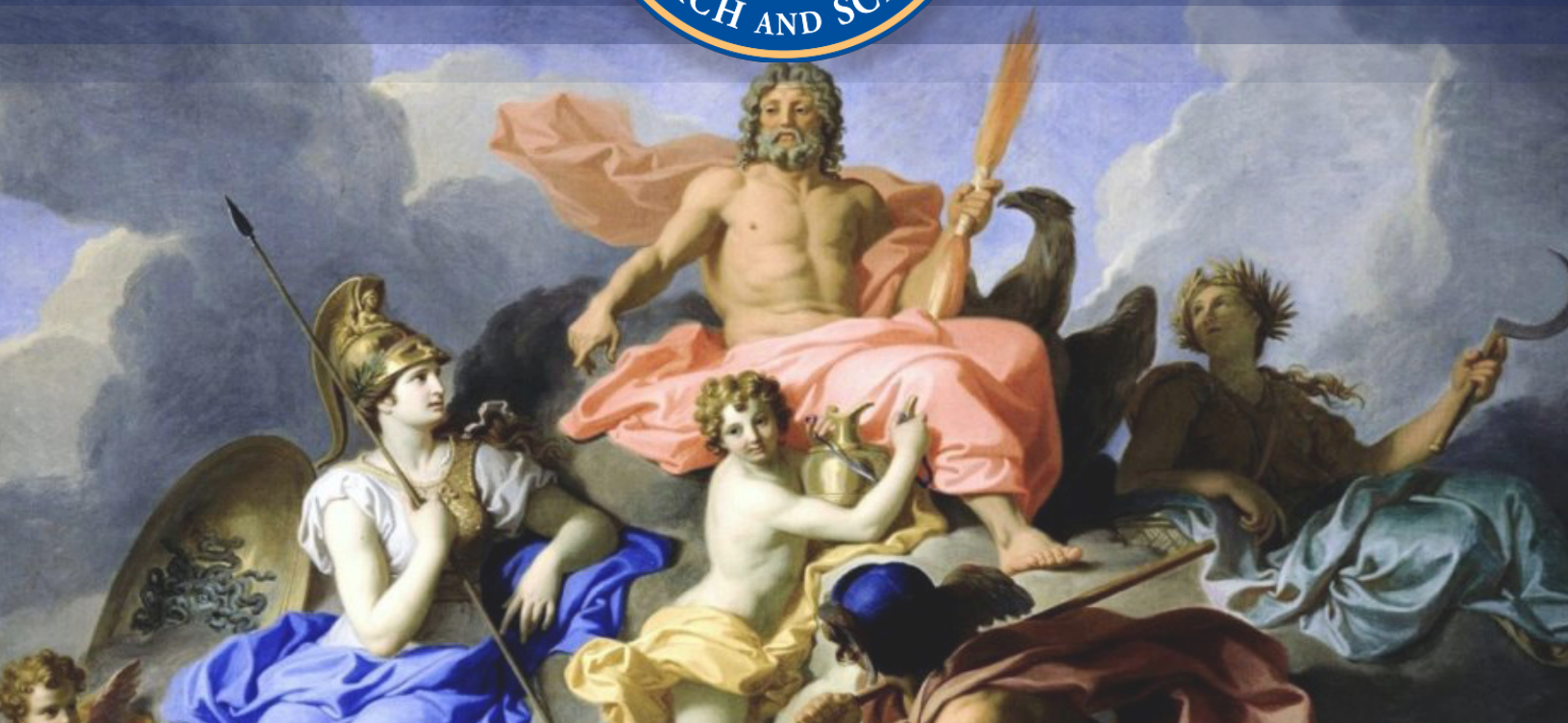
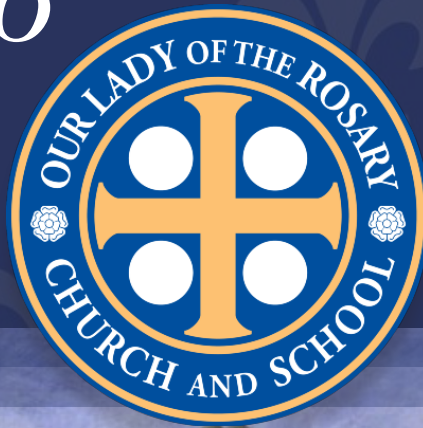




