressing state-mandated standards.*



11. discuss Owen as a symbol for the connection between man as a sexual, emotional being and God as a spiritual being; consider Owen's appearance, presence, and sexuality.
12. understand the following additional symbols in the story: the quarry, the color red, the closet at 80 Front Street, and dandelions.
13. point out the significance of names in this story.
14. write a character sketch of Owen, detailing instances from his life which contribute to his beliefs; include the reasons for his faithful belief in God and his belief that he is God's instrument.
15. recognize examples of epithets used in the story to describe Owen; point out which aspects of his personality these epithets delineate.
16. discuss the irony in Reverend Merrill's restored faith.
17. discuss the reasons for John's criticism of American politics and point out the irony in his refusal to learn about Canadian politics.
18. point out the significance of the title of this novel as it relates to the theme.
19. write a character sketch of Hester, discussing her relationship with Owen, John, and her parents; comment on how her adult life is her way of making the best of her "mutations and disfigurements."
20. point out examples of humor in the story.
21. discuss John's view of the moral decay of America and the consequences of this decay that he foresees for future generations.
22. relate the ways in which the following help to illustrate America's moral decay: John F. Kennedy, Marilyn Monroe, the television set.
23. define vocabulary words from the story.
24. discuss the ways the author creates and maintains the reader's interest through characterization, foreshadowing, and plot.
25. discuss Owen's relationship with Tabitha and the impact her death has on his life.
26. discuss the descriptions of baseball, America's pastime, as a metaphor for American life.
27. comment on the effectiveness of the use of capital letters for all of Owen's dialogue in the story and how this technique enhances his characterization.
28. define and find examples in *A Prayer For Owen Meany* of the following literary terms:
  - symbol
  - foreshadowing
  - theme
  - epithet
  - irony
  - hyperbole
  - allusion

# *A Prayer for Owen Meany*

## Questions for Essay and Discussion

1. Find five vocabulary words that can be used to describe Owen and five words for John.
2. Why is John writing this memoir?
3. For what reasons does Owen believe that he is God's instrument on earth? Cite incidents from the story which serve to reinforce this belief for Owen.
4. State the significance of the following names in the story: John, Wheelwright, Hester, Simon, Noah, Needham.
5. If you have read *The Scarlet Letter*, discuss the ways Hester in Hawthorne's novel.
6. Find at least five epithets in this story which help to delin
7. Discuss the significance of the title of the novel.
8. What steps does Owen take to discover the identity of Jol finally revealed to John? What is John's reaction?
9. Briefly discuss Hester's relationship with Owen. In what ways does it differ from her relationship with John?
10. In what sense is it ironic that Reverend Merrill regains his faith when he sees the dress-maker's dummy?
11. Discuss the significance of the armlessness and amputation motif throughout the novel.
12. Owen has an apparent disgust or dislike for the Catholic Church. Discuss his reasons for this attitude and whether or not you think he overcomes his aversion to the Catholic Church by the end of the story.
13. What evidence is there in the story that Dan Needham is a good father?
14. Cite incidents from the story which seem to support Owen's belief in fate. At one point in the story, he lectures John on his friend's lack of willingness to take responsibility for his own life. Do you think Owen's concept of free will conflicts with his belief that God shapes all of our lives?



### **Editor's Note:**

*We include a series of questions that can be answered in class or assigned for completion later.*



15. How do each of the following characters define faith: Reverend Merrill, John as the adult narrator, Reverend Dudley Wiggin, and Owen?
16. Discuss the extent to which baseball, John F. Kennedy, Marilyn Monroe, Vietnam, and television are symbols for the decaying morality in America.
17. Cite incidents from the story to illustrate the extent to which this is a coming-of-age story for John.
18. Describe the scene in the novel which strikes you as the most humorous.
19. Critics believe this novel discusses the relationship between sexuality and morality. Which incidents in the story support the following general statements about sexuality?
  - The sex drive is powerful enough to overcome morality.
  - Sexuality can be destroyed by events in one's life.
  - Interest in one's sexuality is a normal part of growing up.
20. Cite incidents from the story to support the following themes:
  - A man can fully and faithfully believe in God without "proof" of His existence here on earth.
  - Injustice is part of God's will.
  - Doubt is normal and appropriate for any person's belief in God.
21. As you think back on the entire book, what evidence is there that Owen really is "God's instrument"?
22. In what sense are Lydia and Grandmother doubles? How is John as an adult similar to his Grandmother?
23. Discuss the color red, the quarry, the closet, and dandelions as symbols in this story.
24. In what way are John's tirades against American politics and American politicians an example of irony?
25. What are Owen's opinions concerning the Vietnam War?
26. Discuss the following incidents in terms of irony:
  - Frank Sinatra, whose songs Tabitha used to sing, was known as "The Voice."
  - Owen's vision/dream occurs, but is slightly flawed.
  - "The Shot" Owen and John practice saves the children.
27. Define and find examples in the text of the following literary terms:
 

• Foreshadowing	• Symbol
• Hyperbole	• Paradox
• Allusion	
28. How is the concept of free will dealt with in *A Prayer for Owen Meany*?

