

A Common Core State  
Standards Aligned Discussion &  
Project Guide for

# ALL THINGS NOW LIVING

SEVENTH DAUGHTER  
BOOK ONE

For Grades 7 to 12



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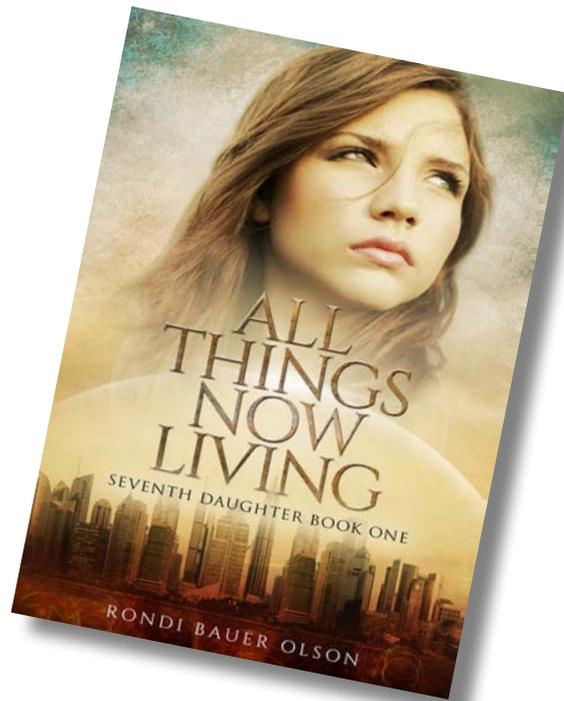
*Sixteen-year-old Amy doesn't like anything to die, she won't even eat the goats or chickens her mama has butchered every fall, but she can't let herself pity the inhabitants of New Lithisle. In a few short months the dome they built to isolate themselves from the deadly pandemic is predicted to collapse, but her whole life Amy has been taught it's God's will they die. They traded their souls for immunity to the swine flu virus, brought God's curse upon themselves by adding pig genes to their own.*

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## DISCUSSION QUESTIONS

***The wild boar lies on the far side of the river. I wriggle on my belly through the cattails and push aside the rigid stalks so I can see him on the screen of my controller.***

- Explain Amy's attraction to wild boar, and/or her affection with animals in general. Tell how her fondness for animals causes tension in the story.
- Determine what Amy's willingness to "wriggle on her belly through cattails" reveals about her desire to observe the boar closely.
- Consider the importance of her controller to overall storyline.
- Discuss how Amy's perception of the boar being "beautiful" relates with the norms of the society in which she lives.

***I pull on his arm. "But what about, you know. Boom. Crash. Burn." I don't want to be anywhere near New Lithisle when God sends his judgement on the pig people.***

- Tell what Amy means by the phrase "Boom. Crash. Burn." Determine how this phrase serves as foreshadowing for the events that occur in the story.
- Identify the "pig people." Explain why they are referred to in this way.
- Define the word "judgement."
- Evaluate the perception of God's judgement in this quotation. Discuss why Amy does not want to "be anywhere near New Lithisle."
- Discuss the differences and similarities of those called "sympathizers" and pig people.
- Describe New Lithisle in vivid detail.
- Explain what became of the Lithisle Republic and why it is important to the story.

***Her father set off the aegis alarm three months ago. Now she's here. Do you think it's only a coincidence?***

- The term "aegis" is defined as being a protection or a shield. Explain how the aegis serves to protect the people of New Lithisle.



- Describe the aegis in vivid detail.
- Explore Gilchrist's involvement with the aegis. Tell why he sounded the alarm three months prior to the scene being referenced in the quotation.
- Discuss the importance of being one of Allarice's twelve daughters. Determine how and why Amy is different from her sisters.
- Consider the following characters – Fin-head, Hannah, Nasira, and Edler Binyamin – as they relate to Amy's quest to find her father and save New Lithisle from destruction. Discuss their interrelatedness with her character.