# English Curriculum

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*Grade 06*



# Course Overview

## Course Description

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This course leads students into the myths, heroes, and poetry of the ancient classical world, inviting them to encounter the stories that have shaped the moral imagination for millennia. From the voyages of Jason and the trials of Heracles to the fall of Troy and the wit of Shakespeare's stage, students will see how great tales reveal the nature of man, the order of the cosmos, and the pursuit of virtue. They will study how the ancients imagined the gods in the image of man, and how these myths sought to explain the mysteries of life, love, and death. Along the way, students will strengthen their skills in close reading, literary analysis, and oral recitation, learning to recognize the devices of great storytelling and to enter into its beauty with clarity and expression.

## Why We Teach It...


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We teach Classical Mythology and poetry because these works are the oldest treasures of our shared heritage—tales that reveal the longings, fears, and hopes of the human heart. In the myths of Greece and Rome, we meet universal patterns of creation, heroism, and tragedy that echo across cultures and centuries. They speak of man's greatness and weakness, of a world filled with beauty and peril, and of the quest for justice, honor, and home. In Shakespeare's drama and the music of poetry, students see how beauty gives form to truth, and how words can both delight and instruct. To know these stories is to stand within a living tradition, learning to love what is true, good, and beautiful.

## Course Objectives

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*By the end of this course, students will be able to:*

-  Identify and analyze major literary elements—plot structure, setting, conflict, character, and theme—across multiple genres.



# Course Objectives | Continued...

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-  Identify and analyze major literary elements—plot structure, setting, conflict, character, and theme—across multiple genres.
-  Recognize and explain the use of key literary and poetic devices, including simile, metaphor, personification, allusion, rhythm, and alliteration.
-  Demonstrate grade-level reading comprehension, fluency, and expression through oral reading and performance.
-  Interpret the moral and thematic meaning of myths, plays, and poems, considering how they reflect universal human questions and experiences.
-  Compare the traits of classical heroes to later ideals of virtue, noting both similarities and differences.
-  Explain the purpose of myth in the ancient world, especially its role in explaining nature, human behavior, and the divine.
-  Develop narrative skill and rhetorical expression through retelling, summarizing, and dramatizing key scenes.

## Source Material

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*The Golden Fleece by Padraic Colum (MP edition)*

*The Trojan War by Olivia E. Coolidge (MP edition)*

*Tales from Shakespeare by Charles and Mary Lamb (MP edition)*

*“Why Study Greek Mythology” (MP article)*

*Selected Poetry: “Ozymandias” by Percy Bysshe Shelley; “To Helen” by Edgar Allan Poe; “Ulysses” by Alexander Pope; “The Iliad Begins” by Homer (lines 1–21); “The Trojan Horse” by Virgil (Aeneid, Book II, lines 1–16);*

*“Sonnet 18” by William Shakespeare*



# Key Concepts

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*Plot Structure*

*Exposition*

*Rising Action*

*Climax*

*Falling Action*

*Resolution*

*Denouement*

*Types of Conflict*

*Protagonist*

*Antagonist*

*Setting*

*Theme*

*Simile*

*Metaphor*

*Personification*

*Allusion*

*Foreshadowing*

*Flashback*

*Tragic Flaw*

*Classical Hero*

*Creation Myth*

*Flood Myth*

*Oral Tradition*

*Iambic Pentameter*

*Rhyme Scheme*

*Alliteration*

*Rhythm*

*Enjambment*

*Symbol*

*Speaker (in poetry)*

# Central Themes

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**The Enduring Power of Myth** – Classical myths preserve the timeless questions of humanity, showing that courage, justice, and honor are sought in every age, even in the face of tragedy and loss.

**The Union of Beauty and Truth** – Poetry and drama reveal that beauty is not mere ornament but a path to truth, shaping both the mind's understanding and the heart's affections.

