

THE
AMBROSE  SCHOOL
Curriculum Guide Overview

Publisher's Note

The following is an overview of the Ambrose Curriculum Guide. In it, you will find invaluable information that shows how The Ambrose School has developed its curriculum, including:

- The Ambrose School Vision Statement
- A list of eleven principal areas of study
- A description of the Curriculum Roadmap
- A description of the Curriculum Tree
- An explanation of each part of the Curriculum Tree

Unlike all of the other documents in the Ambrose Curriculum Guide, this overview, created by The Ambrose School as an introduction to and explanation of the Guide, is not customizable. It has been provided to give you a glimpse at the thought and effort that goes into creating a curriculum guide.

We would like to thank The Ambrose School for sharing this information and allowing us to make it available.

If you're interested in purchasing all or part of the Ambrose Curriculum Guide, please visit www.ClassicalAcademicPress.com.

Christopher A. Perrin,
Publisher, Classical Academic Press®



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An Overview of Our Curriculum

Vision Statement

The mission of The Ambrose School is *to mature students in Christ as we integrate faith and reason through classical Christian education*. As a classical Christian school, we develop Christian leaders who possess the qualities of a deep and reasoned faith, a heartfelt moral compass, and a strong command of language, and who are well read, well rounded, and who appreciate beauty. These qualities, we believe, will help them transform the Church, the community, and the world. Our call is to faithfulness and integrity, and we aim to offer an education that considers the whole person as made in God’s image.

In light of these things, we began our curriculum design with a vision of our ideal graduate. What qualities would the student possess, Lord willing, once they had completed our K–12 program? How would we define success beyond simple academics, athletics, or other single considerations? To us, a successfully educated student leaves the school with the following six attributes:

1. **Virtue and mature character:** This includes heart-obedience rather than mere rule-following, good manners, honorable relationships, self-control, and Christian leadership. We help students rightly order their affections (the classical Christian definition of virtue) through the study of the great literature of the West and the Bible. Above all else, we teach students to live in accordance with *Coram Deo*, as though they were in the presence of God at all times.
2. **Sound reason and sound faith:** We desire that students realize a unified Christian worldview with Scripture as the measure of all Truth. We want them to exhibit the wisdom to recognize complex issues and to follow the consequences of ideas.
3. **A masterful command of language:** Because language enables us to know things that we have not directly experienced, nothing is more important within Christian education. Without a strong command of language, even Scripture is silent. As people of “the Word,” Christians should be masters of language. We expect our students to master uncommon vocabulary, grammar, usage, and translation through our study of Latin, English, Greek, and the art of rhetoric.
4. **Well-rounded competence:** Educated people are not specialists who know little outside of their field of specialty. Educated people have competence in a variety of areas, including fine art, drama, music, physical activity, math, logic, science, and arithmetic. Throughout our program, skills are introduced that are essential for an educated person. We want our graduates to be well rounded.
5. **Literacy with broad exposure to books:** Educated people are well read and able to discuss and relate to central works of literature, science, art, architecture, and music. We want our graduates to be well read in the important literature and ideas of Christian theology and the West.
6. **An established aesthetic:** Further, educated people have good taste, formed as they are exposed to great aesthetic masterpieces, particularly at a young age. We expose our students to the great artists to develop their aesthetic and cultural appreciation.

With these six attributes as our starting point, we began to evaluate our curriculum in light of the seven Liberal Arts, particularly the Trivium, seeking to take our students from uninstructed youths to mature, educated disciples of Christ. Our analysis helped us define our eleven principal areas of study. (The numbers in the left column correspond to the six attributes listed on page 4.)

5 & 6	BIBLE & WESTERN LITERACY	We desire that our students encounter a broad range of works and ideas over the course of their education. First and foremost, we desire they be familiar with Scripture. This lays a foundation for their encounters with the great works of the Western tradition from the plays of Sophocles to the poetry of Chaucer to the thought of Nietzsche.
	AESTHETIC LITERACY	Classical education helps students develop an appreciation for beauty and an understanding of the Western traditions of fine arts. This requires exposure to masterpieces of painting, sculpture, drawing, architecture, and excellent music. Our students learn hymns, classical music, and dance, study master artists, and consider what makes great art great.
	SCIENCE	The field of science is an opportunity to study the glory, creativity, and power of God. Our aim is for students to develop a deeper worship and understanding of their Creator by studying his handiwork. We train our students to consider the limitations of scientific knowledge. We recognize the limitations of what science can tell us about the world. We emphasize observation and discovery across our science learning through hands-on labs. Our upper school courses focus on chemistry and physics.
4	ARITHMETIC	Our aim is that all students have a strong foundation in math and in applying mathematical principles to real-world situations. We lay a foundation in problem-solving through our grammar school math instruction.
	APPLIED ART/RHETORIC PRACTICUM	We desire our students to be well rounded and we seek to foster their competency in a variety of skills. We continue to expand our efforts to develop the aesthetic of students through practice in art, pottery, orchestra, choir, and other applied arts. Through courses such as media and journalism, students learn to apply rhetorical principles to a variety of situations.
	LOGIC & MATH	Practicing the mind in logic prepares students for the development of wisdom. Training in logic is the foundation for our rhetoric program. Higher math factors in the same way. We teach math as it is applied to real life. Application is the key to understanding math.