***This is all Allarice's fault. She's the one who made this mess. I guess it's fitting I have to deal with it. Probably die here in this dome, with all of her abominations. It would poetic justice.***

- Identify what "mess" to which Amy is referring. Explain why she blames Allarice for the "mess."
- The term "poetic justice" refers to literary device in which virtue is ultimately rewarded or vice punished. Explain why Amy feels that assuming responsibility for Allarice's "mess" can be considered to be poetic justice.
- The word "abomination" is defined as shame, torment, and horror. Explore this definition as it relates to Allarice's abominations.
- Define the criteria for a creature to be considered to be an abomination.
- Can an abomination have a soul? Explain your answer.

***"Ruth wanted you to be LeAnne's godmother."***

- Being a godmother is an important role in the Christian faith. Among other sacred commitments, godparents sponsor the child in baptism, a ritual dedicated to the protection of the infant's soul. The soul, in this context, is defined as spirit, heart, and inspiration. Explain how it is possible for abominations to possess or care about protecting something as ethereal as a "soul."
- If LeAnne is what Amy refers to as being a "fish baby," why would Ruth want for someone to assume the role of godmother to her child?
- Could it be that abominations possess a heightened sense of connection to the spiritual realm? How so?



***“Not on purpose, but when Allarice banished everyone who refused alterations, she sent you father away.”***

- Explore the motives behind Allarice's actions. Determine what banishing and forcing people to become generically altered reveals about her character.
- Consider Gilchrist's role in establishing the aegis. Tell what his persistence and commitment to care for others reveals about his character.
- In this scene, Daniel refers to Amy as being part of “The Lost.” Consider why Amy is unfamiliar with this societal label.
- There are a number of biblical references for the concept of being “lost,” such as the parable of the lost sheep, the prodigal son being lost, and parable of the lost coin. Analyze the spiritual connotation of the term “The Lost” in this context.

***“Yes, I did. You need to know what I am.”***

- Based on the statement above, discuss Daniel's perception of himself. Tell why he classifies himself as a “what” rather than “who.”
- Considering what his mother and father endured and sacrificed for his alterations, explain why Daniel considers himself to be the “poster boy” for his family.
- Explore Fin-head's intent when he stated, “...when alternations go right they make you a star.” Clarify the term “go right.”
- Explain what happens when alterations go wrong.
- Determine how forcing people to become altered is like playing God.

***“And don't let anyone use your mother to insult you. She didn't intend to create monsters. She only wanted to save lives.”***

- Consider the merciful tone in the deputy's words above. Explore how her perception of Allarice's intent suggests that Amy's mother had a soul.
- Determine how creating abominations contrasts with the desire to save lives.
- Identify Allarice's fatal flaw - caring for others or the desire to alter them.



***Daniel kisses me, tells me good night, then kneels at my side, He bows his head and whispers. Prayers for an apocalypse.***

- The apocalypse refers to a prophetic biblical reference predicting the imminent destruction of the world. Explore why Daniel would pray for such an occurrence to take place.
- Determine how an apocalypse would be a merciful event.
- To have hope means to be faithful, optimistic, and trusting. Consider how praying for an apocalypse is a sign of hopelessness. Identify Daniel's source of despair.

***No. My mind is playing tricks on me. I'm not dead, but if I'm going to die, I'd rather stand before God's judgement accused of mercy than indifference.***

- Analyze the statement above. Tell how it reveals how Amy has grown as a character.
- Indifference is defined as dispassionate, cold, and unconcerned. Identify instances in the text in which Amy's actions revealed a spirit of indifference to others, and, perhaps, in herself.
- Kindness, charity, and compassionate are synonymous with being merciful. Explain why Amy desires to be judged to be merciful. Why is this important to her at this point in the story?
- A hero is one who is brave, gallant, and courageous. Explore the ultimate heroic nature of Amy character.
- Identify how acts of compassion, forgiveness, and tenacity served to develop her character.
- Do you think that, in the end, God will judge Amy as she hoped to be judged? Explain your answer.



## THE HERO AND THE ARCHETYPES

In *The Writer's Journey: Mythic Structure for Storytellers and Screenwriters*, Christopher Vogler presents the concept of archetypes as a method of understanding the purpose or function of characters in a story (33). In the next few lessons, we will use Vogler's theory to consider aspects of the rich characters featured in Rondi Olson's *All Things Now Living*, both as individuals and as they relate to the story's hero - Amy.

