Introduction to Language Arts

By: Patrick McCann

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INSTRUCTIONS

Welcome to your Continental Academy course “Introduction to Language Arts”. It is made up of 6 individual lessons, as listed in the Table of Contents. Each lesson includes practice questions with answers. You will progress through this course one lesson at a time, at your own pace.

First, study the lesson thoroughly. Then, complete the lesson reviews at the end of the lesson and carefully check your answers. Sometimes, those answers will contain information that you will need on the graded lesson assignments. When you are ready, complete the 10-question, multiple choice lesson assignment. At the end of each lesson, you will find notes to help you prepare for the online assignments.

All lesson assignments are open-book. Continue working on the lessons at your own pace until you have finished all lesson assignments for this course.

When you have completed and passed all lesson assignments for this course, complete the End of Course Examination.

If you need help understanding any part of the lesson, practice questions, or this procedure:

- Click on the “Send a Message” link on the left side of the homepage
- Select “Academic Guidance” in the “To” field
- Type your question in the field provided
- Then, click on the “Send” button
- You will receive a response within ONE BUSINESS DAY
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Mr. McCann was a Master Teacher in the Intel Teach to the Future Technology Program in 2002 and 2003. Previously, Mr. McCann lectured numerous sessions of “African-American Culture” to fellow teachers in Prince Georges County, MD. His Advanced Placement Certificate in teaching is current through June, 2009.
Introduction to Language Arts presents the techniques and strategies useful in reading, writing, listening, viewing, speaking, and literary analysis. This is a great beginning course in language arts.

- Student will know how to read for perspective
- Student will understand the human experience
- Student will know evaluation strategies
- Student will know the various communication skills
- Student will know the various communication strategies
- Student will know how to apply knowledge to print and non print texts
- Student will know how to evaluate data
- Student will develop research skills
- Student will develop multicultural understanding
- Student will participate in society
- Student will apply language skills
- Student will understand social, ethical, and human issues
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INTRODUCTION TO LANGUAGE ARTS

THESE LESSONS FEATURE READINGS CAREFULLY SELECTED FROM VARIOUS CATEGORIES OF BRITISH LITERATURE. AFTER EACH PORTION OF READING ARE DOZENS OF QUESTIONS AND PLENTY OF SPACE FOR YOU TO WRITE YOUR ANSWERS.

SOME LESSONS INVOLVE STEPS/PRACTICE IN WRITING GOOD ESSAYS. THEY LEAD TO THE LAST LESSON WHICH REQUIRES YOU TO WRITE A 500-WORD ESSAY. LIKE ALL LESSONS, THIS WILL BE GRADED.

IN ORDER TO INCREASE YOUR LEVEL OF UNDERSTANDING THE READINGS AND YOUR ABILITY TO WRITE AN ACCEPTABLE ESSAY, IT IS IMPORTANT THAT YOU ACTUALLY DO THE WRITING. IF YOU ARE TAKING THIS COURSE ON A COMPUTER, DO THIS WRITING ON YOUR OWN PAPER. DO NOT TURN IN ANY OF THIS WORK. DOING THE WORK SHOULD INCREASE YOUR GRADE ON THE SEPARATE ASSIGNMENT AT THE END OF EACH LESSON.
LESSON 1 - Introduction to Language Arts

What Is Language?

Language is what we use to communicate with each other. “Language” comes from the Latin word ‘lingua’ meaning “tongue”.

Spoken language, however, is not the only way we communicate. Look at the six (6) pictures above.
Language arts include reading, writing, viewing, listening, speaking, and using electronic media.

**Vocabulary, pronunciation, and grammar** are primary elements in any language. Words we speak, the way we pronounce them and put them together enable us to communicate.

Developing vocabulary skills, pronouncing words correctly, and constructing sentences are all necessary in communicating with others in today’s world.

**Identify Your Learning Style**

People learn in different ways. They use different physical senses. These include: sight, hearing, seeing. People use their senses when they communicate. Do you know your learning style?

Suppose that you want to catch up on the latest news. You can:

- Read the newspaper,
- Watch/listen to the TV,
- Get on the Internet,
- Listen to the radio, and
- Get on the phone/talk to the family, friends, and neighbors.

There are many ways for you to gather and spread information. The following websites can help you find your preferred learning style, and identify strategies for learning:

#1 [http://www.chaminade.org/inspire/learnstl.htm](http://www.chaminade.org/inspire/learnstl.htm)
#2 [http://faculty.deanza.edu/alvesdelimadiana/stories/storyReader$144](http://faculty.deanza.edu/alvesdelimadiana/stories/storyReader$144)
a) After you have looked at website #1, which learning style do you prefer?
     Visual           Auditory           Kinesthetic/tactile

b) Identify strategies from your preferred learning style in Website #2 you will use in this course. What are these strategies?

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Increasing Vocabulary Skills

The best way to increase your vocabulary is to read.

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Other ways of learning vocabulary include:

A. Study the meanings of roots, prefixes, and suffixes

Many English words and word parts originate from Latin and Greek. Word parts include “prefixes”, “roots”, and “suffixes”.

A “root” is the basic meaning of the word. Prefixes (and suffixes) are groups of letters added to the beginning (or end) of a word that change how the word is used. Here’s an example:

![Diagram of 'distasteful']

The root “taste” contains the basic meaning of the word “distasteful”. The prefix “dis” means “not”. The suffix “ful” means “full of”, so the word “distasteful” means ‘not full of taste’.
B. Looking at Words ‘in Context’

Another way to determine the meaning of an unfamiliar word is to notice other words appearing along with it in a sentence. These words give us clues to the word’s meaning.

Example: “The teacher made students sit as immobile as furniture.”

We know that “furniture” does not move. This is a clue to the meaning of ‘immobile’. It must mean “something that doesn’t move”. We can look at the prefix “im” (meaning “not”) and the root “mobile” (meaning “able to move”). We then understand that immobile means “not able to move”.

C. Using a Dictionary or Roget’s Thesaurus

Keep a dictionary handy when reading and writing. Look up new words. Some dictionaries give examples of how to use a certain word in a sentence. A thesaurus provides synonyms (words with similar meanings). A thesaurus will help the writer or speaker use a variety of words. To find synonyms in Microsoft Word go to “Tools”, “Language,” then “Thesaurus”.

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Computer literacy is essential for today’s learner.

Let’s begin with a short online vocabulary activity. It will assist you in finding “synonyms.” These are words with similar meanings or similar names for words you want to use.

**Computer Activity #1:** Finding Synonyms

Place your cursor on this word --> ‘language’.
Go up to your toolbar and click Tools, then Language, then Thesaurus.

Three meanings arise: Verbal communication, tongue, and words.

Now, go to ‘tongue’. Note six [6] synonyms listed:

**Your Turn:**

Place your cursor on ‘Grammar’. Go to Tools, Language, ‘Thesaurus’.

What synonyms do you find?
a.__________________  b. ___________  c. ____________
LESSON 1 PRACTICE EXERCISE

1. Which of the following is **not** one of the three basic elements of a language?
   a. Vocabulary  
   b. Pronunciation  
   c. Speaking  
   d. Grammar

2. Which of the following is **not** one of the three ways to learn vocabulary?
   a. Looking at words in context  
   b. Learning prefixes, and suffixes  
   c. Listening to music  
   d. Studying word roots

3. Which of the following contains the **main meaning** of a word?
   a. The “suffix” of the word  
   b. The “spelling” of the word  
   c. The “root” of the word  
   d. The “prefix” of the word

4. The “prefix” in the word “unfortunate” is:
   a. “un-“  
   b. “-ate”  
   c. “fortune”  
   d. “unfortune-“

5. The root word in the word “unfortunate” is:
   a. “un-“  
   b. “-ate”  
   c. “fortune”  
   d. “unfortune-“

6. A “synonym” is a word that:
   a. Has the opposite meaning of a particular word  
   b. Means the same thing as a particular word  
   c. Has no prefixes or suffixes  
   d. Has no dictionary definition

7. Which of the following is **not** considered a “language art”?
   a. listening  
   b. speaking  
   c. drawing  
   d. viewing
8. Visual leaning style is based on:
   a. Pictures      b. Hearing      c. Touch          d. Taste

9. Tactile learners use:
   a. Sight        b. Hearing      c. Touch         d. Taste

10. Auditory learners use:
    a. Touch        b. Taste       c. Sight         d. Hearing

ANSWERS TO LESSON 1 PRACTICE EXERCISE
1. c  2. c  3. c  4. a  5. c
6. b  7. c  8. a  9. c  10. d
INTRODUCTION TO LANGUAGE ARTS

LESSON 1 THINGS TO REMEMBER

- Language helps us to communicate, allows us to learn about the outside world, and allows us to share our thoughts.
- Listening, speaking, and reading are language arts but drawing is not.
- Researching new video games is not necessary in communication, but developing vocabulary skills, pronunciation, and constructing effective sentences are necessary.
- Reading a newspaper, get on the internet, or listening to the radio are ways to get the latest news. Writing a letter is not a good way to get the news.
- Imagery is not a “learning style”.
- A “prefix” is a group of letters that appear at the beginning of a word like “un” in “unthinkable”.
- The “root” in “unmeaningful” is “meaning”.
- A thesaurus is used to look up words with the same meaning.
- In Microsoft Word, the sequence “Tools” > “Language” > “Thesaurus” will get you words with the same meanings.
LESSON 2: Reading Strategies

Enjoying and Understanding What You Read

Read consistently. Then you become a good reader. Reading is like exercise. You must do it every day.

Look for things that interest you. Then read about them!

If you don’t know words, look them up in a dictionary. Sometimes you recognize a word. You don’t understand its meaning. Try to use context clues to understand the word’s meaning. Look at the words appearing along with the word to help figure out what the word could mean.

Pre, During, and Post Reading Strategies

Reading is a step-by-step process. There are three strategies to improve reading skills. These strategies help us gain more from what we read. These are pre-reading, during reading, and post-reading strategies. We will introduce some of them in this lesson.

Pre and post reading strategies include: Vocabulary exercises, making predictions and constructing graphic organizers.
Reading strategies include:

1. **Take Notes**: Make notes on the page you’re reading. Use a highlighter, or underline words or phrases you don’t understand. You should come back to them later. Then you can use your dictionary to find out what these words mean.

2. **Question**: When a word, statement, or action is unclear in the text, question it vigorously. It will become clearer.

3. **Connect**: Make connections between what you’re reading to people, places, and things you already know.

4. **Clarify**: Watch for answers to the questions you asked yourself while you were reading.

5. **Evaluate**: Respond to what you read. Draw conclusions about characters, actions, and the whole story.
Main Ideas [Not Details, Assumptions, and Incorrect Facts]

People who have difficulty reading sometimes confuse the main idea of a passage with the details in that passage. In literature, the main idea of a selection is called the ‘theme’.
Another common error is confusing facts and opinions. Read these first two paragraphs from “The Diamond Necklace” by Guy de Maupassant. Answer the questions that follow.

“The girl was one of those pretty and charming young creatures who sometimes are born, as if by a slip of fate, into a family of clerks. She had no dowry, no expectations, no way of being known, understood, loved, married by any rich and distinguished man; so she let herself be married to a little clerk of the Ministry of Public Instruction.

She dressed plainly because she could not dress well, but she was unhappy as if she had really fallen from a higher station; since with women there is neither caste nor rank, for beauty, grace and charm take the place of family and birth. Natural ingenuity, instinct for what is elegant, a supple mind are their sole hierarchy, and often make of women of the people the equals of the very greatest ladies.”