3	INTEGRATED LANGUAGE	<p>“High thoughts must have high language.” —Aristophanes</p> <p>Latin and Greek form the basis for Western culture and language. The student’s grasp of language affects his very depth of thought as he uses precision in his vocabulary to better understand God and His world. Further, learning another language is learning to see the world through the eyes of those who speak it. Our aim is for students to gain fluency in Latin in order to encounter many of the great texts of the West in their original language. The study of Greek enhances our students’ attention to grammar and subtle meaning and immerses students in Scripture.</p>
	THE ART OF RHETORIC	<p>Rhetoric, or “the faculty of observing in any given case the available means of persuasion” (Aristotle, <i>Rhetoric</i>, 1:4:1359), is an art central to our aims at The Ambrose School. The Ambrose School’s rhetoric program exists to give students the tools to express themselves effectively in both writing and speaking. By the time they graduate, Ambrose students should be competent enough in rhetoric to deliver a convincing impromptu speech appropriate to their audience, write an organized and thoughtful timed essay on standardized tests, construct and deliver a persuasive speech, and research, and write and verbally defend a position on important topics of our own day.</p>
2	HISTORY	<p>The value placed on history is dictated by worldview. History is the laboratory of the human condition. We study it because it shows the formulation of ideas and the consequences of those ideas—a core value for wisdom. We cycle through the world’s history three times, each with a different purpose. By the final cycle, we expect students to intuitively see the ideas that play their way out in the laboratory of the world.</p>

2	<p>THE GREAT CONVERSATION</p>	<p>No part of our curriculum plays a more vital role than the Great Conversation. This conversation uses the Great Books to formulate and evaluate the ideas that shape our culture. In the 1950s, Mortimer Adler and over forty scholars formalized this study in an attempt to preserve how students had learned for two millennia. As the modern educator gradually eliminated the practice of seeking Truth in great literature, these scholars recognized the loss. The practice of investigating, arguing, and grasping the deep concepts of the best thinkers in history plays a vital role in practicing the mind and developing wisdom. Students may not remember the books they read, but the development of their minds is inescapable. We use the Bible as the greatest book to place a world-view lens over all that we study. In grades 7–9, we begin the conversation, and students in grades 10–12 thrive on the Socratic discussions of our high-school classroom.</p>
1	<p>CHARACTER AND VIRTUE</p>	<p>We study scripture as the primary moral authority, train our students in manners, desire our students to be changed in their whole person by Christ rather than only outwardly following rules, and use story to instill a desire for the right and a disdain for the wrong. In short, we want our students to love the good. As William Bennett wrote, “Stories, unlike courses in ‘moral reasoning,’ give children some specific reference points.” We use the classic Western stories of honesty, compassion, courage, and perseverance to develop in children a love of the good. Throughout our school, you will hear repeated the stories that strengthen the resolve of children to become servants of God in every area of their lives.</p>

Curriculum Roadmap

With our eleven areas of study tied to our vision for a graduate, we map the curriculum as shown in the following comprehensive grid (this is also supplied as a separate document entitled Curriculum Map.doc). Our Master Curriculum Plan, or “Curriculum Roadmap,” is a multi-faceted grid that visually depicts the scope and sequence of our entire program, built in layers of ascending importance. The eleven subject areas at the left are divided along the Trivium-oriented lines of knowledge (grammar), skill (logic), and wisdom (rhetoric), adding virtue as the crown, and the six goals for a graduate are linked accordingly on the right.

Placement of a particular class or subject depends upon where that course fits in the overall purpose of the curriculum, advancing students from left to right and from bottom to the top in their education as they both grow in age and in knowledge, skill, wisdom, and virtue. The virtuous and mature graduate, therefore, stands on the solid foundation of the other five primary attributes.

Teachers in each of the subjects in this grid are encouraged to read the goals we have on this bigger scale and keep in mind that our goal is not to “get through the material” but to achieve the ends shown above.

We believe that our vision drives our curriculum, and in the tradition of *semper reformata* we continually take steps to revise educational curricula to better achieve our goals in the classical Christian spirit. This process has led us to strengthen our teaching of core skills in the grammar stage (reading, writing, and arithmetic), our *ethos* of honor in the logic phase, and our emphasis on applied thought and expression in the rhetoric phase through uniquely constructed classes, such as our “Summa” courses. The Humane Letters courses center around the “anchor works” in the Great Books of the Western World and the core ideas that inform the Great Conversation, striving to teach a worldview that reunites faith and reason and gives students access to the vocabulary and thoughts of the great thinkers and writers of our past.