Use the list of characters and archetype descriptions below as a reference for the lessons. Be prepared to find examples in the text to document your observations.

**Reference:** Vogler, Christopher, and Michele Montez. *The Writer's Journey: Mythic Structure for Writers*. Studio City, CA: Michael Wiese Productions, 2007.

### A LIST OF CHARACTERS

Amy Ogilvie  
 Gilchrist Ogilvie  
 Committee Member Trumble  
 Mama (Hannah)  
 Allarice  
 Fin-head (Leroy)  
 Suzanne  
 Elder Binyamin  
 Nasira  
 Elder Daniel Brennan  
 Ander Smith  
 Ezekiel  
 Cowboy the Goat  
 Ruth  
 The Coyote  
 Mrs. Marissa  
 LeAnne Joy  
 Mr. Harris  
 Golden Star  
 Prime Minister's Guard  
 Reg Denney  
 Grey Cat  
 Sadie & Mira  
 Scout  
 God

### ARCHETYPES

#### **The Hero:**

The central figure in the story. Someone who is willing to sacrifice their own needs on behalf of others.

#### **Shadow:**

Enemies, villains, or the dark side.

#### **Mentor:**

Helper or guide.

#### **Threshold Guardians:**

Forces that stand in the way of the hero at various plot points in the story.

#### **Shapeshifter:**

Changes mood or appearance. Hard for the hero to pin down.

#### **Allies:**

Characters who help the hero.

#### **Herald:**

One who brings the call to action, who initiates the action of the story.



## IDENTIFYING THE ARCHETYPES IN THE STORY

**Objective:** To analyze the author's development of character as they relate to Vogler's archetypical depictions.

### Materials:

- *All Things Now Living* by Rondi Olson
- The Hero and the Archetypes (Guide, pg. 9)
- Identifying the Archetypes Graphic Organizer (Guide, pg. 10)
- Pencil or pen

### Procedure:

- Using the **Identifying the Archetypes Graphic Organizer**, consider the description of each archetype.
- Review the list of characters printed on **The Hero and the Archetypes** reference page.
- Choose which characters you feel *best represents* each archetype featured in the graphic organizer. Write that character's name in the space provided. (Note that some characters assume more than one archetypical role. For example, Gilchrist can be considered as being both The Herald and a Mentor because his actions spark the story action and he is a source of guidance for Amy.)
- Associate the character with the archetypical traits. Cite an example from the text in support of your claim.
- Work through the example below as a group. Follow the clarifying statements printed on the right while discussing the character representation of the archetype.
- Complete the grids printed on the **The Hero and the Archetypes** independently or in groups.

*Choose character who best reflects the archetypical description found on page 7.* →

*Describe how the character's actions or behavior fits the archetypical description. Be specific in your explanation.* →

*Cite example of characterization as revealed in the text.* →

THE HERALD	
Character Name:	
Explanation:	
Citation:	



## IDENTIFYING THE ARCHETYPES

### THE HERO

Character Name:

Explanation:

Citation:

### SHADOW

Character Name:

Explanation:

Citation:

### MENTOR

Character Name:

Explanation:

Citation:

### THRESHOLD GUARDIAN

Character Name:

Explanation:

Citation:

### ALLIES

Character Name:

Explanation:

Citation:

### SHAPE SHIFTER

Character Name:

Explanation:

Citation:



## AMY AND THE ARCHETYPES

**Objective:** To examine the interrelated connection between the protagonist and the secondary characters.

### Materials:

- *All Things Now Living* by Rondi Olson
- The Hero and the Archetypes (Guide, pg. 9)
- Identifying the Archetypes Graphic Organizer (Guide, pg. 10 )
- SAMPLE - Amy and the Archetypes Character Map (Guide, pg. 11)
- Amy and the Archetypes Character Map (Guide, pg. 12)
- Pencil or pen