**The Formation of the Moral Imagination** – Great stories train the soul to love what is noble, to reject what is base, and to discern the meaning of human life within the order of creation.

**The Hero's Journey as a Mirror of the Soul** – Tales of quest and trial reveal that the greatest victories are won not only over enemies without, but over weakness within.

**The Voice of Tradition** – By entering into the words and rhythms of the past, students join a living conversation that spans centuries, receiving wisdom meant to guide both thought and action.





# On Writing | The Progymnasmata

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All written work in this course is integrated with Classical Composition (Memoria Press), a program rooted in the ancient art of the progymnasmata—the graded exercises in eloquence used by the Greeks and Romans. In 6th Grade, students will continue building upon the skills gained in previous years with Fable and Narrative, now advancing to Chreia/Maxim. This stage trains students to develop a concise statement of wisdom or moral truth, expand it with examples, and defend it with reasoned argument.

In preparation for the 7th Grade study of the full sequence of the progymnasmata, students will also begin learning how these exercises provide the foundation for the Classical Oration—the structured form of essay writing used throughout the classical tradition. By practicing these forms, students will learn to write with clarity, order, and persuasive force, discovering that writing is not merely a skill but a means of seeking truth and communicating it rightly.

## Assessments

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### **Summative: 45 %**

- Unit Exams
- Classical Composition Projects (Fable, Narrative, Chreia/Maxim)
- Essays in the Classical Oration form
- Recitations
- Quizzes

### **Formative: 35 %**

- Weekly Classical Composition exercises
- Short written responses and narrations
- Draft components of Chreia/Maxim & Classical Oration
- Oral reading and performance practice
- Homework

### **Conscientiousness 20 %**

- Pop quizzes
- Homework
- Classwork
- Preparedness and participation



# Scope & Sequence

<b>Unit 1</b>	<b>Literary Elements &amp; Structure</b>	<b>1 Week</b>
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## **Week 1**

### **Overview**

Students will be introduced to the fundamental structures and elements of literature. Through guided reading, discussion, and short written work, they will identify and define the six elements of plot structure and recite the seven types of conflict. Students will learn to distinguish between protagonist and antagonist, understand the relationship between conflict and theme, and begin recognizing how plot structure shapes meaning. This unit lays the groundwork for analyzing the myths, poetry, and plays that will follow, ensuring students have the vocabulary and conceptual tools to read with precision and depth.

### **Central-One-Idea**

*Stories are not random events but ordered expressions of meaning, and to read well is to see how each element of a plot works toward its resolution.*

### **Great Question(s)**

- Why does every story need structure?
- Can a conflict exist without a protagonist and antagonist?
- How does knowing the shape of a story help us understand its meaning?

### **Key Figures & Concepts**

*Plot Structure; Exposition; Rising Action; Climax; Falling Action; Resolution; Denouement; Types of Conflict; Protagonist; Antagonist; Theme; Setting.*

### **Sources**

*Class notes and handouts on plot and conflict.*



## Week 2-9 Overview

Students will enter the world of Greek mythology, studying the earliest and most enduring heroes of the classical tradition. They will learn that Greek myths form one of the most important bodies of stories in history and that they share universal patterns found across ancient civilizations, such as creation and flood narratives. Students will see that the Greeks imagined their gods in the image of man, and that these myths sought to explain the mysteries of nature, human behavior, and the divine. Through The Golden Fleece and related tales, students will explore the defining qualities of a classical hero, trace the stages of the hero's journey, and analyze the ways plot, setting, and conflict shape the meaning of these stories.

### Central-One-Idea

*Mythic heroes reveal what a culture most honors, showing that the ancient quest for glory also wrestled with questions of justice, loyalty, and the limits of human power.*

### Great Question(s)

- Why study Greek mythology today?
- Why do creation and flood stories appear in so many cultures?
- Can a hero still be great if he fails in virtue?
- What does the hero's journey teach us about our own struggles?

### Key Figures & Concepts

Classical Hero; Jason; Heracles; Theseus; Creation Myth; Flood Myth; Oral Tradition; Quest; Protagonist; Antagonist; Setting; Conflict; Theme; Foreshadowing; Flashback.