# *A Prayer for Owen Meany*

## Notes

*A Prayer For Owen Meany* can be compared to the novels written by Charles Dickens. The memorable characters are well developed, the stories are interesting, and the themes are complex. It is a fictional memoir chronicling how John Wheelwright comes to believe in God because of his friendship with Owen Meany. John Irving, the author, wrote, “I’ve always asked myself what would be the magnitude of the miracle that could convince me of religious faith.” It is Owen Meany who can do that. The novel also explores the political atmosphere in America during, before and after, the Vietnam War. Irving stated, “I wanted in this novel to create two victims of the Vietnam period in our history,” referring to the novel’s two main characters, Owen Meany and John Wheelwright.

Because of the length and difficulty of this book, it is recommended for advanced eleventh and twelfth grade students. The novel does contain frequent instances of strong profanity, numerous adult themes, and the questioning of religious practices and beliefs. In addition, pre-teenage and adolescent sexuality, fantasy, and discovery sometimes play an important role in *A Prayer for Owen Meany*.

All references come from the Ballantine Books edition of *A Prayer for Owen Meany*, copyright 1989.



### **Editor’s Note:**

*Notes on author, style, background, potential problems in the book, and which edition we have used are all presented for your benefit.*



# *Anne Frank: The Diary of a Young Girl*

## **Background Information**

*Anne Frank: The Dairy of a Young Girl* is a diary written by an adolescent girl during the German occupation of Holland in World War II. For two years, Anne Frank lived with her family, the Van Daan family, and Mr. Dussel in the attic of a warehouse. It is over the course of those two years that Anne wrote this diary.

As a piece of nonfiction, a diary is different than an autobiography. If Anne had chosen to write an autobiography, the reader would have read about the entirety of Anne's life, as a child through her years as a teenager. Because this is a diary, readers are able to journey through the experiences Anne has on a daily basis. We have an inside look at Anne's feelings as she encounters conflict with other members of the "Secret Annexe" and the daily struggles of being confined in a small space. We are able to watch Anne develop as a teenager as she lives her life without the normal freedoms a young person would have. Readers are able to connect with the experiences that Anne has as she shares them through her diary.

World War II and the Holocaust have been commemorated in autobiographical and biographical accounts, as well as in history books for years. However, often in those accounts of the horrors of what happened, readers are given a sterile picture of its effects. In this diary, the reader comes face to face, not with facts and statistics about what happened during the German occupation, but with the daily struggles of maturing in a time when all freedoms have been stolen. Unlike many of the memoirs that have been written about people's experiences with the Holocaust, *The Diary of a Young Girl* is different in that while it was being written, Anne has hope that their hiding would only be temporary, hence the abrupt ending to the diary. She was not to know that, in writing, she was narrating the last years of her life. Because of that fact, the diary serves more to help adolescents understand that teenagers all over the world face the same concerns as they do. No matter the situation, young people have conflict with their parents, question their identities, feel insecure about their appearances, fall in love, and deal with loneliness and isolation.

*Anne Frank: The Diary of a Young Girl* is largely a reflection on a young girl's struggle to become an adult in the midst of deprivation, inhumanity, and confinement. The diary offers readers an adolescent perspective on World War II, as well as the plight of a young girl forced to deal with issues in maturing into a young woman while living in isolation. This is a difficult book to read. The disrespect and hatred with which the Jewish people were treated is painful to confront. Readers should be aware that the diary deals frankly with those problems that come with being confined in a space with seven other people and also with the issues that a young girl confronts as she is maturing.

Anne wrote often in her diary about what she wished for after the war was finished and the Jews were liberated. She writes:

Now about something else: you've known for a long time that my greatest wish is to become a journalist someday and later on a famous writer. Whether these leanings toward greatness (or insanity?) will ever materialize remains to be seen, but I certainly have the subjects in my mind. In any case, I want to publish a book entitled *Het Achterhuis*<sup>1</sup> after the war. Whether I shall succeed or not, I cannot say, but my diary will be a great help. (Pg. 233)

Indeed, she was able to succeed; unfortunately, she did not live to realize this success.