### Procedure:

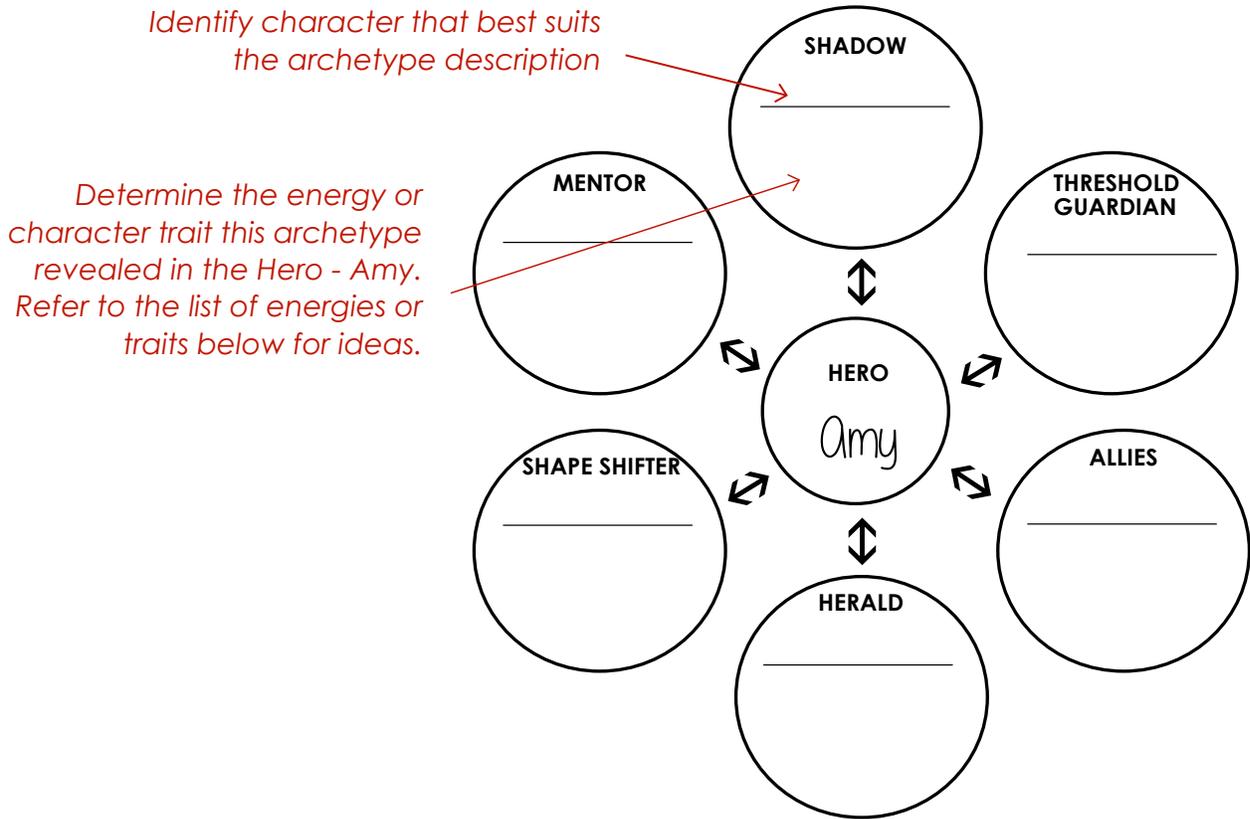
- Vogler states that the hero gathers energy and traits from the other characters. As a result, each archetype highlights an aspect of the protagonist's characterization (p. 35).
- Using **The Hero and the Archetypes** reference list and the **Identifying the Archetypes Graphic Organizer** as a guide, refer to the **Amy and the Archetypes Character Map** found on page 12. Determine the energy or trait each of the characters previously analyzed that was ultimately highlighted in Amy's character. Tell how each archetype brought about a particular aspect in our hero's archetype.
- In addition to stating the energy or trait, identify how Amy demonstrated the particular aspect of character.

### Write about it:

- Write an explanatory essay examining the interrelated connection between Amy and an archetype of your choosing. Explain how your chosen archetype brought about a change in Amy. Define the energy or trait Amy demonstrated as a result of the character's connection. Give examples from the text to support your claim.