Our vision tells us that aesthetics are important, so we seek to place great art in each classroom and have even kindergartners surrounded by and imitating truly beautiful things. Deeper art integration is a key part of our programs in all subject areas. We also seek excellence in performance, giving students the tools to express mastery and create beauty, whether in drama, orchestra, choir, or in the language arts. Our hope is that our students will be well equipped as sharp tools in God’s hand.

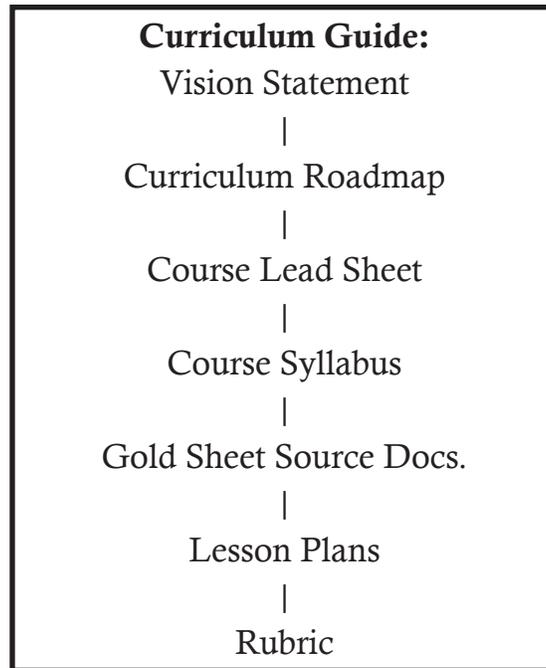
Finally, we want every student, despite particular inclinations and gifting, to be exposed to all elements of a well-rounded education, so we are striving to create graduated programs that give all students in our school the foundational tools in any art or educational endeavor. We stress memory at the younger ages, hoping to fill our students with a wealth of invaluable knowledge in the Western canon. Ultimately, we are about building a love of learning, and we take to heart Dorothy Sayers’s exhortation to develop and impart to students that lifelong love and those tools necessary to tackle any challenge in concert with God’s will for their lives.

The Ambrose School Master Curriculum Map

	K	1	2	3	4	5	6	7	8	9	10	11	12	Desired Outcome	
Character Theme	Various stories Theme: Obedience	Various stories Theme: God's Perfect Plan	Various stories Theme: Fruits of the Spirit	Various stories Theme: Seven Virtues	Various stories Theme: Four Loves	Various stories Theme: Great Ideas	Various stories Theme: The Good Life	House Preceptorials Athletics	House Preceptorials Athletics	House Preceptorials Athletics	House Preceptorials Athletics	House Preceptorials Athletics	House Preceptorials Athletics	House Preceptorials Athletics	Virtuous and mature character
The Great Conversation								Students examine past worldviews such as the heroic ethic to help put their own worldview in perspective.	Medieval readings/history (beauty and story)	Modern readings/history (American ideas)	Ancient readings/history and philosophy (CC)	Medieval readings/history and philosophy (CC)	Modern readings/history and philosophy (20th c. culture)	Reason/Sound	
History	No formal history. Grammar school history builds a base of knowledge for US.	Early American	Mesopotamia Egypt Patriarchs	Ancient Greece & Rome	Middle Ages	Renaissance Early American	Hobbit and LOTR Socratic and Great Ideas intro.	Continue with Socratic discussion and Great Ideas	Ancient to 300 AD	300 AD to Italian Renaissance	Greek and Roman philosophy (CC)	Greek and Roman philosophy (CC)	History of church & Discarded Image (CC)	English Renaissance and Enlightenment to modern	Sound
The Art of Rhetoric														Masterful command of language	
Integrated Language														Well-rounded and competent	
• Reading • Writing • Grammar														Literate with broad exposure to books	
Logic & Math														Well-rounded and competent	
• Fine art • Music • Drama • Physical Ed.														Literate with broad exposure to books	
Arithmetic														Well-rounded and competent	
Science														Well-rounded and competent	
• Fine Art • Architecture • Music														Literate with broad exposure to books	
Bible & Western Literacy														Literate with broad exposure to books	

Curriculum Tree

Our curriculum is supported by a hierarchy of documents, which sometimes appear in the lower left-hand corner of a given page. These documents have been placed in the tree below:



Our upper school curriculum is distinct in that we depend on going back to the original sources, or “fountain”: the writings of men such as Socrates, Augustine, Herodotus, Boethius, Pascal, etc. (*Ad Fontes*, or “going back to the fountain”). This minimizes the use of textbooks or packaged curricula to teach students so that whenever possible, students learn from original source documents. However, in order to ensure that our K–12 objectives are met, we provide the Ambrose Curriculum Guide to help teachers accomplish educational objectives through the use of these source materials. We ask that teachers meet the objectives listed on the lead sheets for each course they teach, and the objectives listed on the source sheets (sometimes referred to as “gold sheets” by The Ambrose School because these documents were printed on gold paper) for each individual work they teach as part of the Upper School Letters courses.

