INSTRUCTIONS

Welcome to your Continental Academy course “Introduction to Literature”. It is made up of 7 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 home page
- 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
About the Author…

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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.
Reading and analysis of fiction, drama, epic poetry, mythology, and non-fiction. Techniques from “Introduction to Language Arts” are applied to more-in-depth reading selections.

- 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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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       Writing
Lesson 1.1   Literary Terms

Look up the following terms in a dictionary or Google them online.
Please fill-in the term matching the following definitions from the choices below. Do those you know for sure first.

1. Words with similar meanings ______________________
2. Action, or sequence of events, in a story ______________________
3. Basic meaning or main idea of a literary work ______________________
4. When and where a story takes place ______________________
5. Graphic organizer used to compare and contrast ______________________
6. Where one goes to find synonyms ______________________
7. The part of a word that contains the main meaning ______________________
8. Letters added before a word to change its meaning ______________________
9. Letters added to the end of a word to change meaning ______________________
10. Figure of speech that compares two things indirectly ______________________
11. Figure of speech that makes a direct comparison between two things using the words ‘like’ or ‘as’ ______________________
12. Pre-writing technique where the writer makes a list of ideas that he or she may write about ______________________
13. Pre-writing technique where the writer groups similar ideas ______________________

Choices:
Brain-storming    Metaphor    Plot    Prefix    Root    Setting    Simile    Suffix
Synonyms    Theme    Thesaurus    Venn Diagram    Webbing
ANSWERS FOR LITERARY TERMS LESSON 1.1

1. **Synonyms**: Words with similar meanings
2. **Plot**: Action, or sequence of events, in a story
3. **Theme**: Main idea of a story
4. **Setting**: When and where a story takes place
5. **Venn Diagram**: Graphic organizer used to compare/contrast
6. **Thesaurus**: Where one goes to find synonyms
7. **Root**: The part of a word that contains the main meaning
8. **Prefix**: Letters in a word prior to its main meaning
9. **Suffix**: Letters in a word after its main meaning
10. **Metaphor**: Figure of speech that compares two things indirectly
11. **Simile**: Figure of speech that makes a direct comparison between two things using the words ‘like’ or ‘as’
12. **Brain-storming**: Pre-writing technique where the writer makes a list of ideas that he or she may write about
13. **Webbing**: Pre-writing technique where the writer groups similar ideas

PRACTICE ACTIVITY FOR LESSON 1.1

[Answers: At end of Lesson 1]

**Directions**: Select the letter of the best answer

1. ____________ is making a quick list of ideas.
   a. Venn diagram  
   b. Webbing  
   c. Brainstorming  
   d. Metaphor

2. ____________ is when and where a story takes place.
   a. Setting  
   b. Plot  
   c. Conflict  
   d. Theme
3. ___________ is the basic idea of a literary work.
   a. Setting    b. Theme    c. Plot    d. conflict

Lesson 1.2  Types of Essays

In this and your other English 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 could be a list-like 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. 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.

Lesson 1.3 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” (in your word-processing computer program) 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 course.

Pre-Writing to Rough Draft
Select your best ideas from your brainstorming list. Remember, you don’t have to pick them all, Make sure the ones you do choose relate to each other and 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?

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 computer word processing program to correct spelling, grammar, and punctuation. Misspelled words will have in Word 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’.
ACTIVITY 1.3: Writing Process

Directions: Please fill in the blanks with choices from the top of the next page. Do those you know first and mark them off the list.

Writing is more than a ______________. It’s a ______________. The first step of the writing process is _________________. Examples of pre-writing include ________________, ________________, and _________________. Another name for webbing is clustering, because the writer groups ideas into clusters.

The writer’s second step is the _________________. The rough draft is a first copy of the final piece: it is not the final product. The third step is _________________. To proofread means to examine a document (proof) in order to make changes.

The fourth step in the process is _________________. Rewriting an essay includes two essential parts. These two parts are ________________ and _________________. Writers should ________________ before they ________________ in order to develop main ideas before correcting mistakes in the communication of ideas.

The fifth and final step of the writing process involves typing the _________________. Spell-check, grammar-check, and type your final draft before submitting it.

Choices:

<table>
<thead>
<tr>
<th>Rough draft</th>
<th>proofreading</th>
<th>revise</th>
<th>final draft</th>
<th>step</th>
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<td>Process</td>
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<td>pre-writing</td>
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<tr>
<td>Revising</td>
<td>outlining</td>
<td>brainstorming</td>
<td>webbing</td>
<td></td>
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</tbody>
</table>
ANSWERS FOR ACTIVITY 1.3

Do your answers above match those below?

Writing is more than a step, it’s a process. The first step of the writing process is pre-writing. Examples of pre-writing include brain-storming, webbing, and outlining. Another name for webbing is clustering, because the writer groups ideas into clusters. The writer’s second step is the rough draft. The rough draft is a first copy of the final piece; it is not the final product. The third step is proofreading. To proofread means to examine a document (proof) in order to make changes.

The fourth step in the process is rewriting. Rewriting an essay includes two essential parts. These two parts are revising and editing. Writers should revise before they edit in order to develop main ideas before correcting mistakes in the communication of ideas. The 5th and final step of the writing process involves typing the final draft. Spell-check, grammar-check, and type your final draft.

Lesson 1.4  English Essentials: Sentence Structure

Some easy rules to remember...

1. If a sentence can’t stand alone, it is a fragment or dependent clause.

   When Tom broke the vase [when, if, because, although, etc. need a comma and an independent clause after it to be a complete sentence.  
   When Tom broke the vase, he ran.
2. Two independent clauses jammed together, with a comma or without, are **run-ons**. Make two sentences with a period.

   Polly ran into the room, Tom was already gone.

   Becomes:   Polly ran into the room. Tom was already gone.

3. “So” *means* therefore, “but” *means* however, “since” *means* because.

   “Although” *indicates* contrast.

   *Since* the joke was funny, I laughed.

   I laughed *because* the joke was funny.

4. Keep reference words close to the source.

   Sweeping the floor, *Polly* found the key.

   not: the key was found by Polly.

5. Keep verb tenses in a list the same.

   I laughed, sang, and waved.

**PRACTICE ACTIVITY FOR LESSON 1.4**

1. “Where Jon sat” is a[n] ____________.
   a. fragment                   c. complete sentence
   b. independent clause         d. none of the above

2. “Jon sat by the door.” is a[n] ____________.
   a. fragment                   c. independent clause
   b. dependent clause           d. none of the above
3. “When Jon broke the vase, he ran.” is a:
   a. complete sentence  c. dependent clause
   b. fragment  d. none of the above

4. “Polly ran into the room, Tom was gone.” How do you correct this?
   a. Eliminate comma  c. Both of the above
   b. Make two sentences  d. None of the above

5. ______________ I hate peanuts, I like peanut butter [contrast].
   a. And  b. Since  c. Although  d. Because

6. I talked, ran, and ________.
   a. laugh  b. laughed  c. laughing  d. to laugh

7. Correct this: Running fast, the bike was retrieved by the boy.
   a. the boy retrieved the bike.  c. the boy retrieved it
   b. the bike retrieved the boy  d. the bike retrieved it

ANSWERS TO PRACTICE ACTIVITIES

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<td>1. A</td>
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<tr>
<td>2. A</td>
<td>2. C</td>
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<tr>
<td>3. B</td>
<td>3. A</td>
</tr>
<tr>
<td>4. B</td>
<td>5. C</td>
</tr>
<tr>
<td></td>
<td>6. B</td>
</tr>
<tr>
<td></td>
<td>7. A</td>
</tr>
</tbody>
</table>
LESSON 1 THINGS TO REMEMBER

- The theme is the basic meaning or main idea of a literary work.
- The prefix is the group of letters added before a word to change its meanings.
- Brainstorming is a pre-writing technique where the writer makes a list of ideas.
- Words with similar meanings are called synonyms.
- Pre-writing is the first step in the writing process.
- The third step in the writing process is proofreading.
- Interfere is a synonym for intervene.
- Sometimes you have to make two sentences in order to correct a run-on sentence. This is the case with two independent clauses.
- “So” means therefore, “but” means however, “since” means because, and “although” indicates contrast. Keep reference words close to the source. Keep verb tenses in a list the same (I laughed, I sang, I waved).
Lesson 2    Fiction
Lesson 2.1   English Essentials: Usage

Easy rules to remember:

1. Make subject and verb agree [never mind the object receiving the action]
   The boy plays with guitars   The boys play with a guitar

2. The subject is not in a prepositional phrase
   [starts with: of, for, by, around, throughout, behind, etc.]
   One                   (of the boys) is nice.

3. Compound subjects take a plural verb.
   My sister and brother have more clothes than I do.

4. Be clear and specific with pronouns. Make sure that they refer to what they need to refer to, and make references clear and consistent.
   Phil and Jon played chess and Jon [not he] won.
   A germ can infect a cut, but infection [not it] can be avoided.
   When one reads, one [not you] can find what one is seeking.

5. Keep verb tenses the same even in long sentences.
   When Jon was young, he played chess, studied hard, and coached sports.

6. Adverbs describing how an action takes place usually end in –ly.
   I ran quickly.
PRACTICE ACTIVITY FOR LESSON 2.1

Directions: Select the letter of the best answer.

1. The boys ________ with the guitar.
   a. plays       b. play       c. to play     d. none of these

2. One of the girls ________ mean.
   a. is       b. are       c. were       d. none of these

3. The boy and girl ________ over there.
   a. lives    b. live     c. they lives   d. none of these

4. When you read, ________ should look at the pictures too.
   a. one     b. you       c. they       d. we

5. In the future, I ________, study, teach, and write.
   a. read       b. have read  c. will read    d. none of these
Lesson 2.2  READING, LIKE WRITING, IS A PROCESS

This process includes…

- **Pre-reading** activities – Getting ready to read (predicting)
- **During reading** activities – Predicting, taking notes
- **Post-reading** activities – Answering questions, writing essays
- **Re-reading** – Just like a dance step, just like the ‘crossover’ in basketball, “Practice makes perfect”. Re-reading is a must, especially with short literary pieces, like short stories and poems.

The first stop in our reading is **Calcutta, India**, where we view life for a poor Afghani fruit-seller and a middle-class Indian family.

You may notice some words in **British English** (including ‘pedlar’ one of the vocabulary words in the following exercise) are spelled just a bit differently than in **Standard American English**. Another example is ‘neighbour’, as the British often add a ‘u’ to words ending with ‘or’.

**Lesson 2.2  Activity: PRE-READING for “The Cabulliwallah”**

Please complete the following activity. Use context clues and your knowledge of roots, prefixes, and suffixes to complete the exercise. You may also use a dictionary or thesaurus.
MATCH the following underlined words with their SYNONYMS/definitions.

Her mother is often **vexed** at this…
He wore the loose soiled clothing of his people, with a tall **turban**…
The **pedlar** (peddler) meanwhile entered my doorway…
They had many **quaint** jokes together…
I, entering at the moment, saved her from **impending** disaster…
Mini’s mother would **intervene**, imploring me to “beware of that man.”

<table>
<thead>
<tr>
<th>Number</th>
<th>Definition</th>
<th>Synonym</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Annoyed, upset, irritated</td>
<td><strong>vexed</strong></td>
</tr>
<tr>
<td>2.</td>
<td>Approaching, imminent,</td>
<td><strong>impending</strong></td>
</tr>
<tr>
<td>3.</td>
<td>Begging, pleading, entreating</td>
<td><strong>imploring</strong></td>
</tr>
<tr>
<td>4.</td>
<td>Get involved, interfere, mediate</td>
<td><strong>intervene</strong></td>
</tr>
<tr>
<td>5.</td>
<td>Merchant, supplier, hawker, seller</td>
<td><strong>peddler</strong></td>
</tr>
<tr>
<td>6.</td>
<td>Muslim headdress, long scarf worn around a cap</td>
<td><strong>quaint</strong></td>
</tr>
<tr>
<td>7.</td>
<td>Old-fashioned, charming</td>
<td><strong>turban</strong></td>
</tr>
</tbody>
</table>

**Choices:** impending imploring intervene peddler quaint turban vexed
ANSWERS FOR PRACTICE ACTIVITY LESSON 2.2

1. vexed - annoyed, upset, irritated
2. impending - approaching, imminent
3. imploring - begging, pleading, entreating
4. intervene - get involved, interfere
5. peddler - Merchant, supplier, hawker, seller
6. turban - Muslim headdress, long scarf worn around a cap
7. quaint - old-fashioned, charming

READ BELOW:

“The Cabulliwallah”
(The Fruitseller From Kabul)

My five-year old daughter Mini cannot live without chattering. I really believe that in all her life she has not wasted a minute in silence. Her mother is often vexed at this, and would stop her prattle, but I would not. To see Mini quiet is unnatural, and I cannot bear it long. And so my own talk with her is always lively.
One morning, for instance, when I was in the midst of the seventeenth chapter of my new novel, my little Mini stole into the room, and putting her hand into mine, said: “Father! Ramdayal the door-keeper calls a crow a krow! He doesn’t know anything, does he?” Before I could explain to her the differences of language in this world, she was embarked on the full tide of another subject. “What do you think, Father? Bhola says there is an elephant in the clouds, blowing water out of his trunk, and that is why it rains!” And then, darting off anew, while I sat still making ready some reply to this last saying, “Father! What relation is Mother to you?”

“My dear little sister in the law!” I murmured involuntarily to myself, but with a grave face contrived to answer: “Go and play with Bhola, Mini! I am busy!” The window of my room overlooks the road. The child had seated herself at my feet near my table, and was playing softly, drumming on her knees.