### Sources

*"Why Study Greek Mythology" (MP article)*

*The Golden Fleece by Padraic Colum (MP edition)*



## Week 10-17

### Overview

Students will study the epic events of the Trojan War, exploring how the ancient Greeks used legend to examine the causes of human conflict, the flaws of great leaders, and the cost of victory. Through *The Trojan War* by Olivia E. Coolidge, students will learn to identify and analyze literary devices such as foreshadowing, flashback, and allusion. They will encounter the concept of the “tragic flaw” and consider how pride, anger, and ambition can bring both triumph and ruin. Students will strengthen their ability to discern meaning from context, develop close reading and critical thinking skills, and reflect on how the war’s heroes and tragedies still speak to human nature today.

### Central-One-Idea

*The story of Troy shows that the mightiest victories may come at the greatest cost, and that the fate of nations often turns on the virtues—or vices—of a few.*

### Great Question(s)

- What truly causes war—gods, fate, or human choice?
- Can a hero’s flaw be the source of both his greatness and his downfall?
- How do leaders’ decisions shape the destiny of a people?
- Why do some conflicts last far beyond the battlefield?

### Key Figures & Concepts

*Trojan War; Achilles; Hector; Agamemnon; Odysseus; Helen; Foreshadowing; Flashback; Allusion; Tragic Flaw; Pride; Wrath; Fate; Heroism; Human Conflict.*

### Sources

*The Trojan War* by Olivia E. Coolidge (MP edition)





## Week 18-23 Overview

Students will be introduced to the life and works of William Shakespeare, learning 15 key biographical facts and gaining an overview of his plays and poetry. They will study the structure and meter of the Shakespearean sonnet, identify iambic pentameter, and recognize major literary devices such as personification and rhyming couplets. Through *Tales from Shakespeare* by Charles and Mary Lamb, students will read adaptations of *The Tempest*, *A Midsummer Night's Dream*, *The Winter's Tale*, *Much Ado About Nothing*, *Macbeth*, and *Othello*. Special attention will be given to interpreting the meaning and themes of each story, as well as understanding the enduring moral and human questions embedded in Shakespeare's works.

### Central-One-Idea

*Shakespeare's plays and poetry reveal that human nature—its virtues, vices, loves, and ambitions—remains unchanged, and that truth and beauty endure beyond time and place.*

### Great Question(s)

- How does the rhythm of poetry shape its meaning?
- What do Shakespeare's characters teach us about human nature?
- How does form—the structure of a sonnet or a play—affect the truth it conveys?

### Key Figures & Concepts

William Shakespeare; Elizabethan England; Sonnet; Iambic Pentameter; Personification; Rhyming Couplet; Theme; Protagonist; Antagonist; Dramatic Structure; Comedy; Tragedy.

### Sources

*Tales from Shakespeare* by Charles and Mary Lamb (MP edition)



## Week 24-29 Overview

Students will study the structure, sound, and imagery of poetry, learning how line, stanza, rhythm, and alliteration work together to create meaning. They will identify symbols and allusions, explore enjambment, and practice interpreting a poem's speaker and theme. Special emphasis will be placed on recitation skills—volume, clarity, posture, and composure—so that students experience poetry as a spoken art. Through memorization and performance of works such as “Ozymandias,” “To Helen,” and “Ulysses,” students will see how beauty in language can capture truths that endure beyond the moment.

### Central-One-Idea

*Poetry unites sound and sense, moving both mind and heart to see what is noble, beautiful, and eternal.*

### Great Question(s)

- Why do we remember poetry when we forget other things?
- How does the sound of a poem shape its meaning?
- Can beauty lead us to truth?
- Why is memorization still valuable today?

### Key Figures & Concepts

Line; Stanza; Rhythm; Alliteration; Symbol; Allusion; Enjambment; Speaker; Theme; Memorization; Recitation.