<sup>1</sup>*Het Achterhuis* is the Dutch title of the diary. It refers to the part of the building in which the families hid. *Achter* means "behind" and *huis* means "house." In the diary's translation, this area is referred to as the Secret Annexe.



# Across Five Aprils

## Terms

*Inference* - the act of drawing a conclusion that is not actually stated. For example, in *The Pigman* from the fact that John and Lorraine are writing a memorial epic about the incident with the Pigman, we may infer that the Pigman is now dead and the incident is important to them.

*Stereotype* - the act of putting people into groups based on race, religion, nationality, physical appearance, social class, or some other easily identifiable characteristic. Example: In *The Last of the Mohicans*, Magua and Uncas have become the stereotypical ideals of evil and good Indians.

*Foreshadowing* - the use of hints or clues in a story to suggest what is to come. Foreshadowing is frequently used to create interest and build suspense.

*Metaphor* - a comparison of two things that are basically dissimilar in order to create a sharp image. Example: The moon, a haughty girl, and the clouds.

*Allusion* - a reference to a person, place, poem, book, or movie that the reader expects the reader will recognize.

*Narrator* - the one who tells the story. If the narrator is a character in the book, the term is first-person narration. (Example: *Moby Dick* is narrated by Ishmael, a crew member). If the narrator is not a character, the term is third-person narration. (Example: *Sense and Sensibility*).

*Protagonist* - the central or main character in a story around which the plot centers. Example: Hester Prynne in *The Scarlet Letter*

*Antagonist* - The person or force that is in conflict with, or opposes, the protagonist.

*Plot* - the pattern of events in a novel. Is it believable or credible given its setting? Is it well-paced as opposed to slow moving?

*Exposition* - the background information which the readers has to know and/or understand.

*Rising Action* - the part of the story's plot that adds complications to the problems and increases the reader's interest.

*Climax* - the point of greatest dramatic tension or excitement in a story.

*Falling Action* - additional action following the climax.



### **Editor's Note:**

Any literary terms necessary for an appreciation of the book are presented, along with definitions



*Resolution* - the part of the story in which all the problems are solved and/or the secrets revealed; also called “denouement.”

*Foreshadowing* - the use of hints or clues in a story to suggest what action is to come. Foreshadowing is frequently used to create interest and build suspense.

*Foil* - a character whose qualities or actions usually serve to emphasize the actions or qualities of the main character, the protagonist, by providing a strong contrast. On occasion, the foil is used as a contrast to a character other than the main one.

*Allusion* - a reference to a person, place, poem, book, or movie outside of the story that the author expects the reader will recognize.

*Setting* - when and where the short story, play, or novel takes place. Example: *Macbeth* takes place in the eleventh century in Scotland, which greatly influences the story and adds the elements of truthfulness to its violence.

*Hyperbole* - exaggeration for emphasis; overstatement. Example: I’ve told you a million times to...

*Metaphor* - a comparison of two things that are basically dissimilar but are brought together in order to create a sharp image. Example: The moon, a haunting lantern, shone through the clouds.

*Dialect* - a distinctive variety of language spoken by members of an identifiable regional group, nation, or social class. Example: Jim, in *Huck Finn*, says, “Shet de do.” (“Shut the door”)

# Number the Stars

## Study Guide Teacher's Copy



### **Editor's Note:**

Vocabulary and contextual definitions are included, when necessary, in both teacher and student guides.



## Chapter 1 – Why Are You Running?

### Vocabulary

Halte – German for “stop”

obstinate – unreasonably determined to have one’s own way; s

Resistance – the organized underground movement in a countr  
pying power

rucksack – a kind of knapsack strapped over the shoulders

1. Why does Annemarie plead with Ellen to race to the next corner?

*Annemarie has long legs and is a fast runner. She wants to race so she can practice running for the girls’ race at the school athletic meet on Friday.*

2. What is the setting of this chapter?

*The girls are running along a street called Osterbrogade in Copenhagen, Denmark during World War II when the Kirsti Nazi’s occupied Denmark.*

3. Briefly describe Annemarie, Ellen and including a physical description of each girl and a description of each girl’s personality.