I was hard at work on my seventeenth chapter, where Protrap Singh, the hero, had just caught Kanchanlata, the heroine, in his arms, and was about to escape with her by the third story window of the castle, when all of a sudden Mini left her play, and ran to the window, crying, “A Cabuliwallah! A Cabuliwallah!” Sure enough in the street below was a Cabuliwallah, passing slowly along. He wore the loose soiled clothing of his people, with a tall turban; there was a bag on his back, and he carried boxes of grapes in his hand.
I cannot tell what were my daughter’s feelings at the sight of this man, but she began to call him loudly. “Ah!” I thought, “He will come in, and my seventeenth chapter will never be finished!” At which exact moment the Cabuliwallah turned, and looked up at the child. When she saw this, overcome by terror, she fled to her mother’s protection, and disappeared. She had a blind belief that inside the bag, which the big man carried, there were perhaps two or three other children like herself. The pedlar meanwhile entered my doorway, and greeted me with a smiling face.

So precarious was the position of my hero and my heroine that my first impulse was to stop and buy something, since the man had been called. I made some small purchases, and a conversation began about Abdurrahman, the Russians, the English, and the Frontier Policy.

As he was about to leave, he asked: “And where is the little girl, sir?” And I, thinking that Mini must get rid of her false fear, had her brought out. She stood by my chair, and looked at the Cabuliwallah and his bag. He offered her nuts and raisins, but she would not be tempted, and only clung the closer to me, with all her doubts increased. This was their first meeting.
One morning, however, not many days later, as I was leaving the house, I was startled to find Mini, seated on a bench near the door, laughing and talking, with the great Cabuliwallah at her feet.

In all her life, it appeared; my small daughter had never found so patient a listener, save her father. And already the corner of her little sari was stuffed with almonds and raisins, the gift of her visitor, “Why did you give her those?” I said, and taking out an eight-anna bit, I handed it to him. The man accepted the money without demur, and slipped it into his pocket.

Alas, on my return an hour later, I found the unfortunate coin had made twice its own worth of trouble! For the Cabuliwallah had given it to Mini, and her mother catching sight of the bright round object, had pounced on the child with: “Where did you get that eight-anna bit?”

“The Cabuliwallah gave it me,” said Mini cheerfully. “The Cabuliwallah gave it you!” cried her mother much shocked. “Oh, Mini! How could you take it from him?” I, entering at the moment, saved her from impending disaster, and proceeded to make my own inquiries. It was not the first or second time, I found, that the two had met. The Cabuliwallah had overcome the child’s first terror by a judicious bribery of nuts and almonds, and the two were now great friends. They had many quaint jokes, which afforded them much amusement. Seated in front of him, looking down on his gigantic frame in all her tiny dignity, Mini would ripple her face with laughter, and begin: “O Cabuliwallah, Cabuliwallah, what have you got in your bag?”
And he would reply, in the nasal accents of the mountaineer: “An elephant!”
Not much cause for merriment, perhaps; but how they both enjoyed the
witticism! And for me, this child’s talk with a grown-up man had always in it
something strangely fascinating. Then the Cabuliwallah, not to be
behindhand, would take his turn: “Well, little one, and when are you going to
the father-in-law’s house?”

Now most small Bengali maidens have heard long ago about the father-
in-law’s house; but we, being a little new-fangled, had kept these things from
our child, and Mini at this question must have been a trifle bewildered. But
she would not show it, and with ready tact replied: Are you going there?”

Amongst men of the Cabuliwallah’s class, however, it is well known that
the words father-in-law’s house have a double meaning. It is a euphemism
for jail, the place where we are well cared for, at no expense to ourselves. In
this sense would the sturdy pedlar take my daughter’s question. “Ah,” he
would say, shaking his fist at an invisible policeman, “I will thrash my father-
in-law!” Hearing this, and picturing the poor discomfited relative, Mini would
go off into peals of laughter, in which her formidable friend would join.

These were autumn mornings, the very time of year when kings of old
went forth to conquest; and I, never stirring from my little corner in Calcutta,
would let my mind wander over the whole world. At the very name of another
country, my heart would go out to it, and at the sight of a foreigner in the
streets, I would fall to weaving a network of dreams - the mountains, the
glens, and the forests of his distant home, with his cottage in its setting, and
the free and independent life of far-away wilds.
Perhaps the scenes of travel conjure themselves up before me, and pass and re-pass in my imagination all the more vividly, because I lead such a vegetable existence, that a call to travel would fall upon me like a thunderbolt. In the presence of this Cabuliwallah, I was immediately transported to the foot of arid mountain peaks, with narrow little defiles twisting in and out amongst their towering heights. I could see the string of camels bearing the merchandise, and the company of turbaned merchants, carrying some of their queer old firearms, and some of their spears, journeying downward towards the plains. I could see--but at some such point Mini’s mother would intervene, imploring me to "beware of that man."

Mini's mother is unfortunately a very timid lady. Whenever she hears a noise in the street, or sees people coming towards the house, she always jumps to the conclusion that they are either thieves, or drunkards, or snakes, or tigers, or malaria or cockroaches, or caterpillars, or an English sailor. Even after all these years of experience, she is not able to overcome her terror. So she was full of doubts about the Cabuliwallah, and used to beg me to keep a watchful eye on him.

I tried to laugh her fear gently away, but then she would turn round on me seriously, and ask me solemn questions. Were children never kidnapped? Was it, then, not true that there was slavery in Cabul? Was it so very absurd that this big man should be able to carry off a tiny child? I urged that, though not impossible, it was highly improbable. But this was not enough, and her
dread persisted. As it was indefinite, however, it did not seem right to forbid
the man the house, and the intimacy went on unchecked.

Once a year in the middle of January Rahmun, the Cabuliwallah was in
the habit of returning to his country, and as the time approached he would
be very busy, going from house to house collecting his debts. This year,
however, he could always find time to come and see Mini. It would have
seemed to an outsider that there was some conspiracy between the two, for
when he could not come in the morning, he would appear in the evening.

Even to me it was a little startlin g now and then, in the corner of a dark
room, suddenly to surprise this tall, loose-garmented, much bebagged man;
but when Mini would run in smiling, with her, "O! Cabuliwallah!
Cabuliwallah!" and the two friends, so far apart in age, would subside into
their old laughter and their old jokes, I felt reassured.

One morning, a few days before he had made up his mind to go, I was
correcting my proof sheets in my study. It was chilly weather. Through the
window the rays of the sun touched my feet, and the slight warmth was very
welcome. It was almost eight o'clock, and the early pedestrians were
returning home, with their heads covered. All at once, I heard an uproar in
the street, and, looking out, saw Rahmun being led away bound between
two policemen, and behind them a crowd of curious boys. There were blood-
stains on the clothes of the Cabuliwallah, and one of the policemen carried a
knife. Hurrying out, I stopped them, and enquired what it all meant.
Partly from one, partly from another, I gathered that a certain neighbour had owed the pedlar something for a Rampuri shawl, but had falsely denied having bought it, and that in the course of the quarrel, Rahmun had struck him. Now in the heat of his excitement, the prisoner began calling his enemy all sorts of names, when suddenly in a verandah of my house appeared my little Mini, with her usual exclamation: "O Cabuliwallah! Cabuliwallah!"

Rahmun's face lighted up as he turned to her. He had no bag under his arm today, so she could not discuss the elephant with him. She at once therefore proceeded to the next question: "Are you going to the father-in-law's house?" Rahmun laughed and said: "Just where I am going, little one!" Then seeing that the reply did not amuse the child, he held up his fettered hands. "Ali," he said, "I would have thrashed that old father-in-law, but my hands are bound!"

On a charge of murderous assault, Rahmun was sentenced to some years' imprisonment. Time passed away, and he was not remembered. The accustomed work in the accustomed place was ours, and the thought of the once-free mountaineer spending his years in prison seldom or never occurred to us. Even my light-hearted Mini, I am ashamed to say, forgot her old friend. New companions filled her life. As she grew older, she spent more of her time with girls. So much time indeed did she spend with them that she came no more, as she used to do, to her father's room. I was scarcely on speaking terms with her.
Years had passed away. It was once more autumn and we had made arrangements for our Mini’s marriage. It was to take place during the Puja Holidays. With Durga returning to Kailas, the light of our home also was to depart to her husband's house, and leave her father's in the shadow.

The morning was bright. After the rains, there was a sense of ablution in the air, and the sun-rays looked like pure gold. So bright were they that they gave a beautiful radiance even to the sordid brick walls of our Calcutta lanes. Since early dawn to-day the wedding-pipes had been sounding, and at each beat my own heart throbbed. The wail of the tune, Bhairavi, seemed to intensify my pain at the approaching separation. My Mini was to be married to-night.

From early morning noise and bustle had pervaded the house. In the courtyard the canopy had to be slung on its bamboo poles; the chandeliers with their tinkling sound must be hung in each room and verandah. There was no end of hurry and excitement. I was sitting in my study, looking through the accounts, when some one entered, saluting respectfully, and stood before me. It was Rahmun the Cabuliwallah. At first I did not recognise him. He had no bag, nor the long hair, nor the same vigour that he used to have. But he smiled, and I knew him again.

"When did you come, Rahmun?" I asked him. "Last evening," he said, "I was released from jail." The words struck harsh upon my ears. I had never before talked with one who had wounded his fellow, and my heart shrank within itself, when I realised this, for I felt that the day would have been better-omened had he not turned up.
"There are ceremonies going on," I said, "and I am busy. Could you perhaps come another day?" At once he turned to go; but as he reached the door he hesitated, and said: "May I not see the little one, sir, for a moment?"

It was his belief that Mini was still the same. He had pictured her running to him as she used, calling "O Cabuliwallah! Cabuliwallah!" He had imagined too that they would laugh and talk together, just as of old. In fact, in memory of former days he had brought, carefully wrapped up in paper, a few almonds and raisins and grapes, obtained somehow from a countryman, for his own little fund was dispersed.

I said again: "There is a ceremony in the house, and you will not be able to see any one to-day." The man's face fell. He looked wistfully at me for a moment, said "Good morning," and went out. I felt a little sorry, and would have called him back, but I found he was returning of his own accord.

He came close up to me holding out his offerings and said: "I brought these few things, sir, for the little one. Will you give them to her?"

I took them and was going to pay him, but he caught my hand and said: "You are very kind, sir! Keep me in your recollection. Do not offer me money! You have a little girl, I too have one like her in my own home. I think of her, and bring fruits to your child, not to make a profit for myself."

Saying this, he put his hand inside his big loose robe, and brought out a small and dirty piece of paper. With great care he unfolded this, and smoothed it out with both hands on my table. It bore the impression of a little band. Not a photograph. Not a drawing. The impression of an ink-smeared
hand laid flat on the paper. This touch of his own little daughter had been always on his heart, as he had come year after year to Calcutta, to sell his wares in the streets.

Tears came to my eyes. I forgot that he was a poor Cabuli fruit-seller, while I was - but no, what was I more than he? He also was a father. That impression of the hand of his little Parbati in her distant mountain home reminded me of my own little Mini. I sent for Mini immediately from the inner apartment. Many difficulties were raised, but I would not listen. Clad in the red silk of her wedding-day, with the sandal paste on her forehead, and adorned as a young bride, Mini came, and stood bashfully before me.

The Cabuliwallah looked a little staggered at the apparition. He could not revive their old friendship. At last he smiled and said: "Little one, are you going to your father-in-law's house?" But Mini now understood the meaning of the word "father-in-law," and she could not reply to him as of old. She flushed up at the question, and stood before him with her bride-like face turned down.

I remembered the day when the Cabuliwallah and my Mini had first met, and I felt sad. When she had gone, Rahmun heaved a deep sigh, and sat down on the floor. The idea had suddenly come to him that his daughter too must have grown in this long time, and that he would have to make friends with her anew. Assuredly he would not find her, as he used to know her. And besides, what might not have happened to her in these eight years?
The marriage-pipes sounded, and the mild autumn sun streamed round us. But Rahmun sat in the little Calcutta lane, and saw before him the barren mountains of Afghanistan.

I took out a bank-note, and gave it to him, saying: "Go back to your own daughter, Rahmun, in your own country, and may the happiness of your meeting bring good fortune to my child!"

Having made this present, I had to curtail some of the festivities. I could not have the electric lights I had intended, nor the military band, and the ladies of the house were despondent at it. But to me the wedding feast was all the brighter for the thought that in a distant land a long-lost father met again with his only child.

**PRACTICE ACTIVITY FOR LESSON 2.2**

**Questions about “The Cabulliwallah”**

1. How old is Mini in the beginning of the story? ____________________________
2. How would you describe her? ____________________________
3. What is Mini’s father’s occupation? ____________________________
4. The story takes place in “my little place in_____________________.”
5. The cabulliwallah is from Cabul (Kabul) in ________________________.
6. How do 5-year old Mini and the cabulliwallah get along?
   ______________________________________________________________________
7. Why does the cabulliwallah go to his ‘father-in-law’s house’?
   ______________________________________________________________________
8. What does ‘father-in-law’s house’ mean?_______________________
9. What is a euphemism? ______________________________
10. How long is the cabulliwallah gone? _______________________
11. How much do Mini and her father keep in touch?________________
12. What is Mini doing at the end of the story?_______________________
13. How does she feel about the cabulliwallah now?__________________
14. Who is Parbati?____________________________________________
15. Why did the cabulliwallah befriend Mini?_________________________
16. Why is our narrator so happy with himself at the end of the story? ______________________________

ANSWERS FOR PRACTICE ACTIVITY LESSON 2.2
2. She is very energetic, and always talking.
3. Her father is a writer, working on a novel.
4. The story takes place in Calcutta, which is in India.
5. The Cabulliwallah is from Afghanistan, and has traveled far to sell his fruits.
6. Mini and the Cabulliwallah get along very well, and share much joy and conversation.
7. The Cabulliwallah assaults someone who has tried to cheat him.
8. He is taken to his ‘father-in-law’s house’, which is a euphemism for jail.
9. A euphemism is a mild and vague term, which substitutes for a harsh one.
10. The Cabulliwallah is gone for many years.
11. Mini and her father lose touch with him, and even forget about him.
12. Mini is getting married at the end of the story.
13. She doesn’t know the Cabulliwallah now, and is uncomfortable in his presence.