**LESSON 2 PRACTICE EXERCISE**

1. The main idea of this selection is:
   a. The girl was pretty and charming.
   b. She married a rich man.
   c. She was unhappy because she was poor.
   d. She had ingenuity.
2. The sentence that says the girl “had really fallen from a higher station…”
   is:
   a. the main idea of the selection   c. an assumption or opinion
   b. a detail within the selection   d. an incorrect fact

3. The line that reads “…with women there is neither caste nor rank…” is:
   a. the main idea of the selection   c. an assumption or opinion
   b. a detail within the selection   d. an incorrect fact

4. The story says that the girl “married a little clerk of the Ministry of Public
   Instruction.” This information is:
   a. the main idea of the selection   c. an assumption or opinion
   b. a detail within the selection   d. an incorrect fact

   Vocabulary Activity
   Using your Microsoft toolbar, look up the synonyms [similar words] for the
   following from the above selection. Remember: use “Tools”> “Language”>
   “Thesaurus”>.
   ingenuity ____________________________________________________________
   dowry ______________________________________________________________
   caste ________________________________________________________________
   supple ______________________________________________________________
   hierarchy ____________________________________________________________
Predicting

Making predictions is a “pre-reading” strategy. It increases your knowledge of what you’re reading before you actually read it.

Making predictions means making a guess about how something will come out in a reading passage.

**Using** what you know about the **main idea** of “The Diamond Necklace”, make a prediction about what will happen next.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

You can always make another prediction about the story, or revise your original prediction once you begin reading.

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Vocabulary Activity for “The Diamond Necklace”
Write the definition or synonym for the underlined words used in the passage. Choose the definition/synonym from the list (a, b, c, d, e) below.

1. Mathilde suffered ceaselessly…
2. Natural ingenuity, instinct for what is elegant…
3. She danced with rapture, with passion, intoxicated by pleasure.
4. "Yes, I felt it in the vestibule of the minister’s house."
5. She smiled with a joy that was at once proud and ingenuous.

ANSWERS FOR VOCABULARY ACTIVITY
a) creativity, resourcefulness
b) honest, sincere
c) without end
d) bliss, joy, ecstasy
e) entrance hall, foyer
“The Diamond Necklace” by Guy de Maupassant (1907)

The girl was one of those pretty and charming young creatures who sometimes are born, as if by a slip of fate, into a family of clerks. She had no dowry, no expectations, no way of being known, understood, loved, married by any rich and distinguished man; so she let herself be married to a little clerk of the Ministry of Public Instruction.

She dressed plainly because she could not dress well, but she was unhappy as if she had really fallen from a higher station; since with women there is neither caste nor rank, for beauty, grace and charm take the place of family and birth. Natural ingenuity, instinct for what is elegant, a supple mind are their sole hierarchy, and often make of women of the people the equals of the very greatest ladies.

Mathilde suffered ceaselessly, feeling herself born to enjoy all delicacies and all luxuries. She was distressed at the poverty of her dwelling, at the bareness of the walls, at the shabby chairs, the ugliness of the curtains. All those things, of which another woman of her rank would never even have been conscious, tortured her and made her angry. The sight of the little Breton peasant who did her humble housework aroused in her despairing regrets and bewilder ing dreams. She thought of silent antechambers hung with Oriental tapestry, illumined by tall bronze candelabra, and of two great footmen in knee breeches who sleep in the big armchairs, made drowsy by
the oppressive heat of the stove. She thought of long reception halls hung with ancient silk, of the dainty cabinets containing priceless curiosities and of the little coquettish perfumed reception rooms made for chatting at five o'clock with intimate friends, with men famous and sought after, whom all women envy and whose attention they all desire.

When she sat down to dinner, before the round table covered with a tablecloth in use three days, opposite her husband, who uncovered the soup tureen and declared with a delighted air, "Ah, the good soup! I don't know anything better than that," she thought of dainty dinners, of shining silverware, of tapestry that peopled the walls with ancient personages and with strange birds flying in the midst of a fairy forest; and she thought of delicious dishes served on marvelous plates and of the whispered gallantries to which you listen with a sphinx-like smile while you are eating the pink meat of a trout or the wings of a quail.

She had no gowns, no jewels, nothing. And she loved nothing but that. She felt made for that. She would have liked so much to please, to be envied, to be charming, to be sought after. She had a friend, a former schoolmate at the convent, who was rich, and whom she did not like to go to see any more because she felt so sad when she came home. But one evening her husband reached home with a triumphant air and holding a large envelope in his hand. "There," said he, "there is something for you."

She tore the paper quickly and drew out a printed card which bore these words: “The Minister of Public Instruction and Madame Georges Ramponneau request the honor of M. and Madame Loisel's company at the palace of the Ministry on Monday evening, January 18th.”
Instead of being delighted, as her husband had hoped, she threw the invitation on the table crossly, muttering: "What do you wish me to do with that?"

"Why, my dear, I thought you would be glad. You never go out, and this is such a fine opportunity. I had great trouble to get it. Every one wants to go; it is very select, and they are not giving many invitations to clerks. The whole official world will be there."

She looked at him with an irritated glance and said impatiently: "And what do you wish me to put on my back?" He had not thought of that. He stammered: "Why, the gown you go to the theatre in. It looks very well to me." He stopped, distracted, seeing that his wife was weeping. Two great tears ran slowly from the corners of her eyes toward the corners of her mouth.

"What's the matter? What's the matter?" he answered. By a violent effort she conquered her grief and replied in a calm voice, while she wiped her wet cheeks: "Nothing. Only I have no gown, and, therefore, I can't go to this ball. Give your card to some colleague whose wife is better equipped than I am."

He was in despair. He resumed: "Come, let us see, Mathilde. How much would it cost, a suitable gown, which you could use on other occasions--something very simple?" She reflected several seconds, making her calculations and wondering also what sum she could ask without drawing on herself an immediate refusal and a frightened exclamation from the economical clerk. Finally she replied hesitating: "I don't know exactly, but I think I could manage it with four hundred francs."
He grew a little pale, because he was laying aside just that amount to buy a
gun and treat himself to a little shooting next summer on the plain of
Nanterre, with several friends who went to shoot larks there of a Sunday.
But he said: "Very well. I will give you four hundred francs. And try to have a
pretty gown."

The day of the ball drew near and Madame Loisel seemed sad, uneasy,
anxious. Her frock was ready, however. Her husband said to her one
evening: "What is the matter? Come, you have seemed very queer these
last three days." And she answered: "It annoys me not to have a single
piece of jewelry, not a single ornament, nothing to put on. I shall look
poverty-stricken. I would almost rather not go at all." "You might wear natural
flowers," said her husband. "They're very stylish at this time of year. For ten
francs you can get two or three magnificent roses." She was not convinced.
"No; there's nothing more humiliating than to look poor among other women
who are rich."

"How stupid you are!" her husband cried. "Go look up your friend, Madame
Forestier, and ask her to lend you some jewels. You're intimate enough with
her to do that." She uttered a cry of joy: "True! I never thought of it."

The next day she went to her friend and told her of her distress. Madame
Forestier went to a wardrobe with a mirror, took out a large jewel box,
brought it back, opened it and said to Madame Loisel: "Choose, my dear."
She saw first some bracelets, then a pearl necklace, then a Venetian gold
cross set with precious stones, of admirable workmanship. She tried on the
ornaments before the mirror, hesitated and could not make up her mind to
part with them, to give them back. She kept asking: "Haven't you any more?"
"Why, yes. Look further; I don't know what you like."
Suddenly she discovered, in a black satin box, a superb diamond necklace, and her heart throbbed with an immoderate desire. Her hands trembled as she took it. She fastened it round her throat, outside her high-necked waist, and was lost in ecstasy at her reflection in the mirror. Then she asked, hesitating, filled with anxious doubt: "Will you lend me this, only this?" "Why, yes, certainly." She threw her arms round her friend's neck, kissed her passionately, then fled with her treasure.

The night of the ball arrived. Madame Loisel was a great success. She was prettier than any other woman present, elegant, graceful, smiling and wild with joy. All the men looked at her, asked her name, sought to be introduced. All the attaches of the Cabinet wished to waltz with her. She was remarked by the minister himself.

She danced with rapture, with passion, intoxicated by pleasure, forgetting all in the triumph of her beauty, in the glory of her success, in a sort of cloud of happiness comprised of all this homage, admiration, these awakened desires and of that sense of triumph which is so sweet to woman's heart. She left the ball about four o'clock in the morning. Her husband had been sleeping since midnight in a little deserted anteroom with three other gentlemen whose wives were enjoying the ball.

He threw over her shoulders the wraps he had brought, the modest wraps of common life, the poverty of which contrasted with the elegance of the ball dress. She felt this and wished to escape so as not to be remarked by the other women, who were enveloping themselves in costly furs. Loisel held her back, saying: "Wait a bit. You will catch cold outside. I will call a cab." But she did not listen to him and rapidly descended the stairs.
When they reached the street they could not find a carriage and began to look for one, shouting after the cabmen passing at a distance.

They went toward the Seine in despair, shivering with cold. At last they found on the quay one of those ancient night cabs which, as though they were ashamed to show their shabbiness during the day, are never seen round Paris until after dark. It took them to their dwelling in the Rue des Martyrs, and sadly they mounted the stairs to their flat. All was ended for her. As to him, he reflected that he must be at the ministry at ten o'clock that morning. She removed her wraps before the glass so as to see herself once more in all her glory. But suddenly she uttered a cry. She no longer had the necklace around her neck!

"What is the matter with you?" demanded her husband, already half undressed. She turned distractedly toward him. "I have--I have--I've lost Madame Forestier's necklace," she cried. He stood up, bewildered. "What!--how? Impossible!" They looked among the folds of her skirt, of her cloak, in her pockets, everywhere, but did not find it. "You're sure you had it on when you left the ball?" he asked.

"Yes, I felt it in the vestibule of the minister's house." "But if you had lost it in the street we should have heard it fall. It must be in the cab." "Yes, probably. Did you take his number?" "No. And you--didn't you notice it?"

"No." They looked, thunderstruck, at each other. At last Loisel put on his clothes. "I shall go back on foot," said he, "over the whole route, to see whether I can find it." He went out. She sat waiting on a chair in her ball dress, without strength to go to bed, overwhelmed, without any fire, without a thought. Her husband returned about seven o'clock. He had found nothing.
He went to police headquarters, to the newspaper offices to offer a reward; he went to the cab companies—everywhere, in fact, whither he was urged by the least spark of hope. She waited all day, in the same condition of mad fear before this terrible calamity. Loisel returned at night with a hollow, pale face. He had discovered nothing. "You must write to your friend," said he, "that you have broken the clasp of her necklace and that you are having it mended. That will give us time to turn round." She wrote at his dictation.

At the end of a week they had lost all hope. Loisel, who had aged five years, declared: "We must consider how to replace that ornament." The next day they took the box that had contained it and went to the jeweler whose name was found within. He consulted his books. "It was not I, madame, who sold that necklace; I must simply have furnished the case." Then they went from jeweler to jeweler, searching for a necklace like the other, trying to recall it, both sick with chagrin and grief.

They found, in a shop at the Palais Royal, a string of diamonds that seemed to them exactly like the one they had lost. It was worth forty thousand francs. They could have it for thirty-six. So they begged the jeweler not to sell it for three days yet. And they made a bargain that he should buy it back for thirty-four thousand francs, in case they should find the lost necklace before the end of February. Loisel possessed eighteen thousand francs which his father had left him. He would borrow the rest.

He did borrow, asking a thousand francs of one, five hundred of another, five louis here, three louis there. He gave notes, took up ruinous obligations, dealt with usurers and all the race of lenders. He compromised all the rest of his life, risked signing a note without even knowing whether he could meet it; and, frightened by the trouble yet to come, by the black misery that was
about to fall upon him, by the prospect of all the physical privations and moral tortures that he was to suffer, he went to get the new necklace, laying upon the jeweler's counter thirty-six thousand francs.

When Madame Loisel took back the necklace Madame Forestier said to her with a chilly manner: "You should have returned it sooner; I might have needed it." She did not open the case, as her friend had so much feared.

If she had detected the substitution, what would she have thought, what would she have said? Would she not have taken Madame Loisel for a thief?

Thereafter Madame Loisel knew the horrible existence of the needy. She bore her part, however, with sudden heroism. That dreadful debt must be paid. She would pay it. They dismissed their servant; they changed their lodgings; they rented a garret under the roof.