*Annemarie is tall with long blonde hair. She is happy, polite, and courageous.*

*Ellen and  
Ellen is fr  
cautious ti*

*Kirsti is A  
stubborn,  
young to a*



### **Editor's Note:**

The teacher’s copy of the study guide includes italicized answers.



*Ellen is shorter and has long dark pigtails. n confronted by the soldiers. She is more*

*pretty and has short curly hair. Kirsti is a o talk back to the Nazi because she is too e dangerous.*

4. How do th  
curls?

*e refuses to let the one soldier stroke her*

*The soldiers laugh because they understand that Kirsti is just a little child. They admire her spunk and compare her to one of their own children*

5. What is the *De Frie Danske*? Why does Mrs. Johansen believe the soldiers stopped the girls in the street?

*The De Frie Danske (The Free Danes) is an illegal newspaper. Mrs. Johansen read in the paper about bombings in Hillerod and Norrebro. She thinks the soldiers are edgy because of the activities of the Resistance. They may also be more edgy because of the bombings.*

6. What does Annemarie understand about the Resistance? What can the reader infer about Peter Neilsen from the information about him in this chapter?

*Annemarie understands that the Resistance are Danish people who secretly try to harm the Nazis by damaging German trucks and bombing factories. She knows that these workers are very brave and that they are sometimes killed. Peter Neilsen brings the Johansen's the illegal newspaper. The reader can infer that he is a member of the Danish Resistance.*

7. List three types of food that the Johansen and Rosen families must do without because of the War.

*There is no butter, sugar, or coffee.*

8. Why do you suppose Mrs. Rosen cautions the children to “be one of the crowd, always. Be one of many. Be sure that they never have reason to remember your face”? (Pg. 9)

*Answers will vary.*

*Example: Mrs. Rosen wants the children to blend in with a crowd just in case one day they will need to flee from the Nazis. If the Nazis recognize the children then it will be more difficult for them to escape the area if the need arises.*

## **Chapter 2 – Who Is the Man Who Rides Past?**

### **Vocabulary**

trousseau – the clothes, linen, jewelry, etc. of a bride

1. In what ways is Christian X different from the fairy tale kings in the fairy tales Annemarie tells to Kirsti?

*Christian X is the real King of Denmark. He lives in a real castle called Amalienborg located in the center of Copenhagen. He rides his horse, Jubilee, through the streets of Copenhagen greeting his people. He does not stand on a balcony giving orders like a fairy tale king, but instead he rides among the people who love him.*

2. Who is Lise? What does she tell Annemarie about Christian X?

*Lise is Annemarie's older sister. One day King Christian sees the girls standing on the sidewalk, so he waves to them. Lise tells Annemarie that now she is special because she had been greeted by King Christian.*

3. Papa tells Annemarie the story of the young boy who told King Christian that he did not need special body guards because "I am your guard." (Pg. 14) What does this story reveal to the reader?

*The young boy is very brave to answer the soldier in the street. This tells the reader that the Danish people are brave and stand together to protect their country from harm.*

4. Foreshadowing is the literary term for an author's use of details to suggest what action is to come. It is frequently used to foreshadow an event. Read the following excerpt from this chapter. Identify an example of foreshadowing?

"Yes," he [Papa] said at last. "It is true. Any Danish citizen would die for King Christian, to protect him."  
"You too, Papa?"  
"Yes."  
"And Mama?"  
"Mama too."  
Annemarie shivered again. "Then I would too, Papa. If I had to." (Pg. 14)

*Answers will vary.*

*Example: At some point in the story Annemarie will need to risk her life for her King or for her country.*

5. For what reasons did King Christian surrender to the Nazis?

He knew that the Nazis would crush a small country like Denmark. The Nazis already defeated Norway, Holland, Belgium, and France.

6. Locate Sweden on the map included with this unit. What does Annemarie know about Sweden?

*Annemarie knows that Sweden is not occupied by the Nazis. She also knows that Sweden is very close to Denmark because she can see Sweden when she visits Uncle Henrik's house north of Copenhagen and near the sea.*



**Editor's Note:**

Questions are arranged chronologically.



7. What does the geographical proximity of Sweden, and the fact that Uncle Henrik's house is near the shore, suggest to the reader about the action to come?

*Jewish families will escape from the Nazis by crossing the water to Sweden.*

8. "Allusion" is the literary term for a reference in a novel to a person, place, poem, book, or movie outside of the story that the author expects the reader will recognize. Find an example of an allusion in this chapter. What does the allusion show about the story?