14. Parbati is the Cabulliwallah’s daughter.

15. The Cabulliwallah has a daughter (back home) who is the same age as Mini. When he thinks of his daughter, he brings fruits to Mini.

16. Our narrator was happy because his gift allowed the Cabuliwallah to return to Afghanistan to see his now grown-up daughter.

Lesson 2.2 Practice Exercises

1. A[n] ___________ is a mild term substituting for a harsh one.
   a. sarcasm      b. metaphor    c. euphemism   d. point of view

2. “Taken to his father-in-law’s house” was an euphemism in this story for the peddler going to __________.
   a. lunch           b. the scaffold c. jail       d. Heaven

3. What is the setting of this story?
   a. Afganistan    b. Iran         c. India      d. Japan

4. From what ethnic background was the fruit seller who was kind to the little girl from India he saw when she got married?

5. What is a turban?
Literary Vocabulary

**Euphemism** -- ‘Substitution of a mild, vague term for a harsh, blunt, or offensive one’

In “The Cabulliwallah, ‘father-in-law's house’ has a double meaning. It is a euphemism for jail. Another example would be using the terms “master of the custodial arts for janitor”, or “engineer of civil sanitation' for 'garbage collector”.
Can you think of another euphemism?

Viewing as a Skill:  Point of View

Look back at the picture placed under the title of this short story. It makes one think of Mini when she was five in the beginning of the story. Do you think that perhaps a better picture may have been one of a man who is a fruit-seller?

How does the picture of Mini make you take a different look at the story?

The NARRATOR is Mini’s father, not Mini or the fruit-seller. How might the story have been different if Mini had narrated it?
ANSWER: The picture of Mini at the beginning of “The Cabulliwallah” makes the reader think about the story from her point of view. If she had narrated the story it would have been very different. Her report of the wedding day would have been different, both because she doesn’t remember the Cabulliwallah, and may not have been happy her father cut down on the wedding celebration.

PRACTICE ACTIVITY FOR LESSON 2.2: VENN DIAGRAM

Use the following VENN DIAGRAM to make a COMPARISON between Mini’s father to the Cabulliwallah. Think about, among other things:

- The jobs they have
- How difficult their lives are
- Their level of travels
- Their caste (class position)
- Their countries
- Their families
- Their relationship with Mini
CHARACTERISTICS in common should go in the center, while characteristics people have different from each other go to the left or right.
ACTIVITY: Now, WRITE a short essay of 2 – 3 paragraphs COMPARING and CONTRASTING Mini’s father with the Cabulliwallah [Use answers from activities in lessons 1 and 2].

(Title of your essay)

ANSWERS FOR PRACTICE ACTIVITIES

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LESSON 2 THINGS TO REMEMBER

- Mini is 5 years old in the beginning of “The Cabulliwallah”
- Mini’s father is a writer
- The Cabulliwallah is gone for many years
- Parbati is the daughter of the Cabulliwallah
- The Cabulliwallah goes to “his father-in-law’s house” because he assaulted someone who tried to cheat him
- The Goddess of Discord is also called the Goddess of Argument
- Paris chose Hera as the most beautiful goddess of all
- Insert a comma after a dependent clause. Just before sunrise, the dogs started to bark.
- Capitalize the first letter of names and titles. President Ford drove a Cadillac.
- Possessive pronouns do not need apostrophes. Those shoes are not hers.
Lesson 3   Epic Poetry and Mythology
Lesson 3.1   English Essentials: Mechanics

Some easy rules to remember:

PUNCTUATION

1. Insert a COMMA after a dependent clause, introductory clause, parenthetical clause, a list of three [3] or more items.
   When walking, take your time.
   According to Rita, he left early.
   Joe, who was there, said it is true.
   He ran, walked, and talked

2. CAPITALIZE the first letter of names and titles.
   President of the United States and the Chrysler Company
   French cakes
   Dr. King
   Christmas Day, Wednesday, December 25, 1967

3. POSSESSIVE PRONOUNS do not need apostrophes
   Your lunch, its food, their trays [It’s means it is, you’re means you are].

4. Be careful of SOUND ALIKES. Use dictionary if you are not sure of spelling. [Examples: Accept and except, board and bored, principal and principle, peace and piece, roll and role, there/their/they’re, to/too/two, weather and whether].
PRACTICE ACTIVITIES FOR LESSON 3.1

Directions: Correct the following:

1. When walking take your time.
   a. add a period after “walking”  
   b. add a comma after “walking”  
   c. add a comma after “time”  
   d. none of the above

2. Joe who was there said it is true.
   a. add a period after “there”  
   b. add a comma after “there”  
   c. add a comma after “Joe”  
   d. add a comma after “Joe” and “there”

3. I like Jamaican cooking best.
   a. Capitalize “Jamaican”  
   b. Capitalize “I”  
   c. Capitalize “I” and the “J” in “Jamaican”  
   d. None of the above

4. Role on the ground.
   a. Rolle  
   b. Role  
   c. Roll  
   d. None of these

5. The reverend dr. king was a great man.
   a. Capitalize “Reverend”  
   b. Capitalize “Reverend Dr.”  
   c. Capitalize “Reverend Dr. King”  
   d. None of the above
Lesson 3.2 Greek Myths and Mythology

Myths are fables and legends. They help explain phenomena in the world. Mythology is the collection, study, and interpretation of those myths. Myths are left from ancient Greek religion. The Greeks believed in a group of gods (deities) called Olympians. They lived primarily on Mount Olympus.

Zeus: Chief of Gods    Athena: Goddess of Wisdom, Battle, and Womanly Arts

Example Narrative---Greek Myth I: How the Trojan War Started

The Goddess of Discord (Argument) threw an apple into the banquet hall of the gods on Mount Olympus. A note attached to the apple, said, “To the most beautiful goddess of all.” Hera, wife of Zeus (the most powerful of the gods) proclaimed that title. Zeus’ daughter, Athena, argued that she was the most beautiful. And Aphrodite (goddess of love and also Zeus’ daughter), too, claimed the distinction.

They turned to Zeus, and said, “Choose!” Zeus handed the task to Paris, a young prince from Troy. Hera promised Paris power---half of Asia---if he chose her as the most beautiful goddess. Athena, goddess of wisdom, promised to make Paris the smartest mortal in the world. Aphrodite offered Paris the most beautiful woman in the world for his wife if he selected her.
Paris chose Aphrodite, earning the people of Troy the eternal hatred of Hera and Athena. Helen, wife to King Menelaus of Sparta, was the most beautiful woman in the world. Aphrodite assisted Paris in abducting Helen, and taking her to Troy. It took him seven [7] long years to travel around to different city-states of Greece to raise an army and sail to Troy.

**Example Narrative---Greek Myth II: How Seasons Came To Be**

Hades, Zeus’ brother and god of the underworld, stole the beautiful Persephone and took her to his realm. Her mother, Demeter, goddess of the harvest, refused to let anything grow until her daughter was returned to her. She complained to Zeus, chief among the gods (also her husband and younger brother). Zeus sent his messenger, Hermes, to bargain with Hades to release Persephone.

Hades gave Persephone a pomegranate to eat while she was with him. She ate three seeds from the pomegranate. For each seed that she ate, she had to remain with him for one month of every year.

Every year, when she goes to the underworld, Demeter brings back winter. When Persephone returns, Demeter brings on spring and allows things to grow and bloom again. This myth explained to the Greeks how we got the different seasons.
Example Narrative Greek Myth III:  
How Echoes Came To Be

The nymphs are (usually female) spirits of mountains, woods, and rivers. Echo, one of these nymphs, was young and beautiful, but quite talkative. One day, Zeus’ wife, Hera, was suspicious that Zeus was amusing himself with some of the nymphs. Echo delayed Hera by talking to her, thus allowing all of the nymphs to escape.

Hera punished Echo by saying that she could never again begin a conversation. She said, “You will only have the power to reply.” From that time, she lived in the caves until her bones turned to rock and there was nothing left but her voice. She is ready to reply to whoever calls her, and she always has the last word.

ACTIVITY FOR LESSON 3.2
Activity I:  DESCRIPTIVE WRITING

Do an online search (Yahoo is a good search engine) or library/bookstore search to select a person or a god from mythology who interests you. Comic book heroes are mythological characters.

Write a DESCRIPTIVE paragraph about your favorite mythological character. Identify your source by its web address and title or book title/author/publisher/date.
Find or draw a picture of the character.

_____________________________________________________________
_____________________________________________________________
_____________________________________________________________
_____________________________________________________________
_____________________________________________________________
_____________________________________________________________

ACTIVITY FOR LESSON 3.2
Activity II: ARGUMENTATIVE WRITING on Mythology

Look at different myths, then SELECT ONE on which to report.

WRITE AN ARGUMENT for choosing this particular myth. Please use your own words when reporting on the myth.

_____________________________________________________________
_____________________________________________________________
_____________________________________________________________
_____________________________________________________________
_____________________________________________________________

Lesson 3.3   Epic Poetry

In common usage, epic means huge. An epic poem is a long story narrated in poetic form. Its length distinguishes it from most poetry. It usually cannot be read in one sitting. Another difference is that epic poems
are written in what might be termed *high style*. They avoid popular meter and verse patterns. Their central character comes from high social standing, accomplishes remarkable and heroic deeds, and embodies the values of their society.

*The Iliad* and *The Odyssey* are two great epics written by the blind poet Homer, almost 3,000 years ago. They are the main sources of Greek myth. *The Iliad* is the story of the ten-year war between the Greeks and the Trojans. It is named after Ilium (another name for Troy), the place where the war took place. The Greeks were unable to force their way past the walls of Troy, and had to resort to trickery to win the war ultimately.

After ten [10] long years of war, a brave Greek warrior and leader named Odysseus, puts forward an idea to build a great wooden horse. He intends to present it as a parting gift to the Trojans. Greek soldiers, however, hid in the belly of the horse. They descended in the night when the Trojans were asleep. They then ransacked the city of Troy.

Action moves from *The Iliad* to *The Odyssey*. We follow Odysseus’ ten-year journey home to his wife and son in Ithaca. The *Odyssey*, then is named after its central character. An odyssey has two components: it is a journey, but one of self-discovery. Achieving one’s high school diploma, or fulfilling a term in the military, are examples of modern-day odysseys.
We pick up the action in Book IX of *The Odyssey*, when Odysseus and his men “came to the land of the Cyclopes.” It is in this episode he becomes doomed to spend many years on the seas before returning to his home on the island of *Ithaca*.

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**MULTI-SENSORY LEARNING:**

*Viewing as a Communication Skill*

You will learn so much more about the *Odyssey*, if you view a movie *either prior to, or after, reading the upcoming episode*. We suggest:

  
  Go to: [http://netflix.com](http://netflix.com)

- **b)** *Ulysses* (1955) with Kirk Douglass and Anthony Quinn.
  
  
  This is the Roman version of *The Odyssey*.

  **Find them at your local video outlet, the library, on TV, or rent/buy them online** at [http://netflix.com](http://netflix.com). The Cyclops episode is prominent.
Lesson 3.4  

The Odyssey

ACTIVITY: PRE-READING Vocabulary for Book IX of The Odyssey

Match each underlined word with the correct SYNONYMS below.

…while his men were pillaging the town.
So potent was the wine that it needed but one measure…
…they had ample time to look about them.
…and as the flame blazed up, illumining every corner of the cavern,
...forget not that Zeus hath the stranger and the suppliant in his keeping

1. looting, raiding, sacking __________________________
2. powerful, strong, intoxicating __________________________
3. requester, petitioner __________________________
4. plenty, sufficient, abundant __________________________
5. lighting __________________________
ANSWERS FOR ACTIVITY LESSON 3.4

1. pillaging - looting, raiding, sacking
2. potent - powerful, strong, intoxicating
3. suppliant - requester, petitioner
4. ample - plenty, sufficient, abundant
5. illumining - lighting

Narrative Epic: Odysseus and the Cyclops Polyphemus

Thence they came to the land of the Cyclopes, a rude and monstrous tribe, but favoured of the immortal gods, by whose bounty they live. They toil not, neither do they sow, nor till the ground, but the earth of herself brings forth for them a bountiful living, wheat and barley, and huge swelling clusters of the grape. Naught know they of law or civil life, but each lives in his cave on the wild mountain-side, dwelling apart, careless of his neighbours, with his wife and children.
It was a dark, cloudy night, and a thick mist overspread the sea, when suddenly Odysseus heard the booming of breakers on a rocky shore. Before an order could be given, or any measure taken for the safety of the ships, the little fleet was caught by a strong landward current, and whirled pell-mell through a narrow passage between the cliffs into a land-locked harbour. Drawing their breath with relief at their wonderful escape, they beached their vessels on the level sand and lay down to wait for the day.

In the morning they found that they had been driven to the landward shore of a long island, which formed a natural breakwater to a spacious bay, with a narrow entrance at either end. The island was thickly covered with woods, giving shelter to a multitude of wild goats, its only inhabitants. For the Cyclopes have no ships, so that the goats were left in undisturbed possession, though the place was well suited for human habitation, with a deep, rich soil, and plentiful springs of water.