The following are examples and explanations of each of the parts of the Curriculum Tree:

Curriculum Guide Overview: Overview of the entire curriculum, including mission statement, vision, layout, and how to interpret the curriculum.

Vision Statement: Provides the direction for the curriculum and school, expressing the desired outcome for each graduate, as mentioned previously (see page 4).

Curriculum Roadmap: Provides a visual scope and sequence for the entire K–12 curriculum (see page 8).

Course Lead Sheet: A summary of each particular course or subject taught in the school by grade. This document provides the teacher with the essential requirements for each course, lays out objectives to be met by the students, and provides guidance for specific methodology and

Course Lead Sheets		
	Course Title	Humane Letters I (Ancient Worldview Humanities)
	Theme / Master Question	Worldview: Interpreting Our World How does our view of the world influence how we live? How does our view of God influence the way we live?
Time / Schedule 10 Credit Hours 2 periods/day M-T-W-Th-F Aim: 60% Lecture 30% Discussion 10% Student Presentation	Course Description This course will briefly cover the early Mesopotamian cultures, biblical history, and Egyptian culture before turning its focus to Ancient Greece and Rome. Students will consider what a worldview is and how it affects life and culture, both in their personal experience and in history. Much of the course will be spent on understanding Greek thought, philosophy, culture, literature, and art as the foundation of Western civilization. It will then turn to the Roman culture and its influence on the world as well as Christianity's influence on Rome. The integration of Hebrew Scripture, Roman culture, and Greek thought into Christianity is taught from the perspective of God's divine plan for His Church. Students will focus on logical applications and inquiries from this time period, preparing them for the rhetoric track in 10 th grade.	
Key Teacher Resources: <i>The Great Ideas: A Syntopicon</i> <i>The Universe Next Door</i> by James W. Sire <i>Omnibus I: Biblical and Classical Civilization</i> by Douglas Wilson and G. Tyler Fischer, eds. <i>Western Civilization</i> by Jackson J. Spielvogel	Primary Teaching Goals The student will be able to: <ol style="list-style-type: none"> 1. define worldview and answer and apply the seven worldview questions to him- or herself and to works of literature, art, culture, history, philosophy, etc. (Sire); 2. discuss ancient civilizations in terms of the following Great Ideas: justice, truth, history, being, humans, immortality, will, good/evil, prophecy, nature, world, law, and life/death; 3. articulate the Christian worldview and compare ancient cultures in light of Scripture; 4. construct logical arguments and discuss or write intelligently about ancient literature, history, and philosophy; 5. identify the main historical events and people of the classical era; 6. identify the major recurring themes in art, literature, history, etc., including creation, fall, redemption, homecoming, and glory; 7. state the main themes and events in the selected books of the Bible for 7th grade. 	
See Course Scope and Sequence for a complete list.	Primary Teaching Methods Class should be conducted around the following parameters: <ol style="list-style-type: none"> 1. primarily lecture and discussion oriented, based on individual or in-class readings using Socratic Discussion Rubric as a methodological guide; aim for at least 30% discussion; 2. classes and units built around Key Questions, which build to higher Major and Master Questions for each work, unit, semester, and course; 3. debates, recitations, and student presentations; 4. lecture and discussion, particularly as introductory material or historical framework requires; 5. viewing and discussion of pertinent works of art, literature, music, and poetry; 6. beginning class each day with a brief activity, questions to consider, or written response designed to focus the class discussion and prepare students for the lesson. 	
Key Student Texts: The Holy Bible, NKJV <i>The Oresteia</i> by Aeschylus <i>The Odyssey</i> by Homer <i>Till We Have Faces</i> by C.S. Lewis <i>Julius Caesar</i> by William Shakespeare	Primary Measures and Assessments Student work should be evaluated according to the following guidelines: <ol style="list-style-type: none"> 1. approximate breakdown of grades: 40% tests or projects, 30% conversation, 20% papers and presentations, and 10% homework and daily starting exercises; 2. students should be given a major assessment at the end of each unit and a minimum of twice per quarter or three times per semester; 	
Curriculum Guide: Vision Statement Curriculum Roadmap Course Lead Sheet 		

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pedagogy for the work. This is a teacher’s first resource in preparing to teach a course.