### Sources

“Ozymandias” by Percy Bysshe Shelley

“To Helen” by Edgar Allan Poe

“Ulysses” by Alexander Pope

**Week 30-33 Overview**

Students will deepen their engagement with poetry and epic literature by studying and reciting selections from Homer, Virgil, and Shakespeare. They will learn to analyze how meter, rhythm, and imagery shape meaning, and how epic openings and climactic moments capture the essence of a story. Special emphasis will be placed on dramatic delivery—tone, pacing, and emotional connection—so that students learn to make a poem or passage come alive for the listener. Through works such as “The Iliad Begins,” “The Trojan Horse,” and “Sonnet 18,” students will see how a single speech or stanza can hold the heart of a great work.

**Central-One-Idea**

*When spoken with skill and understanding, the great lines of literature preserve the memory of a people and pass its wisdom to the next generation.*

**Great Question(s)**

- How does speaking a work aloud change its meaning?
- Can a single speech capture the heart of an epic?
- Why have these scenes been remembered for thousands of years?
- How does performance help preserve tradition?

**Key Figures & Concepts**

Homer; Virgil; William Shakespeare; Meter; Rhyme Scheme; Tone; Pacing; Imagery; Dramatic Delivery; Memorization; Recitation.

**Sources**

*“The Iliad Begins” by Homer (lines 1–21)*

*“The Trojan Horse” by Virgil (Aeneid, Book II, lines 1–16)*

*“Sonnet 18” by William Shakespeare*



## Week 34-37 Overview

In the final unit, students will bring together all they have learned in reading, analysis, and recitation through a focus on dramatic performance and interpretive delivery. They will complete memorization and recitation of selected poems, including “On Virtue” and “The Destruction of Sennacherib,” and prepare a dramatic reading or scene from Shakespeare. Special attention will be given to emotional connection with the audience, mastery of rhythm and pacing, and the ability to convey a work’s meaning through voice and presence. Students will also review key literary concepts, figures, and themes studied throughout the year in preparation for the final assessment.

### Central-One-Idea

*When literature is spoken with understanding, it becomes a living work—shaping the soul of both speaker and listener.*

### Great Question(s)

- How does performance reveal the heart of a work?
- Can understanding be complete without expression?
- What makes a recitation memorable?
- How does speaking a great work form the one who speaks it?

### Key Figures & Concepts

Phyllis Wheatley; Lord Byron; Recitation; Rhythm; Tone; Expression; Interpretation; Review; Synthesis; Memory.

### Sources

*“On Virtue” by Phyllis Wheatley*

*“The Destruction of Sennacherib” by Lord Byron*

*Previously studied plays and poems*



# Course Catechism

This section is structured as a series of questions and answers—intended to cultivate wisdom, virtue, and a love of tradition in the soul of the reader. Drawing from classical education, Christian orthodoxy, and the accumulated insights of Western civilization, this catechism aims to form not only the mind but the moral imagination.



Each question is crafted to provoke contemplation, and each answer is more than mere information—it is a small liturgy of truth, designed to be memorized, internalized, and lived. In the tradition of ancient catechisms, this section assumes that learning is not just for passing tests, but for becoming someone.

## Section I | Unit I

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**Q: What are the six elements of plot structure?**

**A:** *Exposition, rising action, climax, falling action, resolution, and denouement.*

**Q: What are the seven types of conflict in literature?**

**A:** *Man vs. man, man vs. self, man vs. nature, man vs. society, man vs. fate, man vs. technology, and man vs. the supernatural.*

**Q: Who is the protagonist?**

**A:** *The central character who drives the story's action.*

**Q: Who is the antagonist?**

**A:** *The opposing force or character who creates conflict for the protagonist.*

**Q: What is the theme of a story?**

**A:** *The central idea or message that the work conveys.*





## Section II | Unit II

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**Q: What are the two stories found in nearly all ancient mythologies?**

**A:** *A creation story and a flood story.*

**Q: How did the Greeks imagine their gods?**

**A:** *In the image and likeness of man.*

**Q: What is a classical hero?**

**A:** *A figure of great ability and courage whose actions win glory and honor, often through a quest or great trial.*

**Q: What is the purpose of classical myths?**

**A:** *To explain the mysteries of nature, human behavior, and the divine.*

**Q: Who wrote The Golden Fleece studied in this unit?**

**A:** *Padraic Colum*

## Section III | Unit III

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**Q: Who wrote The Trojan War used in this course?**