The first care of Odysseus was to supply the crews of his vessels, which were twelve in number, with fresh meat. Armed with bows and spears, he and a picked body of men scoured the woods in search of game. They soon obtained a plentiful booty, and nine goats were assigned to each vessel, with ten for that of Odysseus. So all that day till the setting of the sun they sat and feasted on fat venison and drank of the wine which they had taken in their raid on the Thracians.
Early next morning Odysseus manned his own galley, and set forth to explore the mainland, leaving the rest of the crews to await his return on the island. As they drew near the opposite shore of the bay, the mariners came in view of a gigantic cavern overshadowed by laurel-trees. Round the front of the cavern was a wide court-yard rudely fenced with huge blocks of stone and unhewn trunks of trees.

Having moored his vessel in a sheltered place, Odysseus chose twelve of his men to accompany him on his perilous adventure, and charging the others to keep close, and not stir from the ship, he prepared for his visit to the Cyclops, who dwelt apart from his brethren in the cavern. Amongst the spoils obtained in Thrace was a small store of peculiarly rich and generous wine, which had been given him by a priest of Apollo whom he had protected, with his wife and child, while his men were pillaging the town. Twelve jars of this precious vintage the priest brought forth from a secret hiding-place, known only to himself and his wife and one trusty servant. So potent was the wine that it needed but one measure of it to twenty of water to make a fragrant and comfortable drink, from which few could refrain. Odysseus now filled a great goatskin bottle with this wine, and carried it with him. And well it was for him that he did so.

During the day the Cyclops was abroad, watching his flocks as they grazed on the mountain pastures; so that when Odysseus and his men came to the cavern, they had ample time to look about them. The courtyard was fenced off into pens, well stocked with ewes and she-goats, with their young--huge beasts, rivaling in stature their gigantic shepherd. Within the cavern was a sort of dairy, with great piles of cheeses, and vessels brimming with whey.
"Quick now," whispered one of the men to Odysseus. "Let us take of the cheeses, and drive off the best of the lambs and kids to the ship before the Cyclops returns; for methinks he will give us but sorry welcome if he finds us here." "Nay," answered Odysseus, "I will wait for the master, that I may see him face to face. It may be that he will bestow on me some gift, such as strangers receive from their hosts." So they remained, and having kindled a fire they prepared savoury meat, and ate of the cheeses which they found in the cave. Then they waited, until the lengthening shadows showed that evening was drawing near.

While they sat thus, conversing in low tones, and casting fearful glances towards the cavern's mouth, all at once they heard a sound like the trampling of many feet, accompanied by loud bleatings, which were answered by the ewes and she-goats in the courtyard. Then a vast shadow darkened the cavern's entrance, and in came Polyphemus, driving his flock before him.

At the sight of that fearful monster, huge as a mountain, with one vast red eye glaring in the middle of his forehead, Odysseus and his comrades fled in terror to the darkest corner of the cave. The Cyclops bore in one hand a mighty log for his evening fire. Flinging it down with a crash that awakened all the echoes of the cavern, he closed the entrance with an immense mass of stone, which served as a door. Then he sat down and began to milk the ewes and she-goats. Half of the milk he curdled for cheese, and half he kept for drinking. So when he had strained off the whey, and pressed the curds into wicker-baskets, he kindled a fire, and as the flame blazed up, illumining every corner of the cavern, he caught sight of the intruders, and with a voice
which sounded like the roaring of a torrent cried out: "Who are ye that have come to the cave of Polyphemus, and what would ye have of him?"

When he heard that appalling voice, and looked at that horrible face, fitfully lighted up by the blaze of the fire, Odysseus felt his heart stand still with terror. Nevertheless he manned himself to answer, and spake boldly thus: "We are Greeks, driven from our course in our voyage from Troy, and brought by the winds and waves to these shores. And we are they who have served Agamemnon, son of Atreus, whose fame now fills the whole earth; so mighty was the city which he overthrew, with all the host within her. And now we have come to kneel at thy feet and beseech thee of thy favour to bestow on us some gift such as strangers receive. Have pity on us, great and mighty as thou art, and forget not that Zeus hath the stranger and the suppliant in his keeping."

But there was no sign of pity or mercy in the Cyclops' face as he made answer: "Thou art full simple, my friend, or unversed in the ways of this land, if thou thinkest that I and my brethren care aught for Zeus or any other god. Nay, we are mightier far than they, and if thou seekest aught of me thou must seek it of my favour, and not of my fears. But tell me truly, where didst thou moor thy vessel on thy landing? Lies she near at hand, or on a distant part of the coast?"

Odysseus easily divined the purpose of Polyphemus in putting this question, and answered accordingly: "My ship was wrecked on a distant part of your coast, dashed all to pieces against the rocks; and I and these twelve escaped by swimming." Polyphemus made no reply, but sprang up and seized two of the men, grasping them easily together in one hand, and
dashed their brains out against the rocky ground. Then he cut them in pieces and made his supper on them. Fearful it was to see him as he ate, crunching up flesh and bones and marrow all together, like a ravening lion. When he had devoured the last morsel he took a deep draught of milk, and lay down on the cavern floor among his flocks to sleep.

As soon as the heavy breathing of Polyphemus showed that he was fast asleep, Odysseus crept from his corner, resolved to slay the cannibal giant on the spot. He had already drawn his sword, when a sudden thought made him pause. If he killed Polyphemus, how was he to escape from the cavern? The entrance was blocked by that ponderous stone, which a hundred men could not have moved; and he and his men must in that case perish miserably of hunger and thirst. Restrained by this reflection, he put up his sword, and went back to his companions to wait for day.

Polyphemus rose early, and after milking his flocks he laid hold of two more of the miserable captives, butchered them in the same manner, and made his breakfast on their warm, quivering bodies. Then he drove forth his sheep and goats, pushing aside the door of rock, and set it back in its place, as a man sets the lid on a quiver. They heard his wild cries, as he called to his flocks, and their loud bleatings as he drove them out to pasture; then the sounds grew fainter and fainter, and silence settled on the vast, shadowy cave.

Forthwith Odysseus began to devise means to escape from that murderous den, and avenge the slaughter of his friends. As he peered about
in the twilight, he caught sight of a mighty stake of green olive-wood, tall and stout as the mast of a twenty-oared galley, which had been cut by the Cyclops for a staff, and laid aside to season. Odysseus cut off about a fathom's length, and with the help of his comrades made it round and smooth, and tapered it off at one end to a point. Then he hardened the sharp end in the fire, and when it was ready he hid the rude weapon away under a pile of refuse. Of the twelve who had followed him from the ship, there only remained eight; four of these were chosen by lot to aid him in his plan of vengeance; and Odysseus noted with satisfaction that they were the stoutest and bravest of the company. All being now ready, they sat down to wait for the return of Polyphemus.

The setting sun was pouring his level rays through the chinks of the doorway when they heard the ponderous tread of the Cyclops approaching. This time he drove the whole of his flocks into the cave, leaving the courtyard empty. Having milked the herd, he laid hands on two of Odysseus' comrades, and slaughtered and devoured them as before. The moment had now come for Odysseus to carry out his design. So he filled a wooden bowl with unmixed wine, and drawing near to Polyphemus addressed him thus:

"Take, Polyphemus, and drink of this wine, now that thou hast eaten of human flesh. I warrant that thou hast never tasted such a choice vintage as this, and I brought it as a gift to thy divinity, that thou mightest have pity, and let me go in peace. Little did I dream to find thee so cruel and so wild. Who in all the world will ever draw near to thee again, after the hideous deeds which thou hast wrought?"
Polyphemus took the cup and drained it to the bottom. Then he rolled his
great eye with ecstasy, as the last drop trickled down his monstrous gullet,
and holding out the cup said with a sort of growling good humour: "Give me
to drink again, and make haste and tell me thy name, that I may bestow on
thee a gift of hospitality to gladden thy heart. I and my brethren have wine in
plenty, for the earth gives us of her abundance, and the soft rain of heaven
swells the grape to ripeness; but this is a drink divine, fit for the banquets of
Olympus."

Again the cup was filled, and yet a third time; and Polyphemus drank out
every drop. Before long his great head began to droop, and his eye blinked
mistily, like the red sun looming through a fog. Seeing that the good wine
was doing its work, Odysseus lost no time in telling his name. "Thou askest
how I am called," he said in cozening tones, "and thou shalt hear, that I may
receive the gift which thou hast promised me. My name is Noman; so call
me my father and my mother, and all my friends." When he heard that,
Polyphemus "grinned horribly a ghastly smile," and answered: "This shall be
thy gift: I will eat thee last of all, for the sake of thy good wine." With that he
sank down backward on the floor, and lay like a leviathan, with his head
lolling sideways, and his mouth gaping, buried in drunken sleep.

"Now is our time!" whispered Odysseus, and taking the sharpened stake
from its hiding place he thrust the point into the glowing embers of the fire.
As soon as he saw that the weapon was red hot and about to burst into
flame, he took it up, and gave it to his men. Then, breathing a prayer to
Heaven for strength and courage, they stole softly to the place where the
Cyclops lay. Odysseus clambered up to the forehead of the Cyclops, holding
on by his hair, and while the others pressed the glowing point of the ponderous stake into the monster's eye he whirled it round by means of a thong, as men turn an auger to bore a ship's timber. The point hissed and sputtered as it sank deep into the pulpy substance of the eye, and there was an acrid smell of burning flesh, while the great shaggy eyebrow took fire, and cracked like a burning bush. "It is a fine tempering bath for this good spear of ours," muttered Odysseus, as he worked away at the strap. "Temper it well -Polyphemus shall have it as a parting gift"

At first the Cyclops writhed and groaned in his sleep; then with a roar as of a hundred lions he awoke, and started up to a sitting posture, scattering his puny tormentors, who fled in wild haste, and hid themselves in the angle of a projecting rock. Polyphemus rose slowly to his feet, tore the stake from the empty eye-socket, and flung it from him, still uttering his fearful cries. His brethren heard him, and quitting their caverns, came flocking round his gate, to see what had befallen. "What ails thee, Polyphemus," they asked, "that thou makest this dreadful din, murdering our sleep? Is anyone stealing thy sheep or thy goats? Or seeks anyone to slay thee by force or by guile?"

"Friends," answered the afflicted giant, "Noman is slaying me by guile, neither by force." "Go to," replied his brethren, "if no man is using thee despitefully, why callest thou to us? Thou art stricken, it seems, with some sore disease: pray, then, to thy father Poseidon, and cumber us no more." So away they went, growling at their broken sleep, and left their blinded brother to roar alone.
Meanwhile Odysseus had been hard at work, taking measures to escape with his comrades from the cave. Among the flocks of Polyphemus were several big rams, with fleeces of remarkable thickness and beauty. Of these he took three at a time, and lashed them together, side by side, with osiers, which served Polyphemus for a bed. Each middle ram bore one of the men firmly bound with osiers under his belly; while the two outside rams served to conceal that living burden. Last of all, Odysseus provided for his own safety. There was one monster ram, the leader of the flock, with a grand fleece which trailed on the ground, like the leaves of the weeping ash. Him Odysseus reserved for himself, and creeping under his belly hauled himself up until he was entirely hidden by the drooping fleece, and so hung on steadfastly, waiting for the day.

At last the weary vigil was over, the huge stone portal was rolled aside, and the male sheep and goats went forth to pasture, while the females remained in their pens, bleating and in pain, for they were swollen with milk, and there was none to relieve them. As the rams went past Polyphemus felt their backs, to see if the men were there; but the simple monster never thought of feeling under their bellies. Last in the train came the big ram, with Odysseus clinging underneath.

Then said Polyphemus, as his great hands passed over his back: "Dear ram, why art thou the last to leave the cave? Thou wast never wont to be a sluggard, but ever thou tookest the lead, walking with long strides, whether thou wast cropping the tender, flowering grass, or going down to the waterside, or returning at even to the fold. Surely thou art heavy with sorrow for thy master's eye, which the villain Noman and his pitiful mates have blinded. Would that thou hadst a voice, to tell me where he is skulking from
my fury! Then would I pour forth his brains like water on the ground, and lighten my heart of the woe which hath been brought upon me by the hands of this nithering Noman."

So saying he let the ram go, and as soon as he was clear of the courtyard Odysseus dropped to the ground, and ran to loose his comrades. With all speed they made their way down to the ship, driving the rams before them, with many a fearful backward glance. Right glad were their friends to see them again, though their faces fell when they saw their numbers reduced by half. But there was no time for regrets, for Polyphemus was already close upon them, groping his way painfully from rock to rock. So they flung the sheep on board, shoved off the vessel, and took to their oars. While they were still within earshot Odysseus bade his men cease rowing, and standing up in the stern called aloud to the Cyclops in mocking tones: "How likest thou my gift for thy hospitality, my gentle host? Methinks thou art paid in full, and canst not complain that I have not given thee good measure."

When he heard that, Polyphemus bellowed with rage, and tearing up a great boulder from the side of the cliff he flung it with mighty force in the direction of the voice. It fell into the sea right in front of the ship, and raised a billow which washed her back to the shore. Odysseus pushed her off with a long pole, and signalled to his men to give way. They rowed for dear life, and had attained twice the former distance from the shore when Odysseus stopped them again, though they besought him earnestly to forego his rash
purpose, and to refrain from provoking Polyphemus more. But he, being exceeding wroth for the murder of his men, would not be persuaded; and lifting up his voice he spake again: "Cyclops, if anyone ask thee to whom thou owest the loss of thine eye, say that it was Odysseus, the son of Laertes, who reft thee of sight, and his home is in rocky Ithaca."