She came to know what heavy housework meant and the odious cares of the kitchen. She washed the dishes, using her dainty fingers and rosy nails on greasy pots and pans. She washed the soiled linen, the shirts and the dishcloths, which she dried upon a line; she carried the slops down to the street every morning and carried up the water, stopping for breath at every landing. And dressed like a woman of the people, she went to the fruiterer, the grocer, the butcher, a basket on her arm, bargaining, meeting with impertinence, defending her miserable money, sou by sou. Every month they had to meet some notes, renew others, obtain more time.

Her husband worked evenings, making up a tradesman's accounts, and late at night he often copied manuscript for five sous a page. This life lasted ten years. At the end of ten years they had paid everything, everything, with the rates of usury and the accumulations of the compound interest.
Madame Loisel looked old now. She had become the woman of impoverished households--strong and hard and rough. With frowzy hair, skirts askew and red hands, she talked loud while washing the floor with great swishes of water. But sometimes, when her husband was at the office, she sat down near the window and she thought of that gay evening of long ago, of that ball where she had been so beautiful and so admired.

What would have happened if she had not lost that necklace? Who knows? Who knows? How strange and changeful is life! How small a thing is needed to make or ruin us! But one Sunday, having gone to take a walk in the Champs Elysees to refresh herself after the labors of the week, she suddenly perceived a woman who was leading a child. It was Madame Forestier, still young, still beautiful, still charming. Madame Loisel felt moved. Should she speak to her? Yes, certainly. And now that she had paid, she would tell her all about it. Why not? She went up.

"Good-day, Jeanne." The other, astonished to be familiarly addressed by this plain good-wife, did not recognize her at all and stammered: "But--Madame!--I do not know--You must have mistaken." "No. I am Mathilde Loisel." Her friend uttered a cry. "Oh, my poor Mathilde! How you are changed!" "Yes, I have had a pretty hard life, since I last saw you, and great poverty--and that because of you!" "Of me! How so?"
"Do you remember that diamond necklace you lent me to wear at the ministerial ball?" "Yes. Well?" "Well, I lost it." "What do you mean? You brought it back."

"I brought you back another exactly like it. And it has taken us ten years to pay for it. You can understand that it was not easy for us, for us who had nothing. At last it is ended, and I am very glad." Madame Forestier had stopped. "You say that you bought a necklace of diamonds to replace mine?" "Yes. You never noticed it, then! They were very similar." And she smiled with a joy that was at once proud and ingenuous. Madame Forestier, deeply moved, took her hands. "Oh, my poor Mathilde! Why, my necklace was paste! It was worth at most only five hundred francs!"

Once you have read "The Diamond Necklace," ANSWER the following questions:
PRACTICE EXERCISE FOR THE DIAMOND NECKLACE

1. In the story, Mathilde could best be described as:
   a. intelligent    b. unhappy    c. unattractive    d. loving

2. Mathilde’s husband tries to please her by:
   a. inviting her to a ball    c. buying her a gown
   b. changing his job    d. giving her flowers

3. Mathilde is most upset by:
   a. the poverty she faces    c. marrying the wrong man
   b. having to buy her own gown    d. working as a maid

4. Mathilde is still not happy when the day of the ball arrives because:
   a. she has nothing to wear    c. her husband has left her
   b. she needs new shoes    d. she has no jewelry to wear

5. What does Mathilde decide to borrow in order to go to the ball?
   a. a wedding dress    c. a diamond necklace
   b. a pair of high heels    d. a gold bracelet

6. Mathilde’s desire to look beautiful at the ball backfires because:
   a. another woman is wearing the same gown she has on
   b. she loses the diamond necklace she borrowed
   c. her husband doesn’t like the gown she chose to wear
   d. the other women at the ball make her look cheap
7. Mathilde’s desire to impress others at the ball costs her:
   a. ten years of hard work
   b. her friendship with Madame Foestier
   c. her marriage to her husband
   d. her new gown

8. At the end, Madam Forestier doesn’t recognize Mathilde because:
   a. Mathilde is not wearing the diamond necklace
   b. Madam Forestier has lost the sight in her right eye
   c. Mathilde has aged so much since their last meeting
   d. Mathilde is wearing the same gown she wore to the ball

9. At the end of the story, Mathilde learns that:
   a. Madame Forestier has had an affair with her husband
   b. the necklace she had worked so hard to replace was a fake
   c. her husband has decided to leave her because of her greed
   d. she must repay Madame Forestier for the borrowed necklace

10. The “lesson” of the story of “The Diamond Necklace” is:
    a. people should be content with what they have
    b. friendship can be broken when valuables are lost
    c. people should know each other better before marrying
    d. people should not buy things they can’t afford

**Graphic Organizers and Answering Questions**

**Graphic organizers** help us “visualize” information about what we read. They give us a kind of map to see
patterns and relationships within a story. In a way, these graphic organizers help us “see” a story as it unfolds.

Graphic organizers (*story maps, Venn diagrams, drawings*, etc.) help students understand what they read. Keep track of the stories that you read in the graphic organizer entitled “Short Stories – Break Them Down”.

Below, you’ll see a completed *Story Map* for “The Diamond Necklace”. You’ll find a *Blank Story Map* form you can use for other stories at the end of Lesson 5.

**Story Map**

Title: “The Diamond Necklace”

Author: Guy de Maupassant

Setting: 19th Century France

Characters: Mathilde, her husband, Madame Loisel

Problem: Mathilde is unhappy that she is poor, and she wants to live the life of a richer woman.

Event 1: Mathilde is invited to a ball, but has no jewelry to wear.

Event 2: Mathilde borrows an expensive necklace from Madame Loisel.
Event 3: Mathilde has a wonderful time at the event.

Event 5: Mathilde and her husband are forced to work for years to replace the valuable necklace.

Event 6: Mathilde learns at the end of the story that the necklace she had borrowed was only paste.

Solution: “Don’t worship gold or material possessions.”

ANSWERS TO LESSON 2 PRACTICE EXERCISES

Main Ideas, Facts, Opinions
1. c 2. c 3. c 4. b

The Diamond Necklace
1. b 2. c 3. a 4. d 5. c
6. b 7. a 8. c 9. b 10. a
**LESSON 2 THINGS TO REMEMBER**

- Poor readers do not read consistently every day.
- In order to become a better reader you can use pre-reading strategies, post-reading strategies, and during reading strategies.
- During reading, “connect” with what you are reading by making connections between what you are reading and things you already know.
- After reading, “evaluate” by asking yourself questions about things you did not understand.
- Many readers confuse details with the main idea of the passage.
- In “The Diamond Necklace,” the main character, named Mathilde “suffered ceaselessly” because she was too poor to have the luxuries she wanted.
- At the climax of the story, Mathilde is shocked to learn that the necklace that she and her husband had worked so hard to pay for was just cheap paste jewelry.
- The “lesson” of “The Diamond Necklace” is that people should be satisfied with what they have.
- Inexperience writers often mistakenly think the first words that come to their mind will be enough to complete an entire essay.
LESSON 3: The Writing Process

Types of Essays

In this and your other Language Arts courses, you will read and write different types of essays. Essays report, describe, or analyze information. Here are some essay types and examples.

1. The **descriptive essay** provides details about how something looks, feels, tastes, smells, makes one feel, or sounds. It can also describe what something is or how something happened. These essays generally use a lot of sensory details. The essay is a description providing point by point details. It could function as a story. Examples include: Describing a tree or the layout of a house.

2. A **definition essay** attempts to define a specific term. It could try to pin down the meaning of a specific word or define an abstract concept. The analysis goes deeper than a simple dictionary definition; it should attempt to explain why the term is defined as such. It could define the term directly, giving no information other than the explanation of the term. It could imply the definition of the term, telling a story that requires the reader to infer the meaning, keeping the reader interested in the plot and theme of the event described. Example: Defining freedom of speech.
3. The **compare/contrast essay** discusses the similarities and differences between two things, people, concepts, places, etc. The essay could be an unbiased discussion, or an attempt to convince the reader of the benefits of one thing, person, or concept. It could also be written simply to entertain the reader, or to arrive at an insight into human nature. The essay could discuss both similarities and differences, or it could just focus on one or the other. A **comparison essay** usually discusses the similarities between two things while the **contrast essay** discusses the differences. Some essays compare and contrast. Example: Compare and contrast the 1967 Ford Shelby Mustang with the 1967 Chevy Corvette Stingray.

4. The **cause/effect essay** explains why or how some event happened and what resulted from the event. This essay is a study of the relationship between two or more events or experiences. The essay could discuss both **causes and effects** or it could simply address one or the other. A **cause essay** usually discusses the reasons why something happened. An **effect essay** discusses what happens after a specific event or circumstance. Example: How taxation caused the American Revolution.

5. The **narrative essay** tells a story. It can also be called a "short story." Generally the narrative essay is conversational in style, and tells of a personal experience. It is most commonly written in the first person (uses I). This essay could tell of a single, life-shaping event, or simply a mundane daily experience. Example: A General’s Personal Experiences in Iraq.
6. A **process essay** describes how something is done. It generally explains actions that should be performed in a series. It can explain in detail how to accomplish a specific task or it can show how an individual came to a certain personal awareness. The essay could be in the form of step-by-step instructions, or in story form with the instructions/explanations given along the way. Example: How to run the mile.

7. An **argumentative essay** is one that attempts to persuade the reader to the writer's point of view. Therefore it is also known as a **persuasive** essay. The writer can either be serious or funny, but always tries to convince the reader of the validity of his or her opinion. The essay may argue openly or it may attempt to subtly persuade the reader by using irony or sarcasm. Example: Reasons school should be held in America eleven [11] months a year for ten [10] hours a day.

8. A **critical essay** analyzes the strengths, weaknesses and methods of someone else's work. Generally these essays begin with a brief overview of the main points of the text, movie, or piece of art, followed by an analysis of the work's meaning. It should then discuss how well the author/creator accomplishes his/her goals and makes his/her points. A critical essay can be written about another essay, story, book, poem, movie, or work of art. Example: The skill Shakespeare uses to present the character Othello.
You may use components of the above essays in writing one of your own. Writers can combine the types, but usually an essay is predominantly one of the above types. Knowledge of all of them will help you figure out which approach[es] to take when following the writing process you see outlined below.

**Writing as a Process**

Writing is not a single step in communicating. It’s an entire process. Inexperienced writers often think a first try at writing or rough draft is a finished essay. Don’t make the mistake of thinking the first words to come to mind will be enough to complete an essay.

Read through all the steps in the writing process listed below. Follow these steps every time you write and make them part of your writing process!

- **Pre-Writing** means getting ready to write. Pre-writing exercises include brainstorming for ideas, webbing, clustering, outlining, and using graphic organizers.
• **Rough Draft**: Inexperienced writers confuse this step for the entire writing process. The rough draft is only a first try at getting to the final finished essay.

• **Proof-Reading**: After you’ve completed your rough draft, look over what you have written. Share it with a friend. Come back to it later for a fresh look. Add new ideas to what you’ve written.

• **Revising**: Identify the major themes in your essay. What is the message you’re trying to get across? Re-write what you have to say until it’s crystal clear to the reader.

• **Editing**: Correct mistakes in your spelling and punctuation by using “spell check” and “grammar check” on your word processing program. You’ll find them under “Tools” in the toolbar on your computer screen. Make sure your sentences carry the meaning of what you want to relay. Try not to repeat yourself. Take out unnecessary details. Check to make sure your main idea(s) make sense to the reader.

• **Final Draft**: Once again, use “spell-check” and “grammar-check” on the final copy of your essay. Read your essay aloud to yourself to make sure you’ve said what you wanted to say.
Pre-Writing

The first step in writing one of the above essays is “Pre-writing.” Pre-writing means planning what you want to say before you write. The more effort you give to pre-writing, the better your writing effort will be. As the prefix in “pre-writing” suggests, it includes planning what you want to write before you begin a rough draft.