*The allusion is to Hans Christian Andersen fairy tales*

*Answers may vary. Example: Belief in fairy tales is childish. When that belief is outgrown, Annemarie has become a more mature girl.*

9. This chapter begins with Annemarie making up a story for her little sister, Kirsti. Then Annemarie recalls for the reader an incident from three years earlier when her older sister Lise tells Annemarie about King Christian. The literary term for a scene in a novel that interrupts the action in a story to show an earlier event is called a flashback. Find the point in this chapter when Annemarie returns to the present and resumes the previously interrupted action. What information does she give the reader about Lise and about King Christian after the flashback? Why do you think the author includes this flashback in the story?

*Lise died in an accident two weeks before her wedding to Peter Neilsen. King Christian survived a nearly fatal fall from his horse.*

*The flashback establishes Annemarie's relationship with her sister, so that the reader understands Annemarie's loss. It also illustrates Annemarie's coming of age as she cares for Kristi just as Lise cared for her.*

10. In what ways has Peter changed since Lise's death?

*Peter is no longer fun-loving and happy. He is usually in a hurry, no longer sings songs, and when he visits he talks mostly to Mama and Papa.*

11. The theme of a novel is revealed in many ways: a phrase or quotation that introduces the novel, a recurring element in the book, or an observation made that is reinforced through plot, dialogue, or characters. At the end of the chapter, Annemarie observes that "The whole world had changed. Only the fairy tales remained the same." (Pg. 17)

Write a statement of theme for this novel based on her observation about life.

Remember that a statement of theme is a universal statement about humanity rather than a simple statement about plot. For example, one statement of theme in a poem about a flower that grows, blooms, and dies might be: "Youth fades and death comes to all."

*Answers will vary.*

*Example: Change is a normal part of life.*

# Number the Stars

## Study Guide Student Copy



### **Editor's Note:**

*The student copy of the study guide is exactly the same as the teacher's copy, but with no answers.*



## Chapter 1 – Why Are You Running?

### Vocabulary

Halte – German for “stop”

obstinate – unreasonably determined to have one's own way; s

Resistance – the organized underground movement in a countr  
pying power

rucksack – a kind of knapsack strapped over the shoulders

1. Why does Annemarie plead with Ellen to race to the next corner?
2. What is the setting of this chapter?
3. Briefly describe Annemarie, Ellen and including a physical description of each girl and a description of each girl's personality.
4. How do the soldiers react to Kirsti when she refuses to let the one soldier stroke her curls?
5. What is the *De Frie Danske*? Why does Mrs. Johansen believe the soldiers stopped the girls in the street?

# Great Expectations

## Test

1. The main character in this novel calls himself Pip because
  - A. he is much like his father, and Pip is short for “chip off the old block.”
  - B. his real name is Philip, but he is too small to pronounce it, so he called himself Pip.
  - C. he is an orphan, and it is the name Joe selects for him.
  - D. his sister refuses to call him Philip because she wants to keep him from growing up.

2. “A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by the chin.”

The above passage from the novel is an example of

- A. parallelism.
  - B. satire.
  - C. personification.
  - D. Both A and B
  - E. A, B, and C
3. Pip feels guilty for helping the convict mainly because he
    - A. feels terrible about stealing Mrs. Joe’s food.
    - B. knows it is wrong to help an escaped criminal who murdered his brother.
    - C. does not tell Joe the truth about his encounter with the convict.
    - D. thinks he acted cowardly by giving the convict some food.
  4. Which of the following coincidences in the story directly and adversely impacts Pip’s life?
    - A. Herbert Pocket is the young man he boxed with at Miss Havisham’s house.
    - B. Molly is Estella’s mother.
    - C. Compeyson is the man who jilted Miss Havisham.
    - D. Orlick is working for Compeyson.
  5. Which of the following incidents from the story is an example of irony?
    - A. The two convicts in the marsh are both glad to see the prison guards who are there to take them back to the Hulks.
    - B. Miss Havisham wants revenge on all men so she makes sure Estella grows up with a cold heart. As a result, Estella cannot love anyone.
    - C. Joe Gargery, a blacksmith, is Pip’s real father.
    - D. Both A and B



### **Editor’s Note:**

*We emphasize comprehension with a twenty-question multiple-choice test.*





## Essays (*Answer any two.*)

1. Some critics believe one overall theme in this novel is the idea that there is both good and evil in most men, and the lines separating good and evil are often blurred. Cite incidents from the story to support or refute this idea.
2. Write a definition of a gentleman based on Pip's experiences. Support your answer by citing specific incidents from the novel.
3. In what ways can this book be considered a coming-of-age novel. Cite incidents from the story tracing Pip's growth. Be sure to include the single incident which you consider to be the defining moment in his life, the one that separates him from childhood forever.
4. The original ending for this story has Estella remarried to a country doctor. Pip meets her in London, not at Satis House, and discovers that she is no longer heartless and is sorry for the way she treated him. Dickens changed this ending on the advice of a friend.