Now it happened that many a year back Polyphemus had heard a prophecy, foretelling that he should one day be blinded by a certain Odysseus. So when he heard that name he was stricken to the very heart, and cried aloud: "This, then, is the fulfillment of the oracle! Verily I thought that some tall and proper man would come hither to assail me, but now I have been outwitted, made drunk, and blinded, by this little, paltry wretch." After a pause he spoke again, thinking to fight that man of many wiles with his own weapons. "Come hither, Odysseus," he said, softening his big voice as well as he could, "that I may entertain thee with loving-kindness; and afterwards I will pray to Poseidon, whose son I am, to send a fair breeze for thy homeward voyage. And he also shall heal my hurt, and give me back my sight."

Odysseus laughed aloud at the poor monster's simplicity, whereupon Polyphemus lifted up his hands to heaven, and prayed to his sire, the lord Poseidon: "Hear me, thou who holdest the earth in thine arms, if I am indeed thy son. Grant me that Odysseus may never reach his home, or if that is fixed beyond repeal, let him come home in evil plight, with the loss of all his men, on a strange ship, to a house of woe."

Such was the curse of Polyphemus, to be fulfilled, as we shall see, to the letter. And having uttered it he flung another rock, which fell just short of the
vessel's stern, and raised a wave which washed her towards the island. Soon they reached the harbour where the rest of the fleet lay moored. Joyful were the greetings of their comrades, who had given them up for lost; and a merry feast they made on the flesh of the sheep, though their mirth was checkered by sadness when they thought of the brave six who had come to so horrible an end in the Cyclops' cave.

For a summary and analysis of this episode (Book IX of The Odyssey), see http://www.sparknotes.com/lit/odyssey/section5.rhtml.

or

http://en.wikipedia.org/wiki/Polyphemus

PRACTICE ACTIVITY QUESTIONS FOR LESSON 3.4

Questions about Odysseus’ Episode with the Cyclops

1. What is the Cyclops’ name?
   ____________________________________________________________

2. Who is his father?
   ____________________________________________________________

3. What is Odysseus’ first mistake in this episode?
   ____________________________________________________________
   ____________________________________________________________

4. How does the Cyclops greet Odysseus and his men?
   ____________________________________________________________
5. What is ‘the law of hospitality’?
____________________________________________________________
____________________________________________________________
____________________________________________________________
____________________________________________________________

6. How did Odysseus and his men break the laws of hospitality first?
________________________________________________________________________

7. How many men did Odysseus lose in this episode?
________________________________________________________________________

8. Explain, step by step, Odysseus’ strategy to outwit the Cyclops.
   a.
   _________________________________________________________________
   b.
   _________________________________________________________________
   c.
   _________________________________________________________________
   d.
   _________________________________________________________________

9. Odysseus makes another serious mistake at the end of this episode. What is it?
________________________________________________________________________

10. What happens as a final result of this second mistake?
_______________________________________________________________
Odysseus’ Episode with the Cyclops

1. The Cyclops’ name is Polyphemus.
2. He is the son of Poseidon (Zeus’ brother, and the god of the sea.
3. Odysseus’ first mistake is not heeding the warning to leave Polyphemus’ cave and return to the ship.
4. The first thing that the Cyclops does when he returns is to kill and eat two of Odysseus’ men.
5. The ‘laws of hospitality’ say that hosts must take care of their guests, although
6. Odysseus and his men first broke those laws by disrespecting the Cyclops’ home and taking his food and drink.
7. Odysseus loses six men altogether in this episode.
8. Odysseus outwits the Cyclops by getting him drunk on wine, saying that his name was Nobody, blinding his one eye while he slept, then hid under the rams to escape from the cave.
9. At the end of this episode he brags to the Cyclops that it was he, Odysseus, who had blinded him.
10. His boasting brings a curse from Polyphemus that eventually kills all of his men and keeps Odysseus from returning home for many years.

DEFINITION ESSAY---Writing Activity 3.4: Essay on Leadership

What is leadership? Assume that you were one of the twelve men that Odysseus brought with him into Polyphemus’ cave. You are now back aboard the ship, telling a shipmate what you think of Odysseus’ strengths and weaknesses as a leader. Think about the entire episode, and what you may have done differently. Now, write a short essay of a few paragraphs
about Odysseus’ leadership. Use your viewing of the movie to enhance your report and ensure that you present it in your own words.

PRACTICE ACTIVITY LESSON 3.4

1. In the Odyssey, the Cyclops is ____________’s son.

2. Why did the Cyclops eat Odysseus’ men?
   a. They went in his cave  b. They took his wife
   c. They ignored him  d. They respected his home

3. What did Odysseus do while the Cyclops slept?
   a. Got him drunk  b. Tied him up
   c. Blinded his one eye  d. Escaped very easily

4. What is the Cyclops’ name?
   a. Polyphemus  b. Aenid  c. Iliad  d. Odyssey

5. Who was the leader of this voyage to the Cyclops?

ANSWERS TO PRACTICE ACTIVITIES

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LESSON 3 THINGS TO REMEMBER

- Polyphemus is the name of the Cyclops
- The Cyclops greets Odysseus and his men by killing and eating two of the men
- “The law of hospitality” says hosts must take care of their guests
- Odysseus lost six men in the first episode in which the laws of hospitality were broken
- Zeus was chief among the Greek gods
- Plenty, abundant, and sufficient are synonyms for ample
- The setting for the story “The Cabulliwallah: is India
- Rules to remember include the following: make a sentence’s subject and verb both singular or both plural, the subject is not in a prepositional phrase; compound subjects take a plural verb; be clear and specific with pronouns; keep verb tenses the same; adverbs usually end in -ly
Lesson 4  Nonfiction
Lesson 4.1  English Essentials: Organization

Some easy rules to remember:

1. Every essay has a thesis. The thesis and summary of main ideas should be in the first paragraph.
2. Every subsequent paragraph in the essay’s body should have a topic sentence with evidence or examples.
3. First, second, moreover, however, although, despite, therefore, thus, etc. are good organizational words.
4. Good essays have a concluding paragraph summing up the thesis and main ideas.
5. “Cut” and “paste,” moving things around by line or paragraph, is essential to working up your rough drafts.
6. Revise the thesis, main ideas, body, and conclusion as you go.

Form, Audience, Topic, and Purpose

All writers must answer the following questions to organize their writing:

1. “What am I writing about?”  (Topic)
2. “Why am I writing?”  (Purpose)
3. “To whom am I writing?”  (Audience)
4. “What will be the form [type] of writing?”  (Format)
PRACTICE ACTIVITY FOR LESSON 4.1
(Answers at end of Lesson 4.1)

1. Writers should be concerned with format, which means:
   a. To whom am I writing?
   b. Why am I writing?
   c. What form [type] should this essay be?
   d. What am I writing about?

2. All writing has a purpose, meaning:
   a. To whom am I writing?  b. Why am I writing?
   c. Who is my audience?  d. What is my topic?

3. The main point of an essay is the:

4. Every essay should have a[n]:
   a. Introduction  b. Thesis  c. Main Ideas  d. All of these

5. What should you do with your rough drafts?
   a. “Cut” and “paste” lines and paragraphs
   b. Revise thesis as you go
   c. Revise main ideas
   d. All of these

ANSWERS FOR PRACTICE ACTIVITY LESSON 4.1
1. c  2. b  3. d  4.d  5. d
Lesson 4.2  Non-Fiction Historical Narrative

“The Trials of Girlhood”  *Incidents in the Life of a Slave Girl*

Harriet Jacobs, a.k.a. Lydia Brent

- 1813: Born a slave in Edenton, NC
- Mother, Delilah, was the slave of John Horniblow, an inn-keeper
- Father, Daniel Jacobs, a White slave owned by Dr. Andrew Knox.
- Mother died when Harriet was six; raised by her grandmother
- 1825: Sold to Dr. James Norcom (Dr. Flint of this story)
- 1861: After many years, finally gets her autobiography published with help from abolitionist Julia Maria Child
- Worked as a nurse in Virginia during the Civil War
- Died March 7, 1897; buried in Cambridge, Massachusetts

Before emancipation (1863) the work of most African-American writers was autobiographical. These autobiographies took the form of slave narratives. Perhaps the most famous female slave narrative is *Incidents in the Life of a Slave Girl*, written by Harriet Jacobs (a.k.a. Lydia Brent). This
book is the female counterpart to Frederick Douglass’ autobiography. While male and female slaves both suffered greatly, one added burden of the female slave is obvious. Harriet says, “I now entered on my fifteenth year – a sad epoch in the life of a slave girl. My master began to whisper foul words in my ear.”

PRACTICE ACTIVITY FOR LESSON 4.2
As you read, answer these questions about the excerpt from *Incidents in the Life of a Slave Girl*. The first one is done for you.

**Form:** What form does the writing take?
- Harriet’s writing is an autobiographical slave narrative.

**Audience:** To whom is Harriet writing?

**Topic:** About what is she writing?

**Purpose:** Why is she writing this story?
Harriet’s writing is an **autobiographical slave narrative**. Harriet is writing to people in the North, telling them about the horrors of slavery, asking them not to help the slave master recapture escaped slaves.

**[Narrative from: “Trials of Girlhood.”]**

*Incidents in the Life of a Slave Girl*

“During the first years of my service in Dr. Flint's family, I was accustomed to share some indulgences with the children of my mistress. Though this seemed to me no more than right, I was grateful for it, and tried to merit the kindness by the faithful discharge of my duties. But I now entered on my fifteenth year—a sad epoch in the life of a slave girl.

My master began to whisper foul words in my ear. Young as I was, I could not remain ignorant of their import. I tried to treat them with indifference or contempt. The master’s age, my extreme youth, and the fear that his conduct would be reported to my grandmother, made him bear this treatment for many months. He was a crafty man, and resorted to many means to accomplish his purposes. Sometimes he had stormy, terrific ways, that made his victims tremble; sometimes he assumed a gentleness that he thought must surely subdue.

Of the two, I preferred his stormy moods, although they left me trembling. He tried his utmost to corrupt the pure principles my grandmother had instilled.
He peopled my young mind with unclean images, such as only a vile monster could think of. I turned from him with disgust and hatred. But he was my master. I was compelled to live under the same roof with him, where I saw a man forty years my senior daily violating the most sacred commandments of nature. He told me I was his property; that I must be subject to his will in all things. My soul revolted against the mean tyranny.

But where could I turn for protection? No matter whether the slave girl be as black as ebony or as fair as her mistress. In either case, there is no shadow of law to protect her from insult, from violence, or even from death; all these are inflicted by fiends who bear the shape of men. The mistress, who ought to protect the helpless victim, has no other feelings towards her but those of jealousy and rage. The degradation, the wrongs, the vices, that grow out of slavery, are more than I can describe. They are greater than you would willingly believe. Surely, if you credited one half the truths that are told you concerning the helpless millions suffering in this cruel bondage, you at the north would not help to tighten the yoke. You surely would refuse to do for the master, on your own soil, the mean and cruel work which trained bloodhounds and the lowest class of whites do for him at the south.

Everywhere the years bring to all enough of sin and sorrow; but in slavery the very dawn of life is darkened by these shadows. Even the little child, who is accustomed to wait on her mistress and her children, will learn, before she is twelve years old, why it is that her mistress hates such and such a one among the slaves. Perhaps the child’s own mother is among those hated ones. She listens to violent outbreaks of jealous passion, and cannot help understanding what is the cause.
She will become prematurely knowing in evil things. Soon she will learn to tremble when she hears her master’s footfall. She will be compelled to realize that she is no longer a child.

If God has bestowed beauty upon her, it will prove her greatest curse. That which commands admiration in the white woman only hastens the degradation of the female slave. I know that some are too much brutalized by slavery to feel the humiliation of their position; but many slaves feel it most acutely, and shrink from the memory of it. I cannot tell how much I suffered in the presence of these wrongs, nor how I am still pained by the retrospect. My master met me at every turn, reminding me that I belonged to him, and swearing by heaven and earth that he would compel me to submit to him. If I went out for a breath of fresh air, after a day of unwearied toil, his footsteps dogged me. If I knelt by my mother’s grave, his dark shadow fell on me even there. The light heart which nature had given me became heavy with sad forebodings. The other slaves in my master’s house noticed the change. Many of them pitied me; but none dared to ask the cause. They had no need to inquire. They knew too well the guilty practices under that roof; and they were aware that to speak of them was an offence that never went unpunished.

I longed for some one to confide in. I would have given the world to have laid my head on my grandmother’s faithful bosom, and told her all my troubles. But Dr. Flint swore he would kill me, if I was not as silent as the grave. Then, although my grandmother was all in all to me, I feared her as well as loved her. I had been accustomed to look up to her with a respect
边境。我那时还很年轻，提起那些不纯洁的事情，我感到很羞愧，尤其是我知道她对这样的事情非常严格。况且，她是一个高傲的女人。她通常非常安静，但一旦她的愤慨被激起，就很难平息。我曾被告知，她曾用装满子弹的枪追逐一个白人绅士，因为他侮辱了她的一个女儿。我害怕后果的严重性；而且，既怕又怕，我保持沉默。

不过，虽然我没有向我的祖母透露，甚至回避她严厉的注视和审问，她的存在对我来说也是一种保护。尽管她曾是奴隶，但弗林特医生害怕她。他害怕她严厉的斥责。而且，她受到许多人的认识和推崇；他也不希望自己的恶行公之于众。我有幸不在一个遥远的种植园，而是在一个并不太大的城市，人们彼此都了解。尽管奴隶制社区的法律和习俗很恶劣，但作为一位职业人士，医生认为，保持一些外表的正派是明智的。

哦，那个使我恐惧和悲伤的人！读者，我不是为了让你们同情我，而是为了让你们在心中燃起对我的姐妹的同情之火，她们仍被束缚，像我曾经遭受的那样。

不过，虽然我没有向我的祖母透露，甚至回避她严厉的注视和审问，她的存在对我来说也是一种保护。尽管她曾是奴隶，但弗林特医生害怕她。他害怕她严厉的斥责。而且，她受到许多人的认识和推崇；他也不希望自己的恶行公之于众。我有幸不在一个遥远的种植园，而是在一个并不太大的城市，人们彼此都了解。尽管奴隶制社区的法律和习俗很恶劣，但作为一位职业人士，医生认为，保持一些外表的正派是明智的。

哦，那些让我恐惧和悲伤的日子和夜晚！读者，我不是为了唤醒对自己同理心，而是为了让你们燃起一颗对我的姐妹们同情的火焰，她们仍被束缚，像我曾经遭受的那样。
I once saw two beautiful children playing together. One was a fair white child; the other was her slave, and also her sister. When I saw them embracing each other, and heard their joyous laughter, I turned sadly away from the lovely sight. I foresaw the inevitable blight that would fall on the little slave’s heart. I knew how soon her laughter would be changed to sighs. The fair child grew up to be a still fairer woman. From childhood to womanhood her pathway was blooming with flowers, and overarched by a sunny sky. Scarcely one day of her life had been clouded when the sun rose on her happy bridal morning.