As a writer, you must ask yourself: “What is my purpose for writing?” “What is the main idea I want to talk about?” “Who will be reading my writing?” “What format should I use?” “How long should my writing be?”

Methods of pre-writing include: Brainstorming, webbing (also known as clustering), outlining, and using graphic organizers.

Brainstorming means collecting your thoughts quickly about your topic. It’s an easy way to let your mind give you ideas to write about without worrying about what your finished essay will look like. Just write down your ideas about your topic as they come to you.

“Webbing” (or clustering) means putting together similar ideas together about your topic. Often, three or four related ideas can give you the raw material you need for a well-written paragraph.

Graphic organizers help you think creatively. They help generate ideas. They also help to overcome “writer’s block.” This occurs when you can’t think of anything more to write.
Examples of graphic organizers like Venn diagrams, character sketches, sequence chains, and others are included in this lesson.

**Outlining** helps you to get a basic overview of the main idea and the supporting details of your writing. Making an outline of your essay will help you stick to your writing plan. Look back to the Table of Contents for an informal outline of this textbook.

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**Argumentative Paragraph**

You can’t learn about the writing process without writing!

**Please select one of the following topics for a short 2-3 paragraph essay.**

Once you choose the topic, write down your main idea in a thesis sentence. Then **brainstorm** some ideas for persuading others about how you feel about the topic you’ve chosen.

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You don’t have to use every idea that you generate. Once you have listed enough ideas about your selected topic, decide how you will group them in separate paragraphs.
A) Which baseball team will win this year's World Series?

B) Should a wall be built along the U.S. and Mexican border to prevent illegal immigration?

C) Should gays and lesbians be allowed to marry?

D) Should abortion be made illegal?

E) Should the legal age for drinking alcohol be changed from 21 to 18?

F) Do professional athletes make too much money?

My Thesis Sentence [Main Point]

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

Brainstorming Ideas

a) ______________________________________________________________________

__________________________________________________________________________

b) ______________________________________________________________________

__________________________________________________________________________

c) ______________________________________________________________________

__________________________________________________________________________
Pre-Writing to Rough Draft
Select your best ideas from your brainstorming list. Remember, you don’t have to pick them all. Make sure those you do choose relate to each other and to the topic. Are they in a logical order? Do they fit in the same paragraph you’re working on, or should they be in a different paragraph?

Now it’s time to do some writing. Write continuously until you have exhausted your ideas on the topic; then you’ll be ready to revise what you’ve written so far. If you don’t have enough ideas to work with, try pre-writing for more ideas and details. It is easier to cut out unnecessary words and details than to add words that don’t help you say what you want.

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Now, write a 2-3 paragraph argumentative essay on your topic, beginning with your thesis sentence.

________________________________________
________________________________________
________________________________________
________________________________________

________________________________________
Proof-Reading and Re-Writing

“Proof-reading” means checking your essay for correct spelling, punctuation, and flow of ideas.

Inexperienced writers have difficulty at this point because they think that once the rough draft is complete, they are done. However, now it’s time to “proof-read” the essay for mistakes. Then revise and edit it.

Rewriting means BOTH Revising AND Editing
There are **two** parts to the rewriting process. Revising is all about the “content” (the BIG ideas) of your writing. Editing means correcting grammar, spelling, and punctuation. Always revise your writing before you edit it for correct spelling, punctuation, and grammar. Every time you change ideas or add something new to your writing, you’ll have to re-edit.

Think about it. If you bought a special gift for someone you love, would you wrap it up in plain brown paper? That’s what revising does; it gives your writing the good presentation it deserves.

When you are editing your final draft, you can once again use your Microsoft Word to correct spelling, grammar, and punctuation. Misspelled words will have a red squiggly line under them. (example: eximple). Punctuation and grammar mistakes will have a green underlining (example: I don’t have no money.) These colored lines do NOT print when such errors are printed. To correct such errors, Go to “Tools” on the toolbar, then “Spelling and Grammar”. In the previous example, you will be instructed to use ‘any’, instead of ‘no’.
Active and Passive Voice

A sentence is in “active voice” when the subject of the sentence performs an action. A sentence is in the “passive voice” when an action is performed upon the subject.

Examples:

**Active voice:**
- The dog bit the man.
- He broke the window.

**Passive voice:**
- The man was bitten by the dog.
- The window was broken by him.

In your writing, it is usually better to use the “active voice.” It is more forceful than the “passive voice”. Write a sentence in the passive voice like the samples above. Click on the sentence you’ve written and then go to “Tools”, then “Spelling and Grammar” on your toolbar. Suggestions for changing sentences from passive to active voice will appear on your computer screen.

Use the “passive voice” very sparingly in your writing. Use it when you want to focus on the object of an action in a sentence.

Examples:  The Yankees were eliminated in the game.
- The dinner was served by the waiter.
- The medicine was taken by the patient.
- The grades were checked by computer.
Activity: Moving from Passive Voice to Active Voice

Change the following sentences from passive to active voice.
(Note that we did the first one for you.)

Example: The house was destroyed by the hurricane.

   The hurricane destroyed the house.

1. The game was won by our team.

2. The pie was eaten by Joe.

3. The day was ruined by the rainstorm.

4. The man was arrested by the police yesterday.

5. The test was taken by the student.

ANSWERS TO MOVING FROM PASSIVE VOICE TO ACTIVE VOICE:

1. Our team won the game.
2. Joe ate the pie.
3. The rainstorm ruined the day.
4. The police arrested the man yesterday.
5. The student took the test.
Independent and Dependent Clauses

- An **independent (or main) clause** expresses a complete thought. It can stand alone as a sentence.
- A **dependent clause** (also known as a “subordinate clause”) does not express a complete thought. It cannot stand alone.

<table>
<thead>
<tr>
<th>Independent clauses</th>
<th>Dependent clauses</th>
</tr>
</thead>
<tbody>
<tr>
<td>We arrived.</td>
<td>When we arrived</td>
</tr>
<tr>
<td>The game is over.</td>
<td>After the game is over</td>
</tr>
<tr>
<td>Stand up!</td>
<td>When I stand up</td>
</tr>
<tr>
<td>We were hungry</td>
<td>Since we were hungry</td>
</tr>
</tbody>
</table>

- In writing, it’s usually better to begin your sentences with the **independent clause**. Note the difference between the following sentences.

  When we won the game, they cheered for us.
  They cheered for us when we won the game.

Activity: Write 4 sentences in the “active voice.”
Begin each with an independent clause. We have given you two examples.

Example: **She thanked us** for baby-sitting her children Friday night.

  **We cleaned the house** after the party was over.

  1. _______________________________________________________________________
  2. _______________________________________________________________________
  3. _______________________________________________________________________
  4. _______________________________________________________________________
Which format produces the most effective sentence?
   a. Passive voice, dependent clause first
   b. Passive voice, independent clause first
   c. Active voice, dependent clause first
   d. Active voice, independent clause first.

Apostrophe
Use the apostrophe in the following cases:

- **To show possession.** To form the possessive of a singular noun, a plural noun not ending in “s”, or a possessive adjective, add an apostrophe and a “s”.
  
  Example:  
  - Frederick’s life  
  - Jack’s autobiography  
  - the girl’s coat  
  - a dollar’s worth of candy  
  - a week’s vacation  
  - my brother-in-law’s car

- **To form the possessive** of a plural noun **ending with “s”**, add the apostrophe after the “s.”
  
  Example:  
  - two weeks’ vacation  
  - two dollars’ worth of candy  
  - the girls’ bathroom  
  - all the students’ grades

- **Indefinite pronoun** requires an apostrophe and an “s”.
  
  Examples: one’s, anybody’s, everybody’s, everyone else’s

- **Contractions and Omissions**: Use an apostrophe in contractions (like isn’t) when combining two words into one, or when omitting numbers or letter
  
  Example:  
  - do not=don’t  
  - will not=won’t  
  - Class of ’07
Also use the apostrophe to form plurals of letters, numbers, symbols, and words.

Example: How many a’s are there in the word “banana”? Don’t use so many but’s in your writing!

Here are some common errors to watch out for:

- Inserting the apostrophe in the wrong place.
  
  Ex: doesn’t  wouldn’t

- Personal possessive pronouns (like his, hers, ours, yours, theirs) do not require an apostrophe because they are already possessive.

- Confusing the contraction it’s (meaning “it is”) with the possessive pronoun its (meaning “belonging to it) 
  Examples: It’s hot in here! The dog bit its own tail.

- Confusing the contraction who’s (meaning “who is”) with the possessive pronoun whose (meaning “belonging to who?”) 
  Ex: Who’s the leader? Whose coat is this?

For Practice, place apostrophes where needed in the following sentences or take them out if they’re not needed. Note that some of the sentences use the apostrophe correctly.

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INTRODUCTION TO LANGUAGE ARTS

1. What's the reason why you are late?
2. Who's book is this on the shelf?
3. There's not a single dollar in my wallet.
4. Their's is not to question why, their's is but to do or die.
5. He signed the letter your's truly.
6. Mary's my mother's name.
7. It's about time you got here.
8. That coat is hers.
9. How many As did you get on your report card?
10. She doesn't love me anymore.
11. It's anybody's guess who will win the Super Bowl.
12. Frances book is torn.
14. I hope to graduate in 08.
15. I have two brothers-in-law

ANSWERS TO APOSTROPHE PRACTICE

1. What's (contraction for “Who is”)
2. Whose (meaning “belonging to who?”) not “Who’s” (“Who is”)
3. There's (meaning there is not a single dollar…)
4. Theirs and theirs (“Theirs” does not need an apostrophe.)
5. Yours (Like “theirs”, the word “yours” needs no apostrophe).
6. Mary's (contraction for “Mary is”).
7. It's (contraction for “it is”).
8. hers is correct (no apostrophe needed)
9. A's (the plural form of the letter, number or symbol)
10. doesn’t (contraction for “does not”)
11. anybody’s (contraction for “anybody is”)
12. Frances' (possessive form; the book of Frances)
13. Michael’s (possessive form; the book of Michael)
14. ’08 (abbreviation for “2008”)
15. brothers-in-law is correct (plural form)

LESSON 3 PRACTICE EXERCISE

1. Which of the following is not a prewriting technique?
   a. Brainstorming    c. Using a graphic organizer
   b. Outlining     d. Proof-reading

2. “Revising” what you have written means:
   a. Identifying the major themes in your writing
   b. Checking for mistakes in spelling
   c. Using a graphic organizer to begin the writing process
   d. Using a dictionary to define new words

3. Inexperienced writers often confuse the __?__ with the entire writing process.
   a. Prewriting      b. Outlining    c. Revising    d. Rough draft

4. Sharing your writing with someone else is important because:
   a. That person can write the essay for you
   b. That person can give you ideas on improving your writing
   c. That person can help you look up definition of new words
   d. That person can help you avoid spelling errors
5. The first step in the writing process is:
   a. Outlining        b. Pre-writing       c. Clustering     d. Brainstorming

6. The second step in the writing process is to:
   a. Write a rough draft   c. Outline the main points
   b. Brainstorm for ideas   d. Check for spelling errors

7. To “proofread” what you have written means to:
   a. Use an outline for details   c. Create a graphic organizer
   b. Brainstorm for ideas   d. Make changes in your writing

8. Which sentence is in the “active voice”?
   a. The meat was overcooked.
   b. The dinner was served late.
   c. The chef apologized to the customers.
   d. The bill was paid by the restaurant.