In your opinion, which of the endings is best for Pip's future happiness: the original ending or the ending which appears in the novel today? Discuss the specific character traits you see in Pip and Estella which help support your answer.



### **Editor's Note:**

*To complete the Unit,  
we include several  
other essay questions.*



# Teaching Unit/Learning Packet • FAQ

## What is a Teaching Unit?

Teaching Units are actual units that you can use with no extra preparation to teach a specific book. They include educational objectives, vocabulary, literary terms, essay, multiple-choice and comprehension questions, and answers.

## How will using these Units benefit both my students and me?

The benefits are numerous:

- You save time, effort, and frustration.
- Two or more books may be used at one time.
- You can teach literature to different levels of students in the same class.
- Students can work at their own pace.
- Short answer, fill in the blank, and essay questions all correspond to different student abilities.
- Educational objectives make it easy to emphasize the important elements of the book.

## On what level are the Units written?

The writing is always appropriate for the grade level that would use the Unit and for the difficulty of the book.

## Are the Teaching Units reproducible?

All Teaching Units are copyright protected, but may be reproduced by the purchaser for use in his or her own classroom.

## How many questions are included?

We have at least one per chapter, but usually more, so that the important information is covered. Some chapters might have ten-twenty questions in them.

## How are the Units arranged?

Units are arranged primarily in chapter-by-chapter form, but some books will not work that way (*The Old Man and the Sea*, for example). In those instances, we organize the Units into chronological or thematic segments.

## What kind of questions do you ask?

We try to ask questions that will expose the reader to the varying levels of interpretation in a more-difficult work. In an easier book, we make sure to stress the plot, along with characterization and any other important elements. We do not talk down to students, whether the Unit is on *Sarah, Plain and Tall* or *Huck Finn*.

## Do you include questions on literary terms, such as personification?

Of course. We also include definitions for every literary term we use. The terms we employ run the gamut from setting to synecdoche, so we can tailor the Unit to the book.

**If you have open-ended, opinion questions, how are they handled?**

This type question occurs at times, and we acknowledge that answers may vary from student to student. We usually give an example of what information a reasonable answer might include.

**What about suggestive, inappropriate, or controversial material?**

We allow the teachers to decide if a book falls into categories which might prohibit teaching it, but we do supply a note alerting teachers if potentially objectionable materials occur in the book.

**How do you choose what books to write Teaching Units on?**

We examine which texts teachers use in their curricula, those that we receive requests for, and any new books we feel are appropriate. We also ask high schools and members of our staff who are former or current teachers for their recommendations about books for various academic levels.

**Do you include activities in the Units, such as dramatics?**

Our Teaching Units are designed without them. If you want to have students write answers based on their own experiences or do activities such as journal writing, please consider using our new Activity Packs or our established line of Response Journals.

**How long are the Teaching Units?**

That depends on the book itself. *Moby Dick*, our longest Unit is over 100 pages, while *Julie of the Wolves*, one of our shortest, is approximately 30 pages.

**Do you concentrate on American literature?**

Not at all. While we cover many American authors, we also have nearly seventy-five Units that deal with European, Russian, Caribbean, Asian, African, Hispanic, or Native American books as well.

**Other companies have items that seem similar but cost less. Why should I purchase from you?**

Our Teaching Units are composed of teachable, educational objectives that give both you and the students a definable approach to the work. We supply you with a separate section to hand out to students, which makes it impossible for students to obtain answers without your knowledge. All answers are in the teacher section only. Our Units do not have a set length, whereas other manufacturers limit their product to a specific number of pages, presumably to fit into their format.

**Why should I even consider buying your materials? I can write a Unit myself.**

Our Units sell for under \$30.00, regardless of which book they cover. It certainly would not be cost effective for teachers to spend the necessary 5-10 hours constructing a Unit, when ours is available for a modest cost. Prestwick House Teaching Units are ready-to-go, educationally sound, complete, suited to the work under consideration, and fully guaranteed. In addition, all our Units are reproducible by the teacher year after year. There is no reason to purchase the same Unit more than once, unlike many other publishers' products.