How had those years dealt with her slave sister, the little playmate of her childhood? She, also, was very beautiful; but the flowers and sunshine of love were not for her. She drank the cup of sin, and shame, and misery, whereof her persecuted race are compelled to drink.

In view of these things, why are ye silent, ye free men and women of the north? Why do your tongues falter in maintenance of the right? Would that I had more ability! But my heart is so full, and my pen is so weak! There are noble men and women who plead for us, striving to help those who cannot help themselves. God bless them! God give them strength and courage to go on! God bless those, every where, who are laboring to advance the cause of humanity!

POST-READING ACTIVITY FOR LESSON 4.2

Questions from “The Trials of Girlhood”

1. How old is Harriet at this time?

__________________________________________________________
2. How old is Dr. Flint?
__________________________________________________________

3. What is the problem?
__________________________________________________________
                                                                
                                                                

4. To whom is Harriet writing?
__________________________________________________________

5. What does she use to persuade them?
__________________________________________________________

6. Who/what is Harriet’s only protection?
__________________________________________________________
                                                                
                                                                

7. What kept Harriet from confiding in this person?
__________________________________________________________
                                                                
                                                                

8. Why can’t she rely on the master’s wife for protection?
__________________________________________________________
                                                                
                                                                

9. Paraphrase (put in your words) the following statement of Harriet’s. “I was accustomed to share some indulgences with the children of my mistress.”
_________________________________________________________________
10. What does Harriet mean when she says, “If God has bestowed beauty upon her, it will prove her greatest curse.”

_________________________________________________________
_________________________________________________________
_________________________________________________________

11. What is the difference between a biography and an autobiography?

   Biography
   _______________________________________________________

   Autobiography
   _______________________________________________________

12. List a few autobiographies that you have read, or would like to read.

   _______________________________________________________
   _______________________________________________________
   _______________________________________________________

ANSWERS: FOR “THE TRIALS OF GIRLHOOD” ACTIVITY

1. Harriet is 14 years old
2. Her master, Dr. Flint, is in his fifties
3. He begins to whisper foul words in her ear.
4. She is writing to people in the North.
5. Uses her autobiography to persuade them.
6. Her grandmother is Harriet’s only protection.
7. Fear and pride keep Harriet from confiding in her.
8. She can’t rely on the master’s wife for protection because the woman is jealous.
9. Paraphrase – Harriet used to play with the White children.
10. Beauty is a slave girl’s curse because it makes the master desire her.

11. A biography is a book written about someone’s life. An autobiography is a book that someone writes about his/her own life.

**Writing Autobiographical Narratives**

Harriet Jacobs’ *Incidents in the Life of a Slave Girl* covers only a short time in her life. Autobiographies can cover the author’s whole lifetime, a collection of events in his or her life, or a single event. A writer can use dialogue to show interaction between characters and description to liven up the setting. When writing dialogue, one must begin a new paragraph every time the speaker changes. A biography is someone else’s account of someone’s life or events in that person’s life.

**PRACTICE ACTIVITY FOR LESSON 4.2**

1. The story of someone’s life told by someone else is a[n]:
   a. biography  b. autobiography  c. epic poetry  d. limerick

2. Someone’s own life story is a[n]:
   a. biography  b. autobiography  c. fiction  d. mythology

3. Who wrote *Incidents in the Life of a Slave Girl*?

4. Who protected Harriet?
   a. her grandmother  c. the slave master
   b. her brother  d. slave master’s wife
5. What did Jacobs say was the greatest curse of the slave girl?
   a. Intelligence   b. Strength       c. Beauty       d. Cooking

ANSWERS FOR PRACTICE ACTIVITY LESSON 4.2
1. a  2.b  3.d  4.a  5.c

Select an event in your life and WRITE a short DESCRIPTIVE NARRATIVE. Begin by completing the following steps:

Pre-Writing: Choosing and Limiting your Topic

Assume that you are old and want to share some of your life with others. What might you tell them? Two pages are provided for you, but you may get motivated when writing your story, and write more.

List a few incidents in your life about which you may want to write, then select one to recount. It might be an event that changed your life or helped you learn a lesson. It may be a simple trip that you took, or a complete odyssey (journey of self-discovery). Pick a memorable event or events about which it will be easy to write, and explain why you picked this event or series of events. Do not forget to select your audience and the purpose for your writing.
BRAIN-STORMING

After you select your topic, begin to gather your ideas. Use this sequence chart to list the events in chronological order.

ROUGH DRAFT

Begin writing your rough draft once you have enough details. Focus first on the events and their sequence; do not be overly concerned yet with your grammar, choice of words, etc.
LESSON 4 THINGS TO REMEMBER

- Harriet Jacobs’ account of her life as a young girl is an autobiography
- Harriet Jacobs’ master whispered foul words in her ear
- Harriet Jacobs’ chief protector was her grandmother
- Harriet Jacobs’ primary audience for her writing was the whites in the North
- Harriet Jacobs says that the slave girl’s greatest curse was her beauty
- Harriet was 14 years old at the time in “The Trials of Girlhood”. Dr Flint was in his fifties at the same time
- “All writing has a purpose” means, why am I writing?
- The main point of an essay is the thesis
- You should cut and paste lines and paragraphs in your rough drafts as you should also revise the thesis as you go along, and revise the main ideas
Lesson 5   Drama

Lesson 5.1  Comprehensive Review: English Essentials

Let’s see how much you remember from your English Essentials lessons in this course.

Practice Exercise 5.1

Directions: Select the best answer.

1. *When Tom broke the vase*
   a. can not stand alone  
b. can stand alone  
c. is an independent clause  
d. does not need a comma  

2. Correct this: *Polly ran into the room, Tom was already gone.*
   a. just remove the comma  
b. remove comma and add question mark  
c. change comma to period  
d. place a comma after Tom  

3. Correct this: *Sweeping up the glass, the key was found by Polly.*
   a. Polly was found by the key  
b. Polly found the key  
c. Correct as is  
d. None of these
4. What should be capitalized? President of the united states and the Chrysler company
   a. President of the United States  c. Only Chrysler
   b. Chrysler Company   d. a and b

5. I wrote a letter too my representative.
   a. two       b. too       c. to       d. none of these

6. Correct this: They dropped there trays.
   a. they're   b. theyre   c. their   d. none of these

7. Correct this: I except your apology.
   a. This is correct   b. xcept   c. accespt   d. accept

8. “Be fair to others” is a good ____________.
   a. principal   b. principil   c. principle   d. principle

9. The first paragraph of an essay should have the:
   a. thesis   b. main ideas   c. a and b   d. none of these

10. Every essay should also have a ______________ paragraph.
    a. process   b. concluding   c. body   d. compare- contrast

ANSWERS FOR PRACTICE LESSON 5.1
Lesson 5.2  Types of Drama

Drama refers to a literary form involving parts written for actors to perform. Drama comes in various forms. Shakespearian drama includes tragedy, comedy, and history. Some forms have a mix of these ingredients.

View the table below to see how ‘heroic drama’, for instance, compares to tragedy.

<table>
<thead>
<tr>
<th>Heroic Drama</th>
<th>Tragedy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heroic or noble characters</td>
<td>Usually has a happy ending</td>
</tr>
<tr>
<td>Heroic verse – couplets of iambic pentameter and elevated language</td>
<td>Generally optimistic view despite sad endings</td>
</tr>
<tr>
<td>Extreme situations</td>
<td></td>
</tr>
</tbody>
</table>

Seriocomic forms include melodrama, domestic drama, and tragic-comedy. Melodrama is seriocomic drama that clearly defines good and evil, and where good overcomes evil. Often protagonists (central characters) find themselves threatened by circumstances, but eventually escape or get rescued. Serious action exists, as in tragedy, but endings are happy. Many TV series and movies fit in this category.

Domestic drama, also called bourgeois drama, deals with everyday people. It has replaced classical tragedy (e.g. Shakespeare’s Macbeth) as the principal form of serious drama. Tragicomedy is more complex than melodrama. It ends happily, but raises complex and conflicting issues.
They often make the audience laugh, but the situation and ending can be unsettling. Many modern plays (and some movies and TV shows) are tragic-comedies.

**Elements of comedy** include, but are not confined to:

1. **Satire**: Ridicule of public institutions and figures,
2. ‘**Slapstick’**: Physical comedy (e.g. Three Stooges, Keystone cops)
3. **Burlesque and parody**: Making fun of other works of art
   (e.g. Monty Python and the Holy Grail)

Milne defines his *A Boy Comes Home* as ‘one-act comedy.’ His use of satire, instead of slapstick or burlesque, qualifies it as ‘high’ rather than ‘low’ comedy. He satirizes Uncle Philip in particular, and seems to criticize war in general.

**Alan Alexander (A. A. ) Milne**

- Raised in London, attends school run by father, John Vine Milne
- Attends Trinity College (Cambridge) on mathematics scholarship
- 1903: Graduates from Trinity with a Bachelor of Arts degree.
- 1905: Publishes short story collection *Lovers in London*
- 1906: Joins staff of *Punch*, writing humorous poetry and essay
• Joins British army during World War I and serves in the Royal Warwickshire Regiment as a signals office. Posted briefly to France where he writes propaganda for the intelligence service.
• 1918: Publishes the one-act play *The Boy Comes Home*.
• 1920: Son Christopher Robin is born.
• 1922: Publishes detective novel, *The Red House Mystery*.
• 1926: Publishes *Winnie the Pooh*.
• 1928: Publishes the *House at Pooh Corner*.
• 1952: Brain surgery leaves him an invalid.
• 1956: Dies January 31 in Sussex, England

Famous as the author of *Winnie the Pooh, The House at Pooh Corner*, and various poems; but first known as a playwright.

For information on **A.A. Milne**, you can go to:


or

http://www.biblion.com/litweb/biogs/milne_a_a.html

Armistice Day, November 11\textsuperscript{th}, 1918

For information on **WWI**, you can go to:

http://education.yahoo.com/reference/encyclopedia/entry/WW1
THE BOY COMES HOME (1918)
(A one-act comedy, by A.A. Milne)

Characters - Uncle James, Aunt Emily, Phillip, Mary, Mrs. Higgins

Scene - A room in Uncle James’ house in the Cromwell Road. Any room in Uncle Jame’s house is furnished in heavy mid-Victorian style; this particular morning room is perhaps solider and more respectable even than the others, from the heavy table in the middle of it to the heavy engravings on the walls. There are two doors to it. The one at the back opens into the hall, the one at the side into the dining room.

Time - The day after World War I

Philip comes from the hall and goes into the dining room. Apparently he finds nothing there, for he returns to the morning room, looks about him for a moment, then rings the bell. It is ten o'clock, and he wants his breakfast. He picks up the paper, and sits in a heavy armchair in front of the fire, a pleasant-looking well-built person of twenty-three, with an air of decisiveness about him. Mary, the parlour maid, comes in.

MARY  Did you ring, Master Philip?

PHILIP  (absently) Yes; I want some breakfast, please, Mary.

MARY  (coldly) Breakfast has been cleared away an hour ago.
PHILIP  Exactly. That's why I rang. You can boil me a couple of eggs or something. And coffee, not tea.

MARY  I'm sure I don't know what Mrs. Higgins will say.

PHILIP (getting up) Who is Mrs. Higgins?

MARY  The cook. And she's not used to being put about like this.

PHILIP  Do you think she'll say something?

MARY I don't know what she'll say.

PHILIP  You needn't tell me, you know, if you don't want to. Anyway, I don't suppose it will shock me. One gets used to it in the Army. (He smiles pleasantly at her.)

MARY  Well, I'll do what I can, sir. But breakfast at eight sharp is the master's rule, just as it used to be before you went away to the war.

PHILIP  Before I went away to the war I did a lot of silly things. Don't drag them up now. (More curtly) Two eggs, and if there's a ham bring that along too. (He turns away.)

MARY  (doubtfully, as she prepares to go) Well, I'm sure I don't know what Mrs. Higgins will say. (Exit Mary. As she goes out she makes way for Aunt Emily to come in, a kind-hearted mid-Victorian lady who has never had any desire for the vote.)
EMILY There you are, Philip! Good morning, dear. Did you sleep well?

PHILIP Rather; splendidly, thanks, Aunt Emily. How are you?
(He kisses her.)

EMILY And did you have a good breakfast? Naughty boy to be late for it. I always thought they had to get up so early in the Army.

PHILIP They do. That's why they're so late when they get out of the Army.

EMILY Dear me! I should have thought a habit of four years would have stayed with you.

PHILIP Every morning for four years, as I've shot out of bed, I've said to myself, "Wait! A time will come." (Smiling) That doesn't really give a habit a chance.