# SAMPLE - AMY AND THE ARCHETYPES CHARACTER MAP



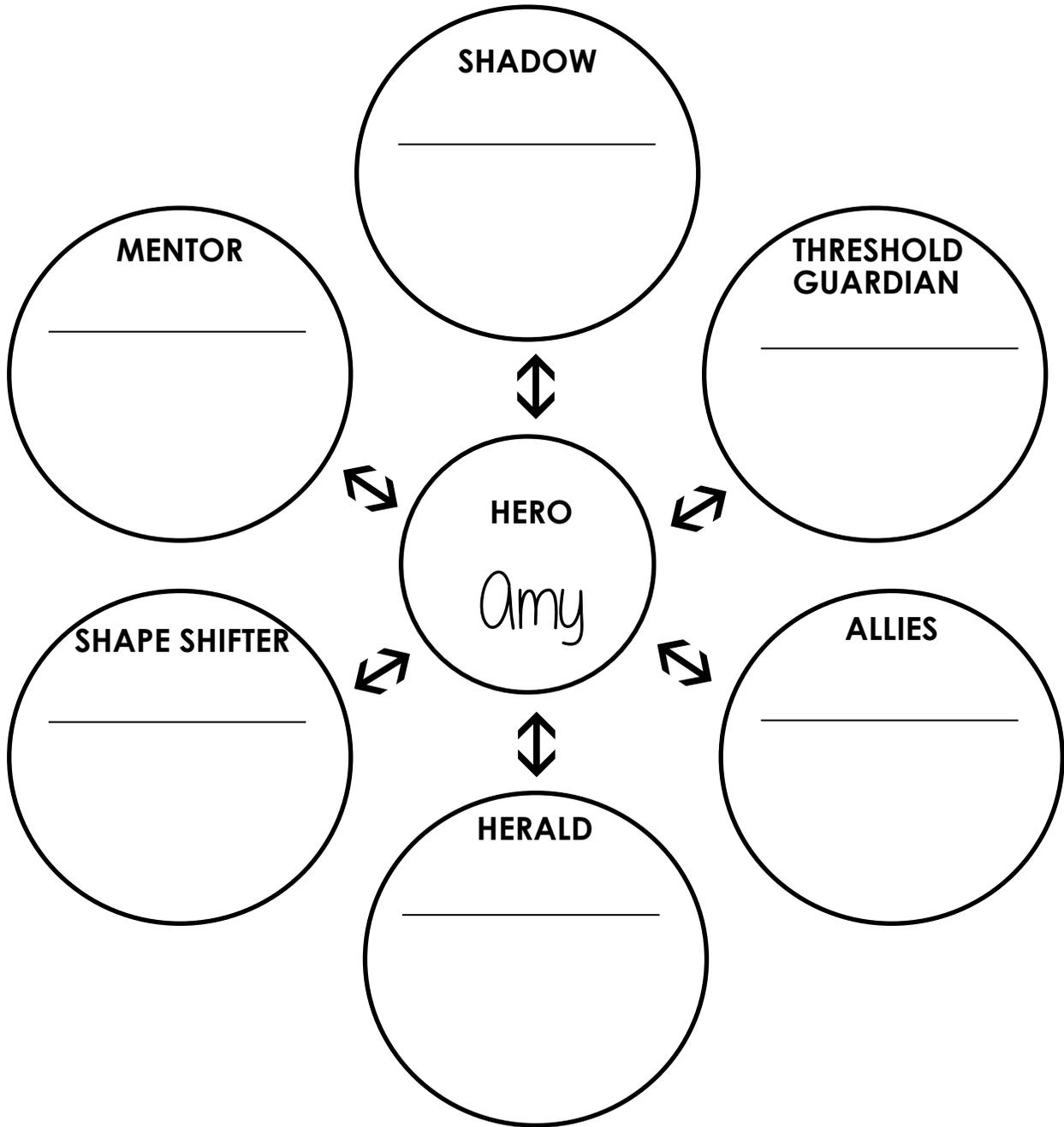
**CHARACTERIZATION ENERGIES OR TRAITS**

Glad	Able	Concerned	Humorous
Happy	Capable	Worried	Playful
Delighted	Confident	Anxious	Grateful
Joyful	Strong	Stressed	Humble
Elated	Courageous	Overwhelmed	Lonely
Thrilled	Powerful	Exasperated	Grief-stricken
Hopeful	Comfortable	Uncomfortable	Shocked
Expectant	Relaxed	Annoyed	Doubtful
Relieved	Pleasant	Frustrated	Disgusted
Satisfied	Peaceful	Angry	Indifferent
Assured	Compassion	Rageful	Aloof
Love	Sympathy	Fearful	Manipulated
Beautiful	Empathy	Nervous	Wary
		Suspicious	