**A:** *Olivia E. Coolidge.*

**Q: What is a tragic flaw?**

**A:** *A character weakness, such as pride or anger, that leads to the hero's downfall.*

**Q: What is foreshadowing?**

**A:** *A literary device that gives hints or clues about events to come.*

**Q: What is flashback?**

**A:** *A narrative device that interrupts the story to show events from the past.*

**Q: What is allusion?**

**A:** *A reference to a person, place, event, or work from history, literature, or culture.*



## Section IV | Unit IV

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**Q: Who wrote *Tales from Shakespeare*?**

**A:** *Charles and Mary Lamb.*

**Q: What is iambic pentameter?**

**A:** *A metrical pattern of five pairs of alternating unstressed and stressed syllables in a line of verse.*

**Q: What is a rhyming couplet?**

**A:** *Two consecutive lines of poetry that rhyme and usually share the same meter.*

**Q: What is personification?**

**A:** *Giving human qualities to nonhuman things.*

**Q: Name two plays adapted in *Tales from Shakespeare* studied in this unit.**

**A:** *The Tempest and Macbeth.*

## Section V | Unit V

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**Q: What is a stanza?**

**A:** *A grouped set of lines in a poem, separated by spaces from other groups.*

**Q: What is enjambment?**

**A:** *The continuation of a sentence without pause beyond the end of a line of poetry.*

**Q: What is alliteration?**

**A:** *The repetition of initial consonant sounds in nearby words.*

**Q: Who wrote “Ozymandias”?**

**A:** *Percy Bysshe Shelley.*

**Q: Who wrote “To Helen”?**

**A:** *Edgar Allan Poe.*



## Section VI | Unit VI

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**Q: Who wrote The Iliad?**

**A:** *Homer.*

**Q: Who wrote the Aeneid?**

**A:** *Virgil.*

**Q: What is a sonnet?**

**A:** *A 14-line poem with a specific rhyme scheme and meter.*

**Q: Which Shakespearean sonnet is studied in this unit?**

**A:** *“Sonnet 18.”*

**Q: What does pacing refer to in recitation?**

**A:** *The speed and rhythm of delivering lines.*

## Section VII | Unit VII

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**Q: Who wrote “On Virtue”?**

**A:** *Phyllis Wheatley.*

**Q: Who wrote “The Destruction of Sennacherib”?**

**A:** *Lord Byron.*

**Q: What is interpretation in performance?**

**A:** *The speaker’s personal understanding and expression of the text’s meaning.*

**Q: What is synthesis in literature study?**

**A:** *Combining knowledge from multiple works to form a unified understanding.*

**Q: How does recitation train the memory?**

**A:** *By committing words to heart through repetition and understanding.*



## Section VIII | Unit VIII

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**Q: What is a dramatic monologue?**

**A:** *A speech by a single character expressing personal thoughts or feelings.*

**Q: What is interpretation in performance?**

**A:** *The actor's or reader's personal understanding and expression of the text's meaning.*

**Q: Why is review important before a final performance?**

**A:** *It reinforces knowledge and ensures accuracy in delivery.*

**Q: What is synthesis in literature study?**

**A:** *Combining knowledge from multiple works to form a unified understanding.*

**Q: How does recitation train the memory?**

**A:** *By committing words to heart through repetition and understanding.*



## Section IX | Recitations

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### **“The Iliad Begins”**

*By Homer — Lines 1–21*

*Sing, O goddess, the anger of Achilles son of Peleus, that brought countless ills upon the Achaeans. Many a brave soul did it send hurrying down to Hades, and many a hero did it yield a prey to dogs and vultures...*

### **“The Trojan Horse”**

*By Virgil — Aeneid, Book II, Lines 1–16*

*All were silent, and turned their faces toward me with fixed attention. From his high couch father Aeneas thus began...*

### **“Sonnet 18”**

*By William Shakespeare*

*Shall I compare thee to a summer's day? Thou art more lovely and more temperate...*

### **“Ozymandias”**

*By Percy Bysshe Shelley*

*I met a traveller from an antique land who said: “Two vast and trunkless legs of stone stand in the desert...”*





# Week 1

## Weekly Logos | Why We Read...

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Before students can explore the great myths, epics, and plays of the classical tradition, they must first understand how stories are built. Plot structure, types of conflict, and the roles of protagonist and antagonist provide the framework for every tale—from ancient epics to modern novels. This week, students will learn that stories are not mere entertainment but ordered expressions of meaning, shaped to reveal truth through action and character.