EMILY Well, I daresay you wanted your sleep out. I was so afraid that a really cosy bed would keep you awake after all those years in the trenches.

PHILIP Well, one isn't in the trenches all the time. And one gets leave--if one's an officer.

EMILY (reproachfully) You didn't spend much of it with us, Philip.

PHILIP (taking her hands) I know; but you did understand, didn't you, dear?
EMILY  We're not very gay, and I know you must have wanted gaiety for the little time you had. But I think your Uncle James felt it. After all, dear, you've lived with us for some years, and he is your guardian.

PHILIP  I know. You've been a darling to me always, Aunt Emily. But (awkwardly) Uncle James and I -

EMILY  Of course, he is a little difficult to get on with. I'm more used to him. But I'm sure he really is very fond of you, Philip.

PHILIP  H'm! I always used to be frightened of him. I suppose he's just the same. He seemed just the same last night--and he still has breakfast at eight o'clock. Been making pots of money, I suppose?

EMILY  He never tells me exactly, but he did speak once about the absurdity of the excess-profits tax. You see, jam is a thing the Army wants.

PHILIP  It certainly gets it.

EMILY  It was so nice for him, because it made him feel he was doing his bit, helping the poor men in the trenches. (Enter Mary)

MARY  Mrs. Higgins wishes to speak to you, ma'am. (She looks at PHILIP as much as to say, "There you are!")

EMILY  (getting up). Yes, I'll come. (To Philip) I think I'd better just see what she wants, Philip.
PHILIP (firmly to Mary) Tell Mrs. Higgins to come here.
(Mary hesitates and looks at her mistress.) At once, please. (Exit Mary)

EMILY (upset) Philip, dear, I don't know what Mrs. Higgins will say.

PHILIP Nobody seems to. I thought we might really find out for once.

EMILY (going towards the door) Perhaps I'd better go…

PHILIP (putting his arm round her waist). Oh no, you mustn't. You see, she really wants to see me.

EMILY You?

PHILIP Yes; I ordered breakfast five minutes ago.

EMILY Philip! My poor boy! Why didn't you tell me? and I daresay I could have got it for you. Though I don't know what Mrs. Higgins…

(An extremely angry voice is heard outside, and Mrs. Higgins, stout and aggressive, comes in.)

MRS. HIGGINS (truculently) You sent for me, ma'am?

EMILY (nervously) Yes--er--I think if you--perhaps--

PHILIP (calmly) I sent for you, Mrs. Higgins. I want some breakfast. Didn't Mary tell you?
MRS. HIGGINS Breakfast is at eight o'clock. It always has been as long as I've been in this house, and always will be until I get further orders.

PHILIP Well, you've just got further orders. Two eggs, and if there's a ham…

MRS. HIGGINS Orders. We're talking about orders. From whom in this house do I take orders, may I ask?

PHILIP In this case from me.

MRS. HIGGINS (playing her trump-card) In that case, ma'am, I wish to give a month's notice from to-day. Inclusive.

PHILIP (quickly, before his aunt can say anything) Certainly. In fact, you'd probably prefer it if my aunt gave you notice, and then you could go at once. We can easily arrange that. (to Aunt Emily as he takes out a fountain pen and cheque-book) What do you pay her?

EMILY (faintly) Forty-five pounds.

PHILIP (writing on his knee) Twelves into forty-five. (Pleasantly to Mrs. Higgins, but without looking up) I hope you don't mind a Cox's cheque. Some people do; but this is quite a good one. (tearing it out) Here you are.

MRS. HIGGINS (taken aback) What's this?

PHILIP Your wages instead of notice. Now you can go at once.

MRS. HIGGINS Who said anything about going?
PHILIP (surprised) I'm sorry; I thought you did.

MRS. HIGGINS If it's only a bit of breakfast, I don't say but what I mightn't get it, if I'm asked decent.

PHILIP (putting back the cheque) Then let me say again, "Two eggs, ham and coffee." And Mary can bring the ham up at once, and I'll get going on that. (Turning away) Thanks very much.

MRS. HIGGINS Well, I--well--well! (Exits speechless)

PHILIP (surprised) Is that all she ever says? It isn't much to worry about.

EMILY Philip, how could you! I should have been terrified.

PHILIP Well, you see, I've done your job for two years out there.

EMILY What job?

PHILIP Mess President. ... I think I'll go and see about that ham.

(He smiles at her and goes out into the dining room. Aunt Emily wanders round the room, putting a few things tidy as is her habit, when she is interrupted by the entrance of Uncle James. James is not a big man, nor an impressive one in his black morning-coat; and his thin straggly beard, now going grey, does not hide a chin of any great power; but he has a severity which passes for strength with the weak.)
JAMES  Philip down yet?

EMILY  He's just having his breakfast.

JAMES (looking at his watch). Ten o'clock. (Snapping it shut and putting it back) Ten o'clock. I say ten o'clock, Emily.

EMILY  Yes, dear, I heard you.

JAMES  You don't say anything?

EMILY (vaguely)  I expect he's tired after that long war.

JAMES  That's no excuse for not being punctual. I suppose he learnt punctuality in the Army?

EMILY  I expect he learnt it, James, but I understood him to say that he'd forgotten it.

JAMES  Then the sooner he learns it again the better. I particularly stayed away from the office to-day in order to talk things over with him, and (looking at his watch) here's ten o'clock--past ten--and no sign of him. I'm practically throwing away a day.

EMILY  What are you going to talk to him about?

JAMES  His future, naturally. I have decided that the best thing he can do is to come into the business at once.
EMILY Are you really going to talk it over with him, James, or are you just going to tell him that he must come?

JAMES (surprised) What do you mean? What's the difference? Naturally we shall talk it over first, and, er, naturally he'll fall in with my wishes.

EMILY I suppose he can hardly help himself, poor boy.

JAMES Not until he's twenty-five, anyhow. When he's twenty-five he can have his own money and do what he likes with it.

EMILY (timidly) But I think you ought to consult him at little, dear. After all, he has been fighting for us.

JAMES (with his back to the fire) Now that's the sort of silly sentiment that there's been much too much of. I object to it strongly. I don't want to boast, but I think I may claim to have done my share. I gave up my nephew to my country, and I, er, suffered from the shortage of potatoes to an extent that you probably didn't realize. Indeed, if it hadn't been for your fortunate discovery about that time that you didn't really like potatoes, I don't know how we should have carried on. And, as I think I've told you before, the excess-profits tax seemed to me a singularly stupid piece of legislation, but I paid it. And I don't go boasting about how much I paid.

EMILY (unconvinced) Well, I think that Philip's four years out there have made him more of a man; he doesn't seem somehow like a boy who can be told what to do. I'm sure they've taught him something.
JAMES  I've no doubt that they've taught him something about, er, bombs and, er, which end a revolver goes off, and how to form fours. But I don't see that that sort of thing helps him to decide upon the most suitable career for a young man in after-war conditions.

EMILY  Well, I can only say you'll find him different.

JAMES  I didn't notice any particular difference last night.

EMILY  I think you'll find him rather more--I can't quite think of the word, but Mrs. Higgins could tell you what I mean.

JAMES  Of course, if he likes to earn his living any other way, he may; but I don't see how he proposes to do it so long as I hold the purse-strings. (Looking at his watch) Perhaps you'd better tell him that I cannot wait any longer.

(EMILY opens the door leading into the dining-room and talks through it to PHILIP.)

EMILY Philip, your uncle is waiting to see you before he goes to the office. Will you be long, dear?

PHILIP (from the dining room). Is he in a hurry?

JAMES (shortly)  Yes.

EMILY  He says he is rather, dear.
PHILIP  Couldn't he come and talk in here? It wouldn't interfere with my breakfast.

JAMES  No.

EMILY  He says he'd rather you came to him, darling.

PHILIP (resigned)  Oh, well.

EMILY (to James)  He'll be here directly, dear. Just sit down in front of the fire and make yourself comfortable with the paper. He won't keep you long. (She arranges him.)

JAMES (taking the paper)  The morning is not the time to make oneself comfortable. It's a most dangerous habit. I nearly found myself dropping off in front of the fire just now. I don't like this hanging about, wasting the day. (He opens the paper.)

EMILY  You should have had a nice sleep, dear, while you could. We were up so late last night listening to Philip's stories.

JAMES  Yes, yes. (He begins a yawn and stifles it hurriedly.) You mustn't neglect your duties, Emily. I've no doubt you have plenty to do.

EMILY  All right, James, then I'll leave you. But don't be hard on the boy.

JAMES (sleepily)  I shall be just, Emily; you can rely upon that.
EMILY (going to the door) I don't think that's quite what I meant.
(She goes out. James, who is now quite comfortable, begins to nod. He wakes up with a start, turns over the paper, and nods again. Soon he is breathing deeply with closed eyes.)

PHILIP (coming in) Sorry to have kept you waiting, but I was a bit late for breakfast. (takes out pipe) Are we going to talk business or what?

JAMES (taking out his match) A bit late! I make it just two hours.

PHILIP (pleasantly) All right, Uncle James. Call it two hours late. Or twenty-two hours early for tomorrow's breakfast, if you like. (He sits down in a chair on the opposite side of the table from his uncle, and lights his pipe.)

JAMES You smoke now?

PHILIP (staggered) I what?

JAMES (nodding at his pipe) You smoke?

PHILIP Good heavens! What did you think we did in France?

JAMES Before you start smoking all over the house, I should have thought you would have asked your aunt's permission. (Philip looks at him in amazement, and then goes to the door.)

PHILIP (calling) Aunt Emily! Aunt Emily! Do you mind my smoking in here?
AUNT EMILY (from upstairs) Of course not, darling.

PHILIP  (to James, as he returns to his chair) Of course not, darling. (He puts back his pipe in his mouth.)

JAMES Now, understand once and for all, Philip, while you remain in my house I expect not only punctuality, but also civility and respect. I will not have impertinence.

PHILIP (unimpressed) Well, that's what I want to talk to you about, Uncle James. About staying in your house, I mean.

JAMES I don't know what you do mean.

PHILIP Well, we don't get on too well together, and I thought perhaps I'd better take rooms somewhere. You could give me an allowance until I came into my money. Or I suppose you could give me the money now if you really liked. I don't quite know how father left it to me.

JAMES (coldly) You come into your money when you are twenty-five. Your father very wisely felt that to trust a large sum to a mere boy of twenty-one was simply putting temptation in his way. Whether I’ve the power or not to alter his dispositions, I certainly don't propose to do so.

PHILIP If it comes to that, I am twenty-five.

JAMES Indeed? I had an impression that that event took place in about two years' time. When did you become twenty-five, may I ask?
PHILIP (quietly) It was on the Somme. We were attacking the next day and my company was in support. We were in a so-called trench on the edge of a wood--a damned rotten place to be, and we got hell. The company commander sent back to ask if we could move. The C.O. said, "Certainly not; hang on." We hung on; doing nothing, you know--just hanging on and waiting for the next day. Of course, the Boche knew all about that. He had it on us nicely. ... (Sadly) Dear old Billy! he was one of the best--our company commander, you know. They got him, poor devil! That left me in command of the company. I sent a runner back to ask if I could move. Well, I'd had a bit of a scout on my own and found a sort of trench five hundred yards to the right.

Not what you'd call a trench, of course, but compared to that wood--well, it was absolutely Hyde Park. I described the position and asked if I could go there. My man never came back. I waited an hour and sent another man. He went west too. Well, I wasn't going to send a third. It was murder. So I had to decide. We'd lost about half the company by this time, you see. Well, there were three things I could do--hang on, move to this other trench, against orders, or go back myself and explain the situation. I moved. And then I went back to the C.O. and told him I'd moved. And then I went back to the company again. (Quietly) That was when I became twenty-five, or thirty-five, or forty-five.

JAMES (recovering himself with an effort) Ah yes, yes. (He coughs awkwardly.) No doubt points like that frequently crop up in the trenches. I am glad that you did well out there, and I'm sure your Colonel would speak kindly of you; but when it comes to choosing a career for you now that you
have left the Army, my advice is not altogether to be despised. Your father evidently thought so, or he would not have entrusted you to my care.

PHILIP My father didn't foresee this war.

JAMES Yes, yes, but you make too much of this war. All you young boys seem to think you've come back from France to teach us our business. You'll find that it is you who'll have to learn, not we.

PHILIP I'm quite prepared to learn; in fact, I want to.

JAMES Excellent. Then we can consider that settled.

PHILIP Well, we haven't settled yet what business I'm going to learn.

JAMES I don't think that's very difficult. I propose to take you into my business. You'll start at the bottom of course, but it will be a splendid opening for you.

PHILIP (thoughtfully). I see. So you've decided it for me? The jam business.

JAMES (sharply). Is there anything to be ashamed of in that?

PHILIP Oh no, nothing at all. Only it doesn't happen to appeal to me.

JAMES If you knew which side your bread was buttered, it would appeal to you very considerably.
PHILIP  I'm afraid I can't see the butter for the jam.

JAMES  I don't want any silly jokes of that sort. You were glad enough to get it out there, I've no doubt.

PHILIP  Oh yes. Perhaps that's why I'm so sick of it now. No, it's no good, Uncle James; you must think of something else.

JAMES (with a sneer)  Perhaps you've thought of something else?

PHILIP  Well, I had some idea of being an architect--

JAMES  You propose to start learning to be an architect at twenty-three?

PHILIP (smiling)  Well, I couldn't start before, could I?
JAMES  Exactly. And now you'll find it's too late.

PHILIP  Is it? Aren't there going to be any more architects, or doctors, or solicitors, or barristers? Because we've all lost four years of our lives, are all the professions going to die out?

JAMES  And how old do you suppose you'll be before you're earning money as an architect?