9. Which of the following is an “independent clause”?
   a. Because he was late        c After the meeting was over
   b. Since they were confused   d. She ate her lunch slowly

10. Which of the following is a “dependent clause”?
    a. She cleaned her room well     c. It rained all day
    b. When the player fell down   d. She called her mother

**ANSWERS TO LESSON 3 PRACTICE EXERCISE**

1. d  2. a  3. d  4. b  5. b  
6. a  7. d  8. c  9. d  10. b
LESSON 3 THINGS TO REMEMBER

- The first step in the writing process is pre-writing carefully.
- Right before writing, you should determine the purpose for writing, determine who will be reading the writing, and what is the main idea you want to communicate. Do not think about skipping any step.
- Writing down the ideas that come to you without worrying about what your finished essay will look like is called brainstorming.
- Overcome a “writer’s block” by using a graphic organizer.
- Persuasive writing tries to convince others.
- A sentence is in “active voice” when the subject of the sentence performs an action like, “The football team won the game easily.”
- A sentence is in the “passive voice” when an action is performed upon the subject like, “Cereal was served by the cafeteria staff at breakfast.”
- An independent clause can stand alone; it is a complete thought; it is a complete sentence.
- A dependent clause cannot stand alone; it is not a complete sentence; it is not a complete thought.
- The apostrophe has three uses:
  1. to form possessives of nouns
  2. to show the omission of letters
  3. to indicate certain plurals of lower case letters
- Apostrophes are NOT used for possessive pronouns or for noun plurals, including acronyms.
**LESSON 4: The Elements of Literature**

**Short Stories: Break Them Down!**

(Use this page to keep track of the stories you have read or will read in this course)

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Setting</th>
<th>Characters</th>
<th>Plot</th>
<th>Theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>“My Mother”</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Eveline”</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Araby”</td>
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</tr>
</tbody>
</table>
Characters

Characters are often the first priority in a short story. In “My Mother,” the main character is the author’s mother.

Please read the story and write a short character sketch (essay) about the author’s mother.

We completed the graphic organizer on the page following the story as a way of helping you with your pre-writing.

“MY MOTHER”
ZITKALA-SA (Gertrude Bonnin)
Dakota Sioux Indian

A wigwam of weather-stained canvas stood at the base of some irregularly ascending hills. A footpath wound its way gently down the sloping land till it reached the broad river bottom; creeping through the long swamp grasses that bent over it on either side, it came out on the edge of the Missouri.

Here, morning, noon, and evening, my mother came to draw water from the muddy stream for our household use. Always, when my mother started for
the river, I stopped my play to run along with her. She was only of medium height. Often she was sad and silent, at which times her full arched lips were compressed into hard and bitter lines, and shadows fell under her black eyes. Then I clung to her hand and begged to know what made the tears fall.

"Hush; my little daughter must never talk about my tears"; and smiling through them, she patted my head and said, "Now let me see how fast you can run today." Whereupon I tore away at my highest possible speed, with my long black hair blowing in the breeze.

I was a wild little girl of seven. Loosely clad in a slip of brown buckskin, and light-footed with a pair of soft moccasins on my feet, I was as free as the wind that blew my hair, and no less spirited than a bounding deer. These were my mother’s pride,—my wild freedom and overflowing spirits. She taught me no fear save that of intruding myself upon others.

Having gone many paces ahead I stopped, panting for breath, and laughing with glee as my mother watched my every movement. I was not wholly conscious of myself, but was more keenly alive to the fire within. It was as if I were the activity, and my hands and feet were only experiments for my spirit to work upon.

Returning from the river, I tugged beside my mother, with my hand upon the bucket I believed I was carrying. One time, on such a return, I remember a bit of conversation we had.
My grown-up cousin, Warca-Ziwin (Sunflower), who was then seventeen, always went to the river alone for water for her mother. Their wigwam was not far from ours; and I saw her daily going to and from the river. I admired my cousin greatly. So I said: "Mother, when I am tall as my cousin Warca-Ziwin, you shall not have to come for water. I will do it for you."

With a strange tremor in her voice which I could not understand, she answered, "If the paleface does not take away from us the river we drink."

"Mother, who is this bad paleface?" I asked.

"My little daughter, he is a sham,--a sickly sham! The bronzed Dakota is the only real man." I looked up into my mother's face while she spoke; and seeing her bite her lips, I knew she was unhappy. This aroused revenge in my small soul. Stamping my foot on the earth, I cried aloud, "I hate the paleface that makes my mother cry!"

Setting the pail of water on the ground, my mother stooped, and stretching her left hand out on the level with my eyes, she placed her other arm about me; she pointed to the hill where my uncle and my only sister lay buried.

"There is what the paleface has done! Since then your father too has been buried in a hill nearer the rising sun. We were once very happy. But the paleface has stolen our lands and driven us hither. Having defrauded us of our land, the paleface forced us away."
"Well, it happened on the day we moved camp that your sister and uncle were both very sick. Many others were ailing, but there seemed to be no help.

We traveled many days and nights; not in the grand, happy way that we moved camp when I was a little girl, but we were driven, my child, driven like a herd of buffalo. With every step, your sister, who was not as large as you are now, shrieked with the painful jar until she was hoarse with crying. She grew more and more feverish. Her little hands and cheeks were burning hot. Her little lips were parched and dry, but she would not drink the water I gave her. Then I discovered that her throat was swollen and red. My poor child, how I cried with her because the Great Spirit had forgotten us!

"At last, when we reached this western country, on the first weary night your sister died. And soon your uncle died also, leaving a widow and an orphan daughter, your cousin Warca-Ziwin. Both your sister and uncle might have been happy with us today, had it not been for the heartless paleface."

My mother was silent the rest of the way to our wigwam. Though I saw no tears in her eyes, I knew that was because I was with her. She seldom wept before me.
Character Sketch: “My Mother”

**Emotional Description**
Sad and silent, often in tears (but seldom in front of her child), angry with the palefaces

**Physical description**
Medium height, hard and bitter lines in her face, darkness under her eyes

**My Mother**

**History**
Her brother and her daughter died when the paleface forced them to travel from their home.

**Daily routine**
Draws water from the stream morning, noon, and evening
Your DESCRIPTIVE Character Sketch of
“My Mother”

Using the graphic organizer on the previous page, write a character sketch DESCRIBING “My Mother”. Add any details about her that will help the reader understand what kind of woman she is.

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James Joyce 1882 – 1941

- 1882 - Born February 2nd in Dublin, Ireland.
- Eldest of 10 surviving children (two siblings died of typhoid).
- Attends private Jesuit schools, which influenced his writing.
- 1893 – Family becomes bankrupt and his father loses his job.
- 1898 – Rejects Catholicism at the age of 16.
- 1899 - 1902 – Attends University College, Dublin. Goes to Paris to study medicine, but spends time there writing.
- 1904 – Returns to Dublin to find his mother dying of cancer. He takes to drinking after her death. Meets Nora Barnacle, and takes her with him to continental Europe.
- 1905 – Submits first version of *The Dubliners*; publisher thinks it too controversial, and waits until 1914 to publish it.
- 1931 – Marries Nora Barnacle.
- 1941 – Dies January 13, 1941
- Two Short Stories from: “The Dubliners” by James Joyce
Analyze Setting: Time and Place of the Story

“Eveline” and “Araby” are short stories from *The Dubliners*. Working-class Dublin, the capital city of Ireland, is the setting for all of Joyce’s stories. The fact that “Eveline” and “Araby” are set in Ireland is an important element in both stories. These stories contain universal themes. Ireland was dominated for so long by England and the Catholic Church. These stories show how strongly the Irish felt about keeping their own culture.

Analyze Themes

The main characters are a 19-year old girl, and a pre-teenaged boy. They are disappointed in searches for romance and meaning in life. Loneliness permeates both lives. As the story unfolds, the two main characters experience an “epiphany.” This is a sudden realization of what’s important in their lives.

Analyze Point of View

(“First Person”)

Who tells the story and how it is told are important elements in fiction. The “first-person” point of view (in which the author uses words like “I” and “me”) helps readers understand what’s happening through the eyes of the person telling the story.
It is not the young man who’s first introduced in “Araby” that tells the story, but rather his grown-up self. This helps the reader understand his character and experience his feelings. The reader sees all the other characters in the story through his eyes. If anyone else told this story, it would be entirely different.

**Pre-Reading Activity for “Eveline”**

Have you ever moved from one country to another. Have you moved from one city or state to another?

A) If you have, write about it. Think about the locations where you’ve lived, for what length of time, why you moved, whether you liked it or not, and if you stayed.

B) If you have, write about it. Think about the locations where you’ve lived, for what length of time, why you moved, whether you liked it or not, and if you stayed.
C) If you haven’t moved before, write DESCRIPTIVELY about a journey or trip that you have taken, or wish to take.

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“Eveline” from *The Dubliners* by James Joyce [1914]

She sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne*. She was tired.
Few people passed. The man out of the last house passed on his way home; she heard his footsteps clacking along the concrete pavement and afterwards crunching on the cinder path before the new red houses. One time there used to be a field there in which they used to play every evening with other people's children. Then a man from Belfast bought the field and built houses in it—not like their little brown houses but bright brick houses with shining roofs. The children of the avenue used to play together in that field—the Devines, the Waters, the Dunns, little Keogh the cripple, she and her brothers and sisters. Ernest, however, never played: he was too grown up. Her father used often to hunt them in out of the field with his blackthorn stick; but usually little Keogh used to keep nix and call out when he saw her father coming.

Still they seemed to have been rather happy then. Her father was not so bad then; and besides, her mother was alive. That was a long time ago; she and her brothers and sisters were all grown up her mother was dead. Tizzie Dunn was dead, too, and the Waters had gone back to England. Everything changes. Now she was going to go away like the others, to leave her home.

Home! She looked round the room, reviewing all its familiar objects which she had dusted once a week for so many years, wondering where on earth all the dust came from. Perhaps she would never see again those familiar objects from which she had never dreamed of being divided. And yet during all those years she had never found out the name of the priest whose yellowing photograph hung on the wall above the broken harmonium beside the coloured print of the promises made to Blessed Margaret Mary Alacoque. He had been a school friend of her father.
Whenever he showed the photograph to a visitor her father used to pass it with a casual word:

"He is in Melbourne now."

She had consented to go away, to leave her home. Was that wise? She tried to weigh each side of the question. In her home anyway she had shelter and food; she had those whom she had known all her life about her. Of course she had to work hard, both in the house and at business. What would they say of her in the Stores when they found out that she had run away with a fellow? Say she was a fool, perhaps; and her place would be filled up by advertisement. Miss Gavan would be glad. She had always had an edge on her, especially whenever there were people listening. "Miss Hill, don't you see these ladies are waiting? Look lively, Miss Hill, please."

She would not cry many tears at leaving the Stores. But in her new home, in a distant unknown country, it would not be like that. Then she would be married—she, Eveline. People would treat her with respect then. She would not be treated as her mother had been. Even now, though she was over nineteen, she sometimes felt herself in danger of her father's violence. She knew it was that that had given her the palpitations. When they were growing up he had never gone for her like he used to go for Harry and Ernest, because she was a girl but latterly he had begun to threaten her and say what he would do to her only for her dead mother's sake. And no she had nobody to protect her. Ernest was dead and Harry, who was in the church decorating business, was nearly always down somewhere in the country.
Besides, the invariable squabble for money on Saturday nights had begun to weary her unspeakably. She always gave her entire wages—seven shillings—and Harry always sent up what he could but the trouble was to get any money from her father.

He said she used to squander the money, that she had no head, that he wasn't going to give her his hard-earned money to throw about the streets, and much more, for he was usually fairly bad on Saturday night. In the end he would give her the money and ask her had she any intention of buying Sunday's dinner. Then she had to rush out as quickly as she could and do her marketing, holding her black leather purse tightly in her hand as she elbowed her way through the crowds and returning home late under her load of provisions. She had hard work to keep the house together and to see that the two young children who had been left to her charge went to school regularly and got their meals regularly. It was hard work—a hard life—but now that she was about to leave it she did not find it a wholly undesirable life.