# AMY AND THE ARCHETYPES CHARACTER MAP

Identify the character that best represents the archetype listed on the line beneath the title. Under the line, write the energy or trait that character revealed in Amy. When complete, explore the interrelated connection between Amy and the chosen archetype in an explanatory essay. Support your claims by citing examples from the text.



## ILLUSTRATE THE ACTION

**Objective:** To use graphic representation to recreate a scene.

**Materials:**

- *All Things Now Living* by Rondi Olson
- Graphics Grid (Guide, pg. 14)
- Pencil
- Markers

**Procedure:**

- Select a thematic and active scene from the story to illustrate.
- Using the **Graphics Grid**, give the scene a title. Write title in space provided.
- Cite the pages in the book on which the scene takes place.
- Illustrate the action that takes place in the selected scene. Describe action in a one line caption beneath the illustration.
- **Note:** Consider illustrating panoramic scenes in the long rectangular shapes and close-ups in the squares.

**ALL THINGS NOW LIVING: SEVENTH DAUGHTER - BOOK ONE**

Scene: Identify scene here.

Citation: Cite pages on which scene takes place here.

<p><i>Illustrate here.</i></p>	<p><i>Illustrate here.</i></p>
<p>Caption: <i>Summarize the action in one-line statement.</i></p>	<p>Caption: →</p>
<p><i>Illustrate here.</i></p>	<p><i>Illustrate here.</i></p>
<p>Caption:</p>	<p>Caption:</p>



# ALL THINGS NOW LIVING: SEVENTH DAUGHTER - BOOK ONE

Scene: \_\_\_\_\_

Citation: \_\_\_\_\_

Caption:

Caption:

Caption:

Caption:



# COMMON CORE STATE STANDARDS ALIGNMENT

## English Language Arts Standards » Reading: Literature

		Discussion Questions	Amy & the Archetypes	Graphics Grid
CCSS.ELA-Literacy.RL.7.1	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	●	●	
CCSS.ELA-Literacy.RL.7.2	Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.	●		
CCSS.ELA-Literacy.RL.7.3	Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).	●	●	
CCSS.ELA-Literacy.RL.7.6	Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.	●	●	
CCSS.ELA-Literacy.RL.7.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	●	●	●
CCSS.ELA-Literacy.RL.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	●	●	●
CCSS.ELA-Literacy.RL.8.2	Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.	●	●	
CCSS.ELA-Literacy.RL.8.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6-8 text complexity band independently and proficiently.	●	●	●
CCSS.ELA-Literacy.RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	●	●	●
CCSS.ELA-Literacy.RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.	●	●	
CCSS.ELA-Literacy.RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	●	●	
CCSS.ELA-Literacy.RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.	●	●	●
CCSS.ELA-Literacy.RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.	●	●	

## English Language Arts Standards » Writing

CCSS.ELA-Literacy.W.7.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.		●	
CCSS.ELA-Literacy.W.8.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.		●	
CCSS.ELA-Literacy.W.9-10.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.		●	
CCSS.ELA-Literacy.W.11-12.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.		●	



English Language Arts Standards » Speaking & Listening

		Discussion Questions	Amy & the Archetypes	Graphics Grid
CCSS.ELA-Literacy.SL.7.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.	●	●	
CCSS.ELA-Literacy.SL.7.2	Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.	●	●	●
CCSS.ELA-Literacy.SL.8.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.	●	●	
CCSS.ELA-Literacy.SL.8.2	Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.	●	●	●
CCSS.ELA-Literacy.SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.	●	●	
CCSS.ELA-Literacy.SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.	●	●	