Course Scope and Sequence																															
	Humane Letters I (Ancient Worldview Humanities)																														
Master Skills, Ideas, or Knowledge Taught	<ul style="list-style-type: none"> <input type="checkbox"/> Understanding of Ancient Hebrew, Greek, Roman, and modern Christian worldviews <input type="checkbox"/> Recognition of implicit worldview communicated in a variety of media <input type="checkbox"/> Etiquette of Socratic discussion <input type="checkbox"/> Ability to defend personal viewpoints <input type="checkbox"/> Practice of basic rhetorical skills presented before live audiences 																														
Complete Texts and Materials List	<p>Incoming summer read: <i>The Golden Fleece</i> by Padraic Colum and <i>Eagle of the Ninth</i> by Rosemary Sutcliff</p> <p>Anchor Works (Read and referred to over the quarter)</p> <table style="width: 100%; border: none;"> <tr> <td style="padding-bottom: 5px;"><i>The Oresteia</i></td> <td style="padding-bottom: 5px; text-align: right;">Aeschylus</td> </tr> <tr> <td style="padding-bottom: 5px;"><i>The Odyssey</i></td> <td style="padding-bottom: 5px; text-align: right;">Homer, trans. Fagles</td> </tr> <tr> <td style="padding-bottom: 5px;"><i>Till We Have Faces</i></td> <td style="padding-bottom: 5px; text-align: right;">C.S. Lewis</td> </tr> <tr> <td style="padding-bottom: 5px;"><i>Julius Caesar</i></td> <td style="padding-bottom: 5px; text-align: right;">Shakespeare</td> </tr> <tr> <td style="padding-bottom: 5px;">Bible: Genesis, Exodus, Luke</td> <td></td> </tr> </table> <p>Core Works (Read fully)</p> <table style="width: 100%; border: none;"> <tr> <td style="padding-bottom: 5px;"><i>The Lion, the Witch and the Wardrobe</i></td> <td style="padding-bottom: 5px; text-align: right;">C.S. Lewis</td> </tr> <tr> <td style="padding-bottom: 5px;"><i>The Magician's Nephew</i></td> <td style="padding-bottom: 5px; text-align: right;">C.S. Lewis</td> </tr> <tr> <td style="padding-bottom: 5px;"><i>Prince Caspian</i></td> <td style="padding-bottom: 5px; text-align: right;">C.S. Lewis</td> </tr> <tr> <td style="padding-bottom: 5px;"><i>Eclogue IV</i></td> <td style="padding-bottom: 5px; text-align: right;">Virgil</td> </tr> </table> <p>Excerpted Works</p> <table style="width: 100%; border: none;"> <tr> <td style="padding-bottom: 5px;"><i>Usborne: Greeks</i> (selections)</td> <td style="padding-bottom: 5px; text-align: right;">Peach, et al.</td> </tr> <tr> <td style="padding-bottom: 5px;"><i>Usborne: The Romans</i> (selections)</td> <td style="padding-bottom: 5px; text-align: right;">Peach, et al.</td> </tr> <tr> <td style="padding-bottom: 5px;"><i>Plutarch's Lives</i>, v. 1 ("Lycurgus") and v. 2 ("Alexander the Great," "Julius Caesar," "Brutus")</td> <td style="padding-bottom: 5px; text-align: right;">Plutarch</td> </tr> <tr> <td style="padding-bottom: 5px;"><i>Histories, selections from Book 1</i></td> <td style="padding-bottom: 5px; text-align: right;">Herodotus</td> </tr> <tr> <td style="padding-bottom: 5px;"><i>The Early History of Rome</i> (selections)</td> <td style="padding-bottom: 5px; text-align: right;">Livy</td> </tr> <tr> <td style="padding-bottom: 5px;"><i>Westminster Confession</i> (selections)</td> <td></td> </tr> </table> <p>Suggested Teacher Resources</p> <ul style="list-style-type: none"> <input type="checkbox"/> The Sistine Chapel ceiling art by Michaelangelo <input type="checkbox"/> <i>The Ancient City</i> by Peter Connolly and Hazel Dodge <input type="checkbox"/> <i>Art and Civilization: Ancient Greece*</i> <input type="checkbox"/> <i>Art and Civilization: Ancient Rome*</i> <input type="checkbox"/> <i>Brightest Heaven of Invention</i> by Peter J. Leithart <input type="checkbox"/> <i>Great Books of the Western World Series</i> (Encyclopedia Britannica, 60 vols.) <input type="checkbox"/> <i>The Greeks</i> by H.D.F. Kitto <input type="checkbox"/> <i>Greenleaf Guide to Ancient Literature</i> by Cynthia Shearer <input type="checkbox"/> <i>Guide to the Great Books</i> by Wes Callihan <input type="checkbox"/> <i>Heroes of the City of Man</i> by Peter J. Leithart <input type="checkbox"/> <i>The Penguin Historical Atlas of Ancient Greece</i> <input type="checkbox"/> <i>The Penguin Historical Atlas of Ancient Rome</i> <input type="checkbox"/> <i>History of Art for Young People</i> by H.W. Janson and Anthony F. Janson <input type="checkbox"/> <i>A House for My Name</i> by Peter J. Leithart <input type="checkbox"/> <i>An Introduction to the New Testament</i> by D.A. Carson et al. <input type="checkbox"/> <i>Invitation to the Classics</i> by Louise Cowan and Os Guinness, eds. <input type="checkbox"/> <i>It Was Good</i> by Ned Bustard, ed. <input type="checkbox"/> <i>Omnibus I: Biblical and Classical Civilization</i> by Douglas Wilson and G. Tyler Fischer, eds. 	<i>The Oresteia</i>	Aeschylus	<i>The Odyssey</i>	Homer, trans. Fagles	<i>Till We Have Faces</i>	C.S. Lewis	<i>Julius Caesar</i>	Shakespeare	Bible: Genesis, Exodus, Luke		<i>The Lion, the Witch and the Wardrobe</i>	C.S. Lewis	<i>The Magician's Nephew</i>	C.S. Lewis	<i>Prince Caspian</i>	C.S. Lewis	<i>Eclogue IV</i>	Virgil	<i>Usborne: Greeks</i> (selections)	Peach, et al.	<i>Usborne: The Romans</i> (selections)	Peach, et al.	<i>Plutarch's Lives</i> , v. 1 ("Lycurgus") and v. 2 ("Alexander the Great," "Julius Caesar," "Brutus")	Plutarch	<i>Histories, selections from Book 1</i>	Herodotus	<i>The Early History of Rome</i> (selections)	Livy	<i>Westminster Confession</i> (selections)	
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Course Syllabus/Scope and Sequence: Created by the teacher as an outline for the course, a syllabus for each upper school course is provided to students and parents at the beginning of the year. A syllabus communicates important course policies and procedures, major due dates, topics covered, contact information, and other things crucial for the student to know.