She was about to explore another life with Frank. Frank was very kind, manly, open-hearted. She was to go away with him by the night-boat to be his wife and to live with him in Buenos Ayres where he had a home waiting for her. How well she remembered the first time she had seen him; he was lodging in a house on the main road where she used to visit. It seemed a few weeks ago. He was standing at the gate, his peaked cap pushed back on his head and
his hair tumbled forward over a face of bronze. Then they had come to know each other. He used to meet her outside the Stores every evening and see her home. He took her to see *The Bohemian Girl* and she felt elated as she sat in an unaccustomed part of the theatre with him. He was awfully fond of music and sang a little. People knew that they were courting and, when he sang about the lass that loves a sailor, she always felt pleasantly confused. He used to call her Poppens out of fun. First of all it had been an excitement for her to have a fellow and then she had begun to like him. He had tales of distant countries. He had started as a deck boy at a pound a month on a ship of the Allan Line going out to Canada. He told her the names of the ships he had been on and the names of the different services. He had sailed through the Straits of Magellan and he told her stories of the terrible Patagonians. He had fallen on his feet in Buenos Ayres, he said, and had come over to the old country just for a holiday. Of course, her father had found out the affair and had forbidden her to have anything to say to him. "I know these sailor chaps," he said. One day he had quarrelled with Frank and after that she had to meet her lover secretly.

The evening deepened in the avenue. The white of two letters in her lap grew indistinct. One was to Harry; the other was to her father. Ernest had been her favourite but she liked Harry too. Her father was becoming old lately, she noticed; he would miss her. Sometimes he could be very nice. Not long before, when she had been laid up for a day, he had read her out a ghost story and made toast for her at the fire. Another day, when their mother was alive, they had all gone for a picnic to the Hill of Howth. She remembered her father putting on her mothers bonnet to make the children laugh.
Her time was running out but she continued to sit by the window, leaning her head against the window curtain, inhaling the odour of dusty cretonne. Down far in the avenue she could hear a street organ playing. She knew the air Strange that it should come that very night to remind her of the promise to her mother, her promise to keep the home together as long as she could. She remembered the last night of her mother's illness; she was again in the close dark room at the other side of the hall and outside she heard a melancholy air of Italy. The organ-player had been ordered to go away and given sixpence. She remembered her father strutting back into the sickroom saying:

"Damned Italians! coming over here!"

As she mused the pitiful vision of her mother's life laid its spell on the very quick of her being--that life of commonplace sacrifices closing in final craziness. She trembled as she heard again her mother's voice saying constantly with foolish insistence:

"Derevaun Seraun! Derevaun Seraun!"

She stood up in a sudden impulse of terror. Escape! She must escape! Frank would save her. He would give her life, perhaps love, too. But she wanted to live. Why should she be unhappy? She had a right to happiness. Frank would take her in his arms, fold her in his arms. He would save her.

She stood among the swaying crowd in the station at the North Wall. He held her hand and she knew that he was speaking to her, saying something about the passage over and over again. The station was full of soldiers with brown baggages. Through the wide doors of the sheds she caught a glimpse
of the black mass of the boat, lying in beside the quay wall, with illumined portholes. She answered nothing. She felt her cheek pale and cold and, out of a maze of distress, she prayed to God to direct her, to show her what was her duty. The boat blew a long mournful whistle into the mist. If she went, tomorrow she would be on the sea with Frank, steaming towards Buenos Ayres. Their passage had been booked. Could she still draw back after all he had done for her? Her distress awoke a nausea in her body and she kept moving her lips in silent fervent prayer.

A bell clanged upon her heart. She felt him seize her hand: "Come!" All the seas of the world tumbled about her heart. He was drawing her into them: he would drown her. She gripped with both hands at the iron railing. "Come!" No! No! No! It was impossible. Her hands clutched the iron in frenzy. Amid the seas she sent a cry of anguish. "Eveline! Evvy!"

He rushed beyond the barrier and called to her to follow. He was shouted at to go on but he still called to her. She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition.

For an analysis of this short story, see

or    http://www.bookrags.com/studyguide-eveline
PRACTICE EXERCISE FOR “EVELINE”

1. The story “Eveline” takes place in:
   a. London, England  
   b. New York City  
   c. Paris, France  
   d. Dublin, Ireland

2. The conflict Eveline faces is:
   a. she wants to go away to school  
   b. she can’t decide whether to leave her abusive father  
   c. she doesn’t know whether to get married and leave home  
   d. she wonders whether she should change jobs

3. Eveline’s boyfriend, Frank, wants her to:
   a. report her father to the police  
   b. come away with him and leave her family behind  
   c. consider becoming a nurse  
   d. promise that she will wait for him to return

4. Eveline thinks if she gets married:
   a. people will treat her with respect  
   b. her family will not miss her  
   c. Frank will not be willing to leave her home town  
   d. she won’t have to work any more
5. Who is against Eveline’s relationship with Frank?
   a. Frank’s mother       c. Eveline’s father
   b. Both families        d. Eveline’s brothers

6. Before her mother died, Eveline promised her that she would:
   a. continue to go to school   c. keep the family together
   b. not have her father arrested  d. give up seeing Frank

7. Frank says that he can make Eveline happy if they leave for:
   b. Dublin, Ireland          d. Buenos Aires, Argentina

8. Frank tells Eveline to meet him:
   a. at his mother’s house    c. at her place of work
   b. at the court house       d. at the shipping pier

9. At the end of the story, Eveline discovers:
   a. she cannot leave her family behind to go with Frank
   b. her father’s warning about Frank was right
   c. her mother had become seriously ill
   d. Frank has run off with Eveline’s best friend

10. The choice Eveline makes at the end of the story means she will:
    a. be able to live a happy life with Frank
    b. stay home and live the life she’s used to
    c. have to continue to take care of her mother
    d. be forced to give up her job to marry Frank
Eveline: Should She Stay or Go?

Below, think about both the good and bad reasons why Eveline should stay at home in Ireland or leave Ireland for a better life as Frank’s wife in Argentina.

We’ve given you a few reasons for staying and going. Add more reasons to complete each list below.

<table>
<thead>
<tr>
<th>Stay in Ireland</th>
<th>Leave for Argentina</th>
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<td>Her father needs her.</td>
<td>She'll have respect.</td>
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<td>Frank might abuse her.</td>
<td>Her father abuses her.</td>
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Creative Writing Activity: Create Eveline’s Future

Young writers often enjoy creative or **DESCRIPTIVE**, writing. It allows them to let their imaginations roam. We want you to try your hand at creative writing.
Your task is to create Eveline’s future. Choose from one of the following outcomes:

- Eveline stays home in Ireland and is miserable her whole life.
- Eveline stays home in Ireland and finds happiness.
- Eveline leaves for Argentina and is miserable.
- Eveline leaves for Argentina and finds happiness.
- Eveline finds misery, then happiness (or vice versa)

“Araby*” by James Joyce

North Richmond Street being blind, was a quiet street except at the hour when the Christian Brothers’ School set the boys free. An uninhabited house of two storeys stood at the blind end, detached from its neighbours in a square ground. The other houses of the street, conscious of decent lives within them, gazed at one another with brown imperturbable faces.
The former tenant of our house, a priest, had died in the back drawing-room. Air, musty from having been long enclosed, hung in all the rooms, and the waste room behind the kitchen was littered with old useless papers. Among these I found a few paper-covered books, the pages of which were curled and damp: *The Abbot*, by Walter Scott, *The Devout Communicant* and *The Memoirs of Vidocq*. I liked the last best because its leaves were yellow. The wild garden behind the house contained a central apple-tree and a few straggling bushes under one of which I found the late tenant's rusty bicycle-pump. He had been a very charitable priest; in his will

*Araby - a bazaar with an exotic, Oriental theme*

He had left all his money to institutions and the furniture of his house to his sister.

When the short days of winter came dusk fell before we had well eaten our dinners. When we met in the street the houses had grown sombre. The space of sky above us was the colour of ever-changing violet and towards it the lamps of the street lifted their feeble lanterns. The cold air stung us and we played till our bodies glowed. Our shouts echoed in the silent street. The career of our play brought us through the dark muddy lanes behind the houses where we ran the gauntlet of the rough tribes from the cottages to the back doors of the dark dripping gardens where odours arose from the ashpits, to the dark odorous stables where a coachman smoothed and combed the horse or shook music from the buckled harness.

When we returned to the street, light from the kitchen windows had filled the areas. If my uncle was seen turning the corner, we hid in the shadow until
we had seen him safely housed. Or if Mangan's sister came out on the doorstep to call her brother in to his tea, we watched her from our shadow peer up and down the street. We waited to see whether she would remain or go in and, if she remained, we left our shadow and walked up to Mangan's steps resignedly. She was waiting for us, her figure defined by the light from the half-opened door. Her brother always teased her before he obeyed and I stood by the railings looking at her. Her dress swung as she moved her body and the soft rope of her hair tossed from side to side.

Every morning I lay on the floor in the front parlour watching her door. The blind was pulled down to within an inch of the sash so that I could not be seen. When she came out on the doorstep, my heart leaped. I ran to the hall, seized my books and followed her. I kept her brown figure always in my eye and, when we came near the point at which our ways diverged, I quickened my pace and passed her. This happened morning after morning. I had never spoken to her, except for a few casual words, and yet her name was like a summons to all my foolish blood.

Her image accompanied me even in places the most hostile to romance. On Saturday evenings when my aunt went marketing, I had to go to carry some of the parcels. We walked through the flaring streets, jostled by drunken men and bargaining women, amid the curses of labourers, the shrill litanies of shop-boys who stood on guard by the barrels of pigs' cheeks, the nasal chanting of street-singers, who sang a come-all-you about O'Donovan Rossa, or a ballad about the troubles in our native land. These noises converged in a single sensation of life for me: I imagined that I bore my chalice safely through a throng of foes. Her name sprang to my lips at
moments in strange prayers and praises which I myself did not understand. My eyes were often full of tears (I could not tell why) and at times a flood from my heart seemed to pour itself out into my bosom. I thought little of the future. I did not know whether I would ever speak to her or not or, if I spoke to her, how I could tell her of my confused adoration. But my body was like a harp and her words and gestures were like fingers running upon the wires.

One evening I went into the back drawing-room in which the priest had died. It was a dark rainy evening and there was no sound in the house. Through one of the broken panes I heard the rain impinge upon the earth, the fine incessant needles of water playing in the sodden beds. Some distant lamp or lighted window gleamed below me. I was thankful that I could see so little. All my senses seemed to desire to veil themselves and, feeling that I was about to slip from them, I pressed the palms of my hands together until they trembled, murmuring: "O love! O love!" many times.

At last she spoke to me. When she addressed the first words to me, I was so confused that I did not know what to answer. She asked me was I going to Araby. I forgot whether I answered yes or no. It would be a splendid bazaar, she said she would love to go.

"And why can't you?" I asked. While she spoke, she turned a silver bracelet round and round her wrist. She could not go, she said, because there would be a retreat that week in her convent. Her brother and two other boys were fighting for their caps and I was alone at the railings. She held one of the spikes, bowing her head towards me. The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there and,
falling, lit up the hand upon the railing. It fell over one side of her dress and caught the white border of a petticoat, just visible as she stood at ease.

"It's well for you," she said.

"If I go," I said, "I will bring you something."

What innumerable follies laid waste my waking and sleeping thoughts after that evening! I wished to annihilate the tedious intervening days. I chafed against the work of school. At night in my bedroom and by day in the classroom her image came between me and the page I strove to read. The syllables of the word Araby called to me through the silence in which my soul luxuriated and cast an Eastern enchantment over me. I asked for leave to go to the bazaar on Saturday night. My aunt was surprised and hoped it was not some Freemason affair. I answered few questions in class. I watched my master's face pass from amiability to sternness; he hoped I was not beginning to idle. I could not call my wandering thoughts together. I had hardly any patience with the serious work of life, which now that it stood between me and my desire, seemed to me child's play, ugly monotonous child's play.

On Saturday morning, I reminded my uncle that I wished to go to the bazaar in the evening. He was fussing at the hallstand, looking for the hat-brush, and answered me curtly: "Yes, boy, I know."