## What Are We Assessing? | The Facts

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- ▣ Six elements of plot structure.
- ▣ Seven types of conflict.
- ▣ Definition of protagonist and antagonist.
- ▣ The relationship between conflict and theme.

## What Are We Assessing? | The Skills

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- ▣ Identifying plot elements in a familiar story.
- ▣ Classifying examples of conflict.
- ▣ Distinguishing protagonist and antagonist in various narratives.

## What Are We Assessing? | The Truths

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*Stories are purposeful in their structure.*

**These truths unify every element of the lesson:**

- Every story has an internal order that guides the reader toward its resolution.
- Conflict is the engine of narrative, revealing what characters value and how they change.
- The protagonist and antagonist define the moral and dramatic shape of a work.



## Assessments | Suggested Types

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- ▣ Identification Quiz: Name the six elements of plot and the seven types of conflict.
- ▣ Oral Recitation: List the plot elements in order and define each.
- ▣ Classification Exercise: Match conflict examples to the correct type.
- ▣ Short Written Response: “Why does every story need structure?”

## Pacing | By Week

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<i>Day</i>	<i>Focus</i>	<i>Homework</i>
Monday	Introduction to course; why story structure matters.	Bring an example of each plot element from a familiar story.
Tuesday	Review six elements of plot.	Complete plot diagram for homework story example.
Wednesday	Introduce the seven types of conflict.	Identify conflict type in a myth or story you know.
Thursday	Define protagonist and antagonist.	Write a brief paragraph describing a protagonist–antagonist pair.
Friday	Review all concepts: plot structure, conflict, protagonist, antagonist.	None



# Teacher Tips

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**Begin the week by connecting story structure to a student's favorite film or book.**

**Use visual aids—plot diagrams or conflict charts—to make abstract terms concrete.**

**Return often to the idea that form reveals meaning.**

**Catechetical moment: Remind students that order in storytelling reflects the order in creation.**



# Appendix

## Essays In This Course...

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Each of the three major essays in this course will follow the structure and spirit of our Classical Writing Curriculum at Our Lady of the Rosary. Students are expected to write with clarity, order, and persuasive force, employing the Classical Oration form:

- Exordium – The introduction that gains attention and builds ethos
- Narratio – Background/context, statement of facts/narration of events
- Divisio – Outline of major arguments
- Confirmatio – 3 Proofs & Sub-Proofs (body paragraphs)
- Refutatio – Address and refute opposing arguments
- Peroratio – The conclusion: moving the heart, restating the truth

Each essay must be a minimum of 2 (except long essay) full pages, MLA formatted, and include a bibliography with at least five primary sources and three scholarly secondary sources. This level of work prepares students not only for collegiate academic writing, but more importantly, for thoughtful, ordered argument in service of truth, which lies at the heart of classical education.

## Prompt I

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*Explain the six elements of plot structure and give an example of each from a story you know.*

**Objective:** Show that you understand how a story is built and can name each part in the correct order. Use short examples from a familiar myth, book, or movie to make your points clear.



## Prompt II

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*Describe what makes a classical hero.*

**Objective:** Identify at least three traits of a classical hero, such as courage, skill, or loyalty. Give examples from *The Golden Fleece* or another myth we have read, and explain how these traits help the hero succeed.

## Prompt III

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*Do you think Greek myths are still worth reading today?*

**Objective:** Take a clear position (yes or no) and give at least three reasons to support your answer. Use examples from class readings to convince your reader. End with a strong closing sentence that leaves no doubt about your opinion.