Source Works Teachers Guide
7th Grade Letters Curriculum



Work	<i>Histories</i>, Herodotus, 440 BC		
Edition	Handout	Approximate Time: 1 week	
Focused Passages	Beginnings in Book I, Selections		
Course Questions	How does our view of the world influence how we live? Or how does our view of God influence the way we live?		

<p>Student Objectives</p> <ul style="list-style-type: none"> <input type="checkbox"/> Define history (as narrative, not merely chronology) <input type="checkbox"/> Estimate the importance of Herodotus to the ancient world <input type="checkbox"/> Discuss Greek ideas of virtue <input type="checkbox"/> Explain how these histories define the Greek people and their views of non-Greeks <input type="checkbox"/> Justify the need for foundation stories in all cultures 	<p>Key Questions Should myth and legend be intertwined with history? Should they be considered history?</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 15%;">Category</th> <th style="width: 15%;">Great Questions</th> <th style="width: 60%;">Thought Systems</th> </tr> </thead> <tbody> <tr> <td>God</td> <td>Theology Cause Truth</td> <td>Does God have a "side" in war? Christianity/ Paganism</td> </tr> <tr> <td>World</td> <td>Matter Change Quantity</td> <td>What is the past? Idealism/Empiricism</td> </tr> <tr> <td>People</td> <td>Soul Mind Will</td> <td>How do stories of humankind's past help us understand the present? Empiricism</td> </tr> <tr> <td>Religion (God and People)</td> <td>Justice Love Family</td> <td>How does religion play a part in the culture of the Greeks? Paganism</td> </tr> <tr> <td>Science (People and the World)</td> <td>Beauty Sign/ Symbol Quality</td> <td>Is there a kernel of truth in the myth-like stories told by Herodotus? Can we separate it out? Empiricism</td> </tr> <tr> <td>Government (People and People)</td> <td>Virtue/Vice Duty Wisdom</td> <td>What is the uniqueness of Athenian government? Democracy</td> </tr> </tbody> </table>	Category	Great Questions	Thought Systems	God	Theology Cause Truth	Does God have a "side" in war? Christianity/ Paganism	World	Matter Change Quantity	What is the past? Idealism/Empiricism	People	Soul Mind Will	How do stories of humankind's past help us understand the present? Empiricism	Religion (God and People)	Justice Love Family	How does religion play a part in the culture of the Greeks? Paganism	Science (People and the World)	Beauty Sign/ Symbol Quality	Is there a kernel of truth in the myth-like stories told by Herodotus? Can we separate it out? Empiricism	Government (People and People)	Virtue/Vice Duty Wisdom	What is the uniqueness of Athenian government? Democracy
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Religion (God and People)	Justice Love Family	How does religion play a part in the culture of the Greeks? Paganism																				
Science (People and the World)	Beauty Sign/ Symbol Quality	Is there a kernel of truth in the myth-like stories told by Herodotus? Can we separate it out? Empiricism																				
Government (People and People)	Virtue/Vice Duty Wisdom	What is the uniqueness of Athenian government? Democracy																				

<p>Antitheses</p> <p>History/Myth and Legend Virtue/Vice Peace/War</p>	
<p>Prior Connections</p> <ul style="list-style-type: none"> <input type="checkbox"/> Homer's <i>Odyssey</i> <input type="checkbox"/> Genesis <input type="checkbox"/> Livy's <i>Early History of Rome</i> 	