As he was in the hall, I could not go into the front parlour and lie at the window. I left the house in bad humour and walked slowly towards the school. The air was pitilessly raw and already my heart misgave me.
When I came home to dinner, my uncle was not yet home. Still it was early. I sat staring at the clock for some time and when its ticking began to irritate me, I left the room. I mounted the staircase and gained the upper part of the house. The high cold empty gloomy rooms liberated me and I went from room to room singing. From the front window, I saw my companions playing below in the street. Their cries reached me weakened and indistinct and, leaning my forehead against the cool glass, I looked over at the dark house where she lived. I may have stood there for an hour, seeing nothing but the brown-clad figure cast by my imagination, touched discreetly by the lamplight at the curved neck, at the hand upon the railings and at the border below the dress.

When I came downstairs again, I found Mrs. Mercer sitting at the fire. She was an old garrulous woman, a pawnbroker's widow, who collected used stamps for some pious purpose. I had to endure the gossip of the tea-table. The meal was prolonged beyond an hour and still my uncle did not come. Mrs. Mercer stood up to go: she was sorry she couldn't wait any longer, but it was after eight o'clock and she did not like to be out late as the night air was bad for her. When she had gone, I began to walk up and down the room, clenching my fists. My aunt said: "I'm afraid you may put off your bazaar for this night of Our Lord."

At nine o'clock, I heard my uncle's latchkey in the halldoor. I heard him talking to himself and heard the hallstand rocking when it had received the weight of his overcoat. I could interpret these signs. When he was midway through his dinner, I asked him to give me the money to go to the bazaar. He had forgotten.
"The people are in bed and after their first sleep now," he said. I did not smile. My aunt said to him energetically: "Can't you give him the money and let him go? You've kept him late enough as it is."

My uncle said he was very sorry he had forgotten. He said he believed in the old saying: "All work and no play make Jack a dull boy." He asked me where I was going and, when I had told him a second time, he asked me did I know The Arab's Farewell to his Steed. When I left the kitchen, he was about to recite the opening lines of the piece to my aunt.

I held a florin tightly in my hand as I strode down Buckingham Street towards the station. The sight of the streets thronged with buyers and glaring with gas recalled to me the purpose of my journey. I took my seat in a third-class carriage of a deserted train. After an intolerable delay, the train moved out of the station slowly. It crept onward among ruinous house and over the twinkling river. At Westland Row Station a crowd of people pressed to the carriage doors; but the porters moved them back, saying that it was a special train for the bazaar. I remained alone in the bare carriage. In a few minutes, the train drew up beside an improvised wooden platform. I passed out on to the road and saw by the lighted dial of a clock that it was ten minutes to ten. In front of me was a large building which displayed the magical name.
I could not find any sixpenny entrance and, fearing that the bazaar would be closed, I passed in quickly through a turnstile, handing a shilling to a weary-looking man. I found myself in a big hall girdled at half its height by a gallery. Nearly all the stalls were closed and the greater part of the hall was in darkness. I recognized a silence like that which pervades a church after a service. I walked into the centre of the bazaar timidly. A few people were gathered about the stalls, which were still open. Before a curtain, over which the words Cafe Chantant were written in coloured lamps, two men were counting money on a salver. I listened to the fall of the coins.

Remembering with difficulty why I had come, I went over to one of the stalls, and examined porcelain vases and flowered tea-sets. At the door of the stall a young lady was talking and laughing with two young gentlemen. I remarked their English accents and listened vaguely to their conversation.

"O, I never said such a thing!"
"O, but you did!"
"O, but I didn't!"
"Didn't she say that?"
"Yes. I heard her."
"O, there's a ... fib!"
Observing me, the young lady came over and asked me did I wish to buy anything. The tone of her voice was not encouraging; she seemed to have spoken to me out of a sense of duty. I looked humbly at the great jars that stood like eastern guards at either side of the dark entrance to the stall and murmured: "No, thank you."

The young lady changed the position of one of the vases and went back to the two young men. They began to talk of the same subject. Once or twice, the young lady glanced at me over her shoulder.

I lingered before her stall, though I knew my stay was useless, to make my interest in her wares seem the more real. Then I turned away slowly and walked down the middle of the bazaar. I allowed the two pennies to fall against the sixpence in my pocket. I heard a voice call from one end of the gallery that the light was out. The upper part of the hall was now completely dark.

Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger.

For an analysis of this short story, see:
or http://www.bookrags.com/studyguide-araby
PRACTICE EXERCISE QUESTIONS ABOUT “ARABY”

1. The narrator of the story says that Richmond Street was quiet except:
   a. when fire engines passed by
   b. when the boys’ school let out each day
   c. when the noise from a factory began at night
   d. when his neighbors were fighting with each other

2. Which of the following died in the narrator’s house?
   a. his father       b. his brother       c. a priest       d. a servant girl

3. The title of the story, “Araby”, is named after:
   a. a town in the Middle East
   b. a local bazaar held in the narrator’s town on Saturdays
   c. the singer at a local night club
   d. the nick name of the narrator’s best friend

4. In the story, the narrator is attracted to:
   a. the books belonging to a dead priest
   b. a sales girl who works in a street market
   c. a teacher he once had in school
   d. his friend’s sister

5. At the end of the story, the narrator:
   a. decides to sell the books that a priest gave him
   b. decides not to buy anything at the bazaar
   c. tells his best friend that he’s in love with his sister
   d. steals money from his father to buy a gift
LESSON 4 ANSWERS TO PRACTICE QUESTIONS

Eveline
1.d  2.c  3.b  4.a  5.c  6.c  7.d  8.d  9.a  10.c

Araby
1.b  2.c  3.b  4.d  5.b

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LESSON 4 THINGS TO REMEMBER

- The works of James Joyce were set in Dublin
- The short story “My Mother” by Gertrude Bonnin is set along the Missouri River
- The little girl in the short story “My Mother” promises her mother when she is older, she will carry water for her
- In the short story “My Mother”, the mother tells her daughter the reason she is sad is the white man stole their Indian land and drove them away
- At the end of the story “My Mother,” the mother recounts the details of the death of the girl’s uncle
- In the short stories “Eveline” and “Araby,” both of the main characters experience an “epiphany,” which is a sudden realization of what is really important in life
- The conflict that the main character in “Eveline” deals with is whether she should leave her home in Dublin, Ireland
- The character Frank offers Eveline hope for the future because he wants to take Eveline to a new country as his wife
- At the end of the story, Eveline realizes she can’t bring herself to leave her home and family
- The young boy in the story “Araby” is attracted to the sister of one his friends
LESSON 5: Poetry and Drama

The Vocabulary and Explication of Poetry

Activity: How Much Do You Know Already?

1. Match the name of the poem with its definition.
   - Limerick: a 3-line non-rhyming Japanese poem
   - Haiku: a 14-line rhyming love poem
   - Sonnet: a 14-line rhyming Irish poem

2. How many lines does each of the following stanzas contain?
   - Couplet: ____
   - Quatrain: ____
   - Sestet: ____
   - Octet: ____

3. Define the following poetic devices.
   - Hyperbole: ________________________________
   - Personification: ________________________________
   - Metaphor: ________________________________
   - Simile: ________________________________
   - Alliteration: ________________________________

4. Match each poetic device with its example.
   - Hyperbole: b. “Life is a box of chocolates.”
   - Metaphor: c. “Life is like a box of chocolates.”
   - Simile: d. “The moon smiled down on us.”
   - Alliteration: e. “a syrupy sweet smell”
“The Vocabulary of Poetry and Explication”

1. “Limericks” are 5-line Irish poems that rhyme; “haikus” are 3-line Japanese poems; “sonnets” are 14-line rhyming love poems.

2. “Couplets” have 2 lines; “quatrains” have 4 lines; “sestets” have 6 lines; and “octets” have 8 lines.

3. “Hyperbole” means using exaggeration for emphasis
   “Personification” means describing things in human-like terms
   “Metaphor” is a direct comparison between two unlike objects
   “Simile” is a comparison that uses “like” or “as”
   “Alliteration” means repeating consonant sounds in a phrase

4. 
   Personification: d. “The moon smiled down on us”.
   Hyperbole: a. “I told you ‘No’ a million times!”
   Metaphor: b. “Life is a box of chocolates.”
   Simile: c. “Life is like a box of chocolates”.
   Alliteration: e. “a syrupy sweet smell”

POETIC EXPLICATION

The process of explaining the meaning from a poem is called explication.

Below is an explication of “We Alone”.

You will be asked to do a short CRITICAL explication of a DESCRIPTIVE poem you will read.

Do the above activity and the one to follow and you will be on your way to mastering this topic.
“Trees” by Joyce Kilmer   (For Mrs. Henry Mills Alden)

I think that I shall never see
A poem lovely as a tree.

A tree whose hungry mouth is pressed
Against the earth’s sweet flowing breast;

A tree that looks at God all day,
And lifts her leafy arms to pray;

A tree that may in Summer wear
A nest of robins in her hair;
Upon whose bosom snow has lain;
Who intimately lives with rain.

Poems are made by fools like me,
But only God can make a tree.
Activity: Explication of “Trees”

The shortness of most poetry (compared to long pieces of prose) allows the reader to read the poem many times to draw deeper meaning from it.

1. List three **synonyms** for the word “explicate”
   (Reminder: Go to “Tools”, “Language”, “Thesaurus” on your toolbar.)

2. What does Joyce Kilmer say about poetry in lines 1 and 2 of “Trees”?

3. How does the **picture** of trees impact your reading of the poem?

4. Write a 1-paragraph critical **response** to the poet’s opinion about “Trees.”
Answers to “Explication of Trees”

1. Synonyms for the word “explicate” include: “make clear,” “give details,” and “explain”.

2. Joyce Kilmer says in the poem that poetry can never be as beautiful as nature itself.

3. The picture of the trees reminds us of how majestic the things of nature are, and that even poetry can’t do justice to nature.

4. The poet admits that poetry is beautiful, but even the best poet can’t create something as wonderful as a living tree.
We alone can devalue gold
by not caring
if it falls or rises
in the marketplace.

Wherever there is gold
there is a chain, you know.
and if your chain
is gold
so much the worse
for you.

Feathers, shells and sea-shaped stones
are all as rare.

This could be our revolution:
to love what is plentiful
as much as
what is scarce.
Activity: First Impressions of “We Alone”

What do you think is the message of “We Alone”?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Activity: Take a Second Critical Look at “We Alone”

Read the poem again.

- How might one view each line (or “stanza”) by itself?

- What metaphor does the poet use?

- What is the author’s intent?

- How might you compare this poem to the theme of “The Diamond Necklace”?

[Focus on the theme of materialism and our choices above]
Critical Explication of Alice Walker’s “We Alone”

Alice Walker’s poem “We Alone” begins with the line: “We alone can devalue gold.” Walker uses the metaphor of a chain to present the idea that “gold” and other forms of wealth actually hold us down, rather than liberate us. She tells us that we can “love what is plentiful as much as what is scarce”.

This poem reminds me of my mother. She believed people are much more important than property. My mother knew and taught her children that many things in the world (‘feathers, shells, and sea-shaped stones’) are more precious than gold.

Mathilde, in “The Diamond Necklace”, met her downfall due to her desire for riches. That short story still brings a valuable message today. People are still in love with money. Meanwhile, what has always been plentiful in nature (fresh air, water, good weather) is now becoming scarce. These are things we should really value in life.

Figurative Language:

Metaphors, Similes, and Langston Hughes’ Poetry

We speak “figuratively” not literally when we say something like “She’s as light as a feather.” Metaphors and similes are two types of “figurative” language.
A metaphor is a comparison between two different objects. For example: “He was a tiger on the football field today.”

A simile is a direct comparison of two unlike objects using the words “like” or “as.” For example: “Her tears fell down like rain.”

“Harlem” by Langston Hughes

What happens to a dream deferred?

Does it dry up
Like a raisin in the sun?
Or fester like a sore —
And then run?