<p>Key Connections</p> <p>Art</p> <p>http://upload.wikimedia.org/wikipedia/commons/thumb/c/c9/Kroisos_stake_Louvre_G197.jpg/1227px-Kroisos_stake_Louvre_G197.jpg (<i>Croesus on the Pyre</i>, 500–490 BC)</p> <p>http://upload.wikimedia.org/wikipedia/commons/thumb/3/35/Cyrus_Cylinder.jpg/1280px-Cyrus_Cylinder.jpg (Cuneiform script proclaiming Cyrus the king of Babylon, 539–530 BC)</p> <p>http://upload.wikimedia.org/wikipedia/commons/0/0f/Nuremberg_chronicles_f_59r_1.png (Solon in Nuremberg Chronicles, 1493)</p> <p>Music</p>
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Gold/Source Sheets: Created particularly for use in the upper school humanities, these documents are designed to provide a “dashboard” for teaching specific source works within the curriculum. Each sheet stresses important themes and objectives, offers a key question with supporting questions, suggests time allotted to teach the work, highlights the most critical passages, and ties the work into the overarching curriculum plan. The key question provides a guiding dilemma, usually of an ethical or moral nature, or a source of investigation into a work. Gold/Source Sheets also offer a list of important connections to other works and to Scripture, as well as resources that we plan to emphasize with each reiteration of the work. These help provide

The Ambrose School							
Grammar School Speech Meet – Evaluation Form							
Student Name:							Judge:
Grade:							
Class:	Category and Grade Level:		<input type="checkbox"/> Poetry	<input type="checkbox"/> Memory Verse			
			<input type="checkbox"/> Literary Prose	<input type="checkbox"/> Fable/Folklore			
			<input type="checkbox"/> Historical Oration				
	Poor	Fair	Good	Excellent	Superior		
	1	2	3	4	5	Points	Notes/Comments
Volume and Inflection Is it clear and audible; does he or she use voice effectively?	Difficult to hear throughout AND had no inflection (monotone)	Difficult to hear throughout OR had no inflection (monotone)	Voice mostly clear and audible with some inflection	Voice clear and audible while inflection was purposeful and added interest	Voice clear and audible throughout piece; uses range of voice from loud to quiet purposefully and effectively		
Flow of Language Is the speech memorized well?	Student forgot piece and could not recover	Student had 3+ pauses or a restart	Student had 1–2 pauses but no restarts	No noticeable pauses or restarts; weak beginning and/or ending	No noticeable pauses or restarts; flowed well from beginning to end; speech memorized well		
Expression and Cadence Does the speech come to life?	No hand motions, gestures, or facial expressions; mechanical cadence	Some hand motions, gestures, or facial expressions; AND cadence too quick or too slow	Some hand motions, gestures, or facial expressions; AND cadence too quick or too slow OR good cadence but poor motions, etc.	Student used hand motions, gestures, OR facial expressions; AND appropriate cadence	Student integrated hand motions, gestures, AND facial expressions with the appropriate cadence to punctuate substance of speech		
Enunciation and Pronunciation Is the presentation clear, crisp and understandable?	Words were indistinct and couldn't be understood	3 or more mispronounced or unclear words	1–2 mispronounced or unclear words	No mispronounced words or unclear words; most phrases are distinct	No mispronounced words; all words, phrases are crisp, clear, and easily understood		
Eye Contact Does the speaker engage the audience?	No eye contact with the audience at all	Intermittent eye contact with audience or stiff "sprinkler" type movement	Moderate eye contact with audience but inconsistent and not engaging.	Maintained eye contact with most of the audience most of the time	Eye contact was made with full range of the audience; maintained interest of audience entire time		
Poise and Posture Did the student maintain composure and appear comfortable?	Student completely lost their poise	Student had composure but posture was constantly distracting	Student had composure but some distracting movements	Movement, position, and posture not distracting; student maintained poise from start to end.	Effective use of movement, position, and posture that added to the piece; maintained poise from start to end		
Overall (TOTAL POINTS)							

Final Rating: (circle one)

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consistency within our scope and sequence from year to year.

Lesson Plans: These are created on a weekly basis by the teachers, giving direction for the teaching of specific works and lessons. Lesson plans should tie in to objectives provided by the Gold/Source Sheets, Course Scope and Sequence, and Course Lead Sheets. This ensures that

we are regularly in submission to the curricular hierarchy in place to achieve our goals for graduates, regardless of the particular level of implementation.

Rubrics: Rubrics are used to assess student work. The following are samples of rubrics

The Ambrose School Thesis Rubric: Written Essay

Score Key: Excellent = 5 points, Good = 4 points, Developing = 3 points, Poor = 1–2 points, Absent = 0 points		
Invention (10 points possible, up to 5 points in each category)	Score	Comments
Topic is debatable and relevant. Thesis is not overly obvious nor would audience take it for granted. The topic is important to audience.		
Topic is appropriate in scope. Question is neither too narrow nor too broad and is appropriate as a culminating project of an Ambrose education. (Juniors address a theological question in 10–15 pages, seniors a question related to the public sphere in 15–20 pages.)		
Arrangement (20 points possible, up to 5 points in each category)		
Exordium catches audience’s interest. Introduction makes clear why issue is important, grabs audience’s attention, and stays on topic.		
Narratio provides needed background information and context. May be woven in with the <i>exordium</i> . Gives definitions, historical context, or other information necessary to understand argument.		
Partitio gives a clear thesis statement and overview of main points. Briefly tells audience what the rest of the paper will say.		
See below for <i>confirmatio</i> and <i>refutatio</i>.		
Peroratio stirs audience. Summarizes topic, gives its universal significance and specific application, stirs the reader, and calls the audience to action as appropriate.		
Style (20 points possible, up to 5 points in each category)		
Ideas are clearly, simply, and elegantly expressed. Word choice is appropriate. Coherent and complete sentences vary in type and length.		
Paper is organized at the paragraph level. Each paragraph has a clear topic, and transitions between ideas and sections are clear.		
Grammar is correct throughout paper.		
Citations and works cited are correctly formatted.		

Argumentation Score Key: Excellent = 10, Good = 8 or 9, Developing = 7, Poor = 5 or 6, Absent = 0		
Argument: <i>Confirmatio</i> and <i>Refutatio</i> (50 points possible, up to 10 points in each category)		
Student’s expertise on topic and worldview is evident (<i>ethos</i>). Author grasps nuances of issue and has researched topic thoroughly. Author addresses topic from a thoughtful biblical framework.		
<i>Confirmatio</i> uses convincing evidence to support thesis (<i>ethos</i>). Arguments appeal to appropriate authorities. Sources are accurately represented and cited. Bible and one other great book are cited.		
<i>Confirmatio</i> develops an appropriate emotional appeal (<i>pathos</i>). Arguments take into account audience’s emotions about topic. They make clear the moral implications of issue.		
<i>Confirmatio</i> supports thesis through clear reasoning (<i>logos</i>). Reasoning is valid. Student explains how evidence supports thesis and elaborates on arguments rather than leaving the reader to connect arguments to thesis.		
<i>Refutatio</i> accurately represents and refutes opposing arguments.		

Total Score (100 points possible):	
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used in our curriculum; in addition, other rubrics have been developed by teachers specific to their courses and the ages of their students.

1. **Speech Meet Rubric:** This is primarily used in the grammar school for oral presentations and was designed for use specifically in preparing for the school’s annual Speech Meet.

The Ambrose School Thesis Rubric		
Presentation		
Score Key: Excellent = 5 points, Good = 4 points, Developing = 3 points, Poor = 1-2 points, Absent = 0 points		
Delivery (30 points possible, up to 5 points for each subcategory)	Score	Comments
Speaker appears at ease and eager to engage audience. Nervous habits are not distracting or they fade away as presentation gathers momentum. Posture is alert but not tense.		
Speaker makes regular and natural eye contact with audience.		
Volume is appropriate and varied and speaker enunciates clearly. Speaker can be heard and changes volume to emphasize ideas.		
Speaking pace is appropriate and varied. Speaker is understandable and unhurried. Speaker varies pace at different points in presentation.		
Gestures and movements emphasize speaker’s ideas. Speaker neither paces nor remains glued to one spot. Gestures enhance rather than distract from presentation.		
Speaker’s dress and appearance are professional.		
Memory (10 points possible, up to 5 points for each subcategory)		
Speech is well-practiced. Speaker does not have long pauses or get lost in presentation. Speaker gives presentation with little use of notes.		
Student has memorized introduction and conclusion. Student delivers introduction and conclusion without referring to notes.		
Style (10 points possible, up to 5 points for each subcategory)		
Ideas are clearly, simply, and elegantly expressed. Word choice is appropriate. Coherent and complete sentences vary in type and length.		
Transitions between ideas are smooth and clear. Speaker does not lose or confuse audience and explains to audience how ideas are related.		
Arrangement and Argumentation (50 points possible, up to 5 points for each subcategory)		
Introduction commands audience’s attention.		
Introduction makes clear the topic’s importance to the audience.		
Thesis statement is easily recognized, and student gives overview of key arguments.		
Speaker provides adequate background information, definitions, etc. for audience to understand topic.		
Support (ethos): Speaker cites appropriate authorities as evidence for argument, including Scripture.		
Support (pathos): Speaker is aware of and appropriately directs audience emotions throughout presentation. Speaker has considered the full moral implications of his or her argument.		
Support (logos): Speaker’s reasoning is sound and clear.		
Speaker accurately identifies strongest arguments against his or her position.		

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The rubric considers a variety of skills while delivering a speech or oration, can be used at any level, and offers clear categories for assessment and instruction.