Does it stink like rotten meat?
Or crust and sugar over –
Like a syrupy sweet?
Maybe it just sags
Like a heavy load
Or does it explode?
“Dreams” by Langston Hughes

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.
Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

Activity: Langston Hughes’ Poems

1. There are 5 similes in “Harlem”. List them.
   “dry up like a raisin in the sun”
   ________________________________________________
   ________________________________________________
   ________________________________________________
   ________________________________________________
   ________________________________________________

2. There are 2 metaphors in “Dreams”. List them.
   ________________________________________________
   ________________________________________________

3. Identify whether the following are metaphors or similes.
   “Life is a broken-winged bird…” _____________________________
   “Does it stink like rotten meat?” _____________________________
4. In your own words [argumentation], what do you think the poet is saying in “Dreams”.

____________________________ ____________________________
____________________________ ____________________________
____________________________ ____________________________

Two other poetic devices are alliteration and personification. A poet uses alliteration when he combines words that have the same beginning consonant sounds. Some examples would be phrases like “motor mouth” or “plug and play”. Personification means giving something human qualities or characteristics. For example, if we might talk about the “face” of a clock, or the “leg” of a table.

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ANSWERS TO FIGURATIVE LANGUAGE

1. The 5 similes in “Harlem” are: “dry up like a raisin in the sun”; “stink like rotten meat”; “crust and sugar over like a syrupy sweet” and “sags like a heavy load”.

2. The two metaphors in “Dreams” are: “Life is broken-winged bird” and “Life is a barren field”.

3. “Life is a broken-wing bird” is a metaphor.
   “Does it stink like rotten meat” is a simile.

4. Question 4 is your own opinion.
William Shakespeare’s *Romeo and Juliet*

Shakespeare’s *Romeo and Juliet* may be the most famous play in history. It is the story of two young lovers who are kept apart because their families hate each other. “The Prologue” you see below begins the play.

A single narrator known as the Chorus delivers “The Prologue” of the play. “The Prologue” itself is a type of poem known as a sonnet, a 14-line rhyming poem about love. The sonnet is written in iambic pentameter, which means each line has 10 syllables with the accent on every second syllable. As you read “The Prologue” aloud, give emphasis to every second syllable. We have marked off the first line for you.

“The Prologue”

/                    /           /         /       /
Two households, both alike in dignity,
In fair Verona**, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventur'd piteous overthrows
Doth with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which, but their children's end, naught could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.***

*   Introduction, foreword, preamble
**   Shakespeare is an English playwright, but the setting for this play is Verona, Italy.
***  The first eleven [11] lines tell the plot of Romeo and Juliet. In the last three [3] lines, the Chorus asks the audience to pay attention to the actors, who will try to explain what is about to happen.
VIEWING ROMEO AND JULIET OR A RAISIN IN THE SUN

“The Prologue” begins Romeo and Juliet. “Harlem”, by Langston Hughes, begins the play A Raisin in the Sun. Poems can begin plays; one can also view a play in movie format.

We ask you here, in preparation for your final writing assignment for this course, to see or hear one of these movies. Choose to watch A Raisin in the Sun or Romeo and Juliet. You can...

➢ Go to the Video Store and Rent the Film [Activity].

• Suggested versions of Romeo and Juliet are:
  a) Director Franco Zeffirelli’s 1968 version, or
  b) The updated 1996 special edition with Leonardo DiCaprio and Claire Danes,

• Suggested versions of A Raisin in the Sun include:
  a) The 1961 movie with Sidney Poitier and Ruby Dee
  b) The 1989 movie with Danny Glover and Esther Rolle,

• Go to your local library and find a book, video, or audiotape.

• Find a place online to view, hear and/or read either play.

• Look to see if either play is showing on TV.  07/10/07

*******************************************************************
Writing Assignment: Story Map and Summary of Movie Viewing

After viewing the movie, write an essay (5 paragraphs and about 500 words) summarizing the movie.

Describe:
- Which version of the production you saw (including whether it was in black-and-white or color)
- The actors: who played the parts
- The setting of the play
- The action of the play
- And analyze the problems/themes involved

Begin your essay by first using one of the pre-writing techniques discussed in the first section of this course.

Write down some notes or use a graphic organizer like the Story Map on the next page.
INTRODUCTION TO LANGUAGE ARTS

Story Map

Title: ___________________________________

Setting: _____________________________________

Characters: _______________     ________________
            _______________     ________________
            _______________     ________________

Problem: _____________________________________

Event 1: ________________________________________
Event 2: ________________________________________
Event 3: ________________________________________
Event 4: ________________________________________
Event 5: ________________________________________

Solution: _____________________________________

Movie Summary

________________________________________________________
________________________________________________________
________________________________________________________
________________________________________________________
________________________________________________________
________________________________________________________

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LESSON 5 PRACTICE EXERCISE

1. Similes use the word[s]:
   a. like       b. a and c       c. as       d. None of these

2. “The diamond shined like the sun” is a[n]:
   a. personification   b. hyperbole   c. metaphor d. synonym

3. A Shakespearian sonnet has ___________ lines.
   a. 10       b. 3       c. 14       d. 5

4. An Irish limerick has ________ lines.
   a. 3       b. 10       c. 5       d. 14

5. A couplet has _______ lines.
   a. 2       b. 7       c. 3       d. 14

6. Japanese poems called haikus have ______ lines.
   a. 2       b. 7       c. 3       d. 1

7. ____________ is explaining the meaning of a poem.
   a. Figurative language   c. Haikus
   b. Personification   d. Explication

8. Who wrote the poem “Dreams?”
   a. Joyce Kilmer       c. Alice Walker
   b. James Joyce       d. Langston Hughes
9. Who wrote the poem “Trees?”
   a. Langston Hughes   c. James Joyce
   b. Shakespeare       d. Joyce Kilmer

10. Who wrote “Romeo and Juliet?”
    a. Guy de Maupassant c. Alice Walker
    b. Shakespeare      d. Langston Hughes

**ANSWERS TO LESSON 5 PRACTICE EXERCISE**

1. b  2. c  3. c  4. c  5. a
LESSON 5 THINGS TO REMEMBER

- Metaphors and similes are figurative language
- A prologue is an introduction
- The message in Alice Walker’s poem, “We Alone,” is the gifts of nature are more important than gold
- An “explication” of a poem is an attempt to explain its meaning
- The line “But my body was like a harp and her words and gestures were like fingers running upon the wires” use the literary device called simile
- In the poem “Trees” by Joyce Kilmer, the tree itself is described in terms of a woman
- In the poem ‘Harlem,” when Langston Hughes asks whether a “dream deferred: dries up “like a raisin in the sun, he uses a simile
- In the poem “Dreams,” Langston Hughes uses a metaphor when he writes: “If dreams die, Life is a broken-winged bird that cannot fly”
- The phrase “seven sailors” is an example of alliteration
- The main conflict in Shakespeare’s *Romeo and Juliet* is the hatred between two families that kept two young lovers apart
INTRODUCTION TO LANGUAGE ARTS

TO COMPLETE THIS COURSE:

Complete the **FINAL ESSAY (Lesson 6)** from readings in this course.

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LESSON 6: ESSAY WRITING ASSIGNMENT

Choose one of the following topics and write an extended (500-word, multi-paragraph) essay that expands on the chosen topic. Please use all of the steps in the writing process (pre-writing, proof-reading, revising and editing, etc.). In the conclusion of your essay, describe your personal preferences in listening to or watching fiction and drama. Be sure to type the final version of your essay as your answer to this lesson’s assignment.

A. What is life like in Ireland for “Eveline” and the boy in “Araby”? Think about their class/social position. Think about how the people around them treat them. Think about their frustrations and their dreams and possible futures.

B. Discuss what happens to Mathilde in “The Diamond Necklace”. Why did it happen? How could it have been different? What would you have done in this situation?

C. Explicate (explain) “Harlem” (a.k.a. “A Dream Deferred” by Langston Hughes. What is the main idea (theme) of the poem? Identify and discuss each of the 5 similes.

D. The writer in you – Discuss your attitude toward writers and the writing and/or what you have learned about the writing process from this study guide. Do you like to write? If so, do you prefer poetry, stories, non-fiction? Who is your favorite writer, and why?
Language helps us to communicate, allows us to learn about the outside world, and allows us to share our thoughts.

Listening, speaking, and reading are language arts, but drawing is not.

Researching new video games is not necessary in communication but developing vocabulary skills, pronunciation, and constructing effective sentences are necessary.

Reading a newspaper, getting on the internet, or listening to the radio are ways to get the latest news, but, writing a letter is not a good way to get the news.

Imagery is not a “learning style.”

A “prefix” is a group of letters that appear at the beginning of a word like “un” in “unthinkable.”

The “root” in “unmeaningful” is “meaning.”

A thesaurus is used to look up words with the same meaning.

In Microsoft Word, the sequence “To;” > “Language” > “Thesaurus” will get you words with the same meanings.

Poor readers do not read consistently very day.

In order to become a better reader you can use pre-reading strategies, post-reading strategies, and during reading strategies.

During reading, “connect” with what you are reading by making connections between what your are reading and things you already know.

After reading, “evaluate” by asking yourself of questions about things you did not understand.
Many readers confuse details with the main idea of the passage.

In “The Diamond Necklace,” the main character, named Mathilde, “suffered ceaselessly” because she was too poor to have the luxuries she wanted.

At the climax of the story, Mathilde is shocked to learn that the necklace that she and her husband had worked so hard to pay for was just cheap paste jewelry.

The “lesson” of “The Diamond Necklace” is that people should be satisfied with what they have.

Inexperienced writers often mistakenly think the first words that come to their mind will be enough to complete an entire essay.

The first step in the writing process is pre-writing carefully.

Right before writing, you should determine the purpose for writing, determine who will be reading the writing, and what is the main idea you want to communicate. Do not think about skipping any step.

Writing down the ideas that come to you without worrying about what your finished essay will look like is called brainstorming.

Overcome a “writer’s block” by using a graphic organizer.

Persuasive writing tries to convince others.

A sentence is in “active voice” when the subject of the sentence performs an action like, “The football team won the game easily.”

A sentence is in the “passive voice” when an action is performed upon the subject like, “Cereal was served by the cafeteria staff at breakfast.”

An independent clause can stand alone; it is a complete thought; it is a complete sentence.
A dependent clause cannot stand alone; it is not a complete sentence; it is not a complete thought.

The apostrophe has three uses:
1. to form possessives of nouns
2. to show the omission of letters
3. to indicate certain plurals of lower case letters

Apostrophes are NOT used for possessive pronouns or for noun plurals, including acronyms.

The works of James Joyce were set in Dublin.

The short story “My Mother” by Gertrude Bonnin is set along the Missouri River.

The little girl in the short story “My Mother” promises her mother when she is older, she will carry water for her.

In the short story “My Mother,” the mother tells her daughter the reason she is sad is the white man sold their Indian land and drove them away.

At the end of the story “My Mother,” the mother recounts the details of the death of the girl’s uncle.

In the short stories “Eveline” and “Araby,” both of the main characters experience an “epiphany,” which is a sudden realization of what is really important in life.

The conflict that the main character in “Eveline” deals with is whether she should leave her home in Dublin, Ireland.

The character Frank offers Eveline hope for the future because he wants to take Eveline to a new country as his wife.

At the end of the story, Eveline realizes she can’t bring herself to leave her home and family.
The young boy in the story “Araby” is attracted to the sister of one of his friends.

Metaphors and similes are figurative language.

A prologue is an introduction.

The message in Alice Walker’s poem, “We Alone,” is the gifts of nature are more important than gold.

An “explication” of a poem is an attempt to explain its meaning.

The line “But my body was like a hap and her words and gestures were like fingers running upon the wires” use the literary device called simile.

In the poem “Trees” by Joyce Kilmer, the tree itself is described in terms of a woman.

In the poem “Harlem,” when Langston Hughes asks whether a “dream deferred: dries up “like a raisin in the sun, he uses a simile.

In the poem “Dreams,” Langston Hughes uses a metaphor when he writes:

“If dreams die, Life is a broken-winged bird that cannot fly”.

The phrase “seven sailors” is an example of alliteration.

The main conflict in Shakespeare’s Romeo and Juliet is the hatred between two families that kept two young lovers apart.