PHILIP  The usual time, whatever that may be. If I'm four years behind, so is everybody else.
JAMES  Well, I think it's high time you began to earn a living at once.
PHILIP  Look here, Uncle James, do you really think that you can treat me like a boy who's just left school? Do you think four years at the front have made no difference at all?

JAMES  If there had been any difference, I should have expected it to take the form of an increased readiness in obey orders and recognize authority.

PHILIP (regretfully)  You are evidently determined to have a row. Perhaps I had better tell you once and for all that I refuse to go into the turnip and vegetable narrow business.

JAMES (thumping the table angrily)  And perhaps I'd better tell you, sir, once and for all, that I don't propose to allow rude rudeness from an impertinent young puppy.

PHILIP (reminiscently)  I remember annoying our Brigadier once. He was covered with red, had a very red face, about twenty medals, and a cold blue eye. He told me how angry he was for about five minutes while I stood to attention. I'm afraid you aren't nearly impressive, Uncle James.

JAMES (rather upset)  Oh! (Recovering himself) Fortunately I have other means of impressing you. The power of the purse goes a long way in this world. I propose to use it.

PHILIP  I see. ... Yes ... that's rather awkward, isn't it?

JAMES (pleasantly)  I think you'll find it very awkward.

PHILIP (thoughtfully)  Yes. (With an amused laugh JAMES settles down to his paper as if the interview were over.)
PHILIP (to himself) I suppose I shall have to think of another argument. (He takes out a revolver from his pocket and fondles it affectionately.)

JAMES (looking up suddenly as he is doing this--amazed) What on earth are you doing?

PHILIP Souvenir from France. Do you know, Uncle. James, that this revolver has killed about twenty Germans?

JAMES (shortly) Oh! Well, don't go playing about with it here, or you'll be killing Englishmen before you know where you are.

PHILIP Well, you never know. (He raises it leisurely and points it at his uncle.) It's a nice little weapon.

JAMES (angrily) Put it down, sir. You ought to have grown out of monkey tricks like that in the Army. You ought to know better than to point an unloaded revolver at anybody. That's the way accidents always happen.

PHILIP Not when you've been on a revolver course and know all about it. Besides, it is loaded.

JAMES (very angry because he is frightened suddenly) Put it down at once, sir. (Philip turns it away from him and examines it carelessly.) What's the matter with you? Have you gone mad suddenly?

PHILIP (mildly) I thought you'd be interested in it. It's shot such a lot of Germans.
JAMES Well, it won't want to shoot any more, and the sooner you get rid of it the better.

PHILIP I wonder. Does it ever occur to you, Uncle James, that there are about a hundred thousand people in England who own revolvers, who are quite accustomed to them and--who have nobody to practise on now?

JAMES No, sir, it certainly doesn't.

PHILIP (thoughtfully) I wonder if it will make any difference. You know, one gets so used to potting at people. It's rather difficult to realize suddenly that one oughtn't to.

JAMES (getting up) I don't know what the object of this tomfoolery is, if it has one. But you understand that I expect you to come to the office with me to-morrow at nine o'clock. Kindly see that you're punctual. (He turns to go away.)

PHILIP (softly) Uncle James.

JAMES (over his shoulder) I have no more--

PHILIP (in his parade voice) Damn it, sir! Stand to attention when you talk to an officer! (James instinctively turns round and stiffens himself.) That's better; you can sit down if you like. (He motions James to his chair with the revolver.)

JAMES (going nervously to his chair) What does this bluff mean?
PHILIP  It isn't bluff, it's quite serious. (Pointing the revolver at his uncle) Do sit down.

JAMES (sitting donor)  Threats, eh?

PHILIP  Persuasion.

JAMES  At the point of the revolver? You settle your arguments by force? Good heavens, sir! this is just the very thing that we were fighting to put down.

PHILIP  We were fighting! We! We! Uncle, you're humorist.

JAMES, Well, "you," if you prefer it. Although those of us who stayed at home—

PHILIP  Yes, never mind about the excess profits now. I can tell you quite well what we fought for. We used force to put down force. That's what I'm doing now. You were going to use force--the force of money--to make me do what you wanted. Now I'm using force to stop it. (He levels the revolver again.)

JAMES  You're--you're going to shoot your old uncle?

PHILIP  Why not? I've shot lots of old uncles--Landsturmers.

JAMES  But those were Germans! It's different shooting Germans. You're in England now. You couldn't have a crime on your conscience like that.
PHILIP   Ah, but you mustn't think that after four years of war one has quite the same ideas about the sanctity of human life. How could one?

JAMES   You'll find that juries have kept pretty much the same ideas, I fancy.

PHILIP   Yes, but revolvers often go off accidentally. You said so yourself. This is going to be the purest accident. Can't you see it in the papers? "The deceased's nephew, who was obviously upset…"

JAMES   I suppose you think it's brave to come back from the front and threaten a defenseless man with a revolver? Is that the sort of fair play they teach you in the Army?

PHILIP   Good heavens! of course it is. You don't think that you wait until the other side has got just as many guns as you before you attack? You're really rather lucky. Strictly speaking, I ought to have thrown half a dozen bombs at you first. (Taking one out of his pocket) As it happens, I've only got one.

JAMES   (thoroughly alarmed) Put that back at once.

PHILIP   (putting down the revolver and taking it in his hands) You hold it in the right hand so, taking care to keep the lever down. Then you take the pin in the finger so, and but perhaps this doesn't interest you?

JAMES   (edging his chair away) Put it down at once, sir. Good heavens! anything might happen.
PHILIP (putting it down and taking up the revolver again). Does it ever occur to you, Uncle James, that there are about three million people in England who know all about bombs, and how to throw them, and--

JAMES. It certainly does not occur to me. I should never dream of letting these things occur to me.

PHILIP (looking at the bomb regretfully) It's rather against my principles as a soldier, but just to make things a bit more fair - (generously) you shall have it. (He holds it out to him suddenly.)

JAMES (shrinking back again) Certainly not, sir. It might go off at any moment.

PHILIP (putting it back in his pocket) Oh no; it's quite useless; there's no detonator. ... (Sternly) Now, then, let's talk business.

JAMES What do you want me to do?

PHILIP Strictly speaking, you should be holding your hands over your head and saying "Kamerad!" However, I'll let you off that. All I ask from you is that you should be reasonable.

JAMES And if I refuse, you'll shoot me?

PHILIP Well, I don't quite know, Uncle James. I expect we should go through this little scene again to-morrow. You haven't enjoyed it, have you? Well, there's lots more of it to come. We'll rehearse it every day. One day, if you go on being unreasonable, the thing will go off. Of course, you think that
I shouldn't have the pluck to fire. But you can't be quite certain. It's a hundred to one that I shan't--only I might. Fear--it's a horrible thing. Elderly men die of it sometimes.

JAMES  Pooh! I'm not to be bluffed like that.

PHILIP (suddenly)  You're quite right; you're not that sort. I made a mistake. (Aiming carefully) I shall have to do it straight off, after all. One--two--

JAMES  (on his knees, with uplifted hands, in an agony of terror) Philip! Mercy! What are your terms?

PHILIP  (picking him up by the scruff, and helping him into the chair) Good man, that's the way to talk. I'll get them for you. Make yourself comfortable in front of the fire till I come back. Here's the paper. (He gives his uncle the paper, and goes out into the hall.)

***

(James opens his eyes with a start and looks round him in a bewildered way. He rubs his heart, takes out his watch and looks at it, and then stares round the room again. The door from the dining room opens, and Philip comes in with a piece of toast in his hand.)

Philip (his mouth full)  You wanted to see me, Uncle James?

JAMES (still bewildered)  That's all right, my boy, that's all right. What have you been doing?
PHILIP (surprised) Breakfast. (Putting the last piece in his mouth) Rather late, I'm afraid.

JAMES That's all right. (He laughs awkwardly.)

PHILIP Anything the matter? You don't look your usual bright self. JAMES I--er--seem to have dropped asleep in front of the fire. Most unusual thing for me to have done. Most unusual.

PHILIP Let that be a lesson to you not to get up so early. Of course, if you're in the Army you can't help yourself. Thank Heaven I'm out of it, and my own master again.

JAMES Ah, that's what I wanted to talk to you about. Sit down, Philip. (He indicates the chair by the fire.)

PHILIP (taking a chair by the table) You have that, uncle; I shall be all right here.
JAMES (hastily) No, no; you come here. (He gives Philip the armchair and sits by the table himself.) I should be dropping off again. (He laughs awkwardly.)

PHILIP Righto. (He puts his hand to his pocket. Uncle James shivers and looks at him to horror. Philip brings out his pipe, and a sickly grin of relief comes into James’ face.)

JAMES I suppose you smoked a lot in France?

PHILIP Rather! Nothing else to do. It's allowed in here?
JAMES (hastily) Yes, yes, of course. (PHILIP lights his pipe.) Well now, Philip, what are you going to do, now you've left the Army?

PHILIP (promptly) Burn my uniform and sell my revolver.

JAMES (starting at the word ‘revolver’) Sell your revolver, eh?

PHILIP (surprised) Well, I don't want it now, do I?

JAMES No. ... Oh no. ... Oh, most certainly not, I should say. Oh, I can't see why you should want it at all. (With an uneasy laugh) You're in England now. No need for revolvers here--eh?

PHILIP (staring at him) Well, no, I hope not.

JAMES (hastily) Quite so. Well now, Philip, what next? We must find a profession for you.

PHILIP (yawning) I suppose so. I haven't really thought about it much.

JAMES You never wanted to be an architect?

PHILIP (surprised) Architect? (James rubs his head and wonders what made him think of architect.)

JAMES Or anything like that.

PHILIP It's a bit late, isn't it?
JAMES Well, if you're four years behind, so is everybody else. (He feels vaguely that he has heard this argument before.)

PHILIP (smiling) To tell the truth, I don't feel I mind much anyway. Anything you like--except a commissionaire. I absolutely refuse to wear uniform again.

JAMES How would you like to come into the business?

PHILIP The jam business? Well, I don't know. You wouldn't want me to salute you in the mornings?

JAMES My dear boy, no!

PHILIP All right, I'll try it if you like. I don't know if I shall be any good--what do you do?

JAMES It's your experience in managing and--er--handling men which I hope will be of value.

PHILIP Oh, I can do that all right. (Stretching himself luxuriously) Uncle James, do you realize that I'm never going to salute again, or wear a uniform, or get wet--really wet, I mean—or examine men's feet, or stand to attention when I'm spoken to, or-- oh, lots more things. And best of all, I'm never going to be frightened again. Have you ever known what it is to be afraid-- really afraid?

JAMES (embarrassed) I--er--well--(He coughs.)
PHILIP  No, you couldn't--not really afraid of death, I mean. Well, that's over now. Good lord! I could spend the rest of my life in the British Museum and be happy. ...

JAMES (getting up) All right, we'll try you in the office. I expect you want a holiday first, though.

PHILIP (getting up) My dear uncle, this is holiday. Being in London is holiday. Buying an evening paper--wearing a waistcoat again--running after a bus--anything--it's all holiday.

JAMES  All right, then, come along with me now, and I'll introduce you to Mr. Bamford.

PHILIP  Right. Who's he?

JAMES  Our manager. A little stiff, but a very good fellow. He'll be delighted to hear that you are coming into the firm.

PHILIP (smiling)  Perhaps I'd better bring my revolver, in case he isn't.

JAMES (laughing with forced heartiness as they go together to the door)  Ha, ha! A good joke that! Ha, ha, ha! A good joke—but only a joke, of course. Ha, ha! He, he, he!

Philip goes out. James, follows, turns at the door, and looks round the room in a bewildered way. Was it a dream, or wasn't it? He will never be quite certain.)
PRACTICE ACTIVITY FOR LESSON 5.2
Summarizing the Dramatic Play The Boy Comes Home

1. Define satire.

2. Research – When is the day after World War I?

3. How do room furnishings in the play reflect Uncle James’ personality?

4. Conversation between the characters is termed

5. How does the dispute between Philip and Mrs. Higgins affect the story?

6. What habit did Philip start while in France during the war?

7. How do you think Philip has changed from the war?

8. What sacrifices did Uncle James make during the war?

9. Do you think it was a dream or not?

10. Why or why not?

11. What does your response say about Philip?

12. What did Philip do to make Uncle James understand his attitude?
13. How has Uncle James changed, or what does he come to realize, by the end of the play?

14. What was A. A. Milne’s point of view concerning war and manhood in *A Boy Comes Home*?

15. What was Milne’s purpose in writing this play?

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**Summarizing “The Boy Comes Home”**

1. Satire is the ridicule of public institutions and figures.

2. World War I ended on Armistice Day, November 11th, 1918, so this play begins on November 12th.

3. Uncle James’ house is furnished in heavy, solid, respectable mid-Victorian style”.

4. Conversation between the characters is termed ‘dialogue’.

5. The dispute between Philip and Mrs. Higgins lets one know that Philip, can and will assert himself like a man.

6. The habit Philip started while in France was saying, “Wait, a time will come”.

7. Philip is, in fact, now a man due to his experiences in the war.

8. Uncle James made no sacrifices during the war. He says that he sacrificed (the excess profits tax), but he actually profited from the war.
9. Was it a dream?

10. If so, Uncle James now brings Philip into his business.

11. If not, a dark side exists, due to Philip’s threat of violence.

12. Philip pulls out a gun, and implicitly threatens Uncle James to make him listen.

13. At the conclusion of the play, Uncle James realizes that he must be more careful about the way he treats others, or at least Philip. He can’t push everyone around without risking disastrous consequences.

14. Milne’s point of view concerning war was generally critical.

15. His purpose for writing this play was to criticize the war in general.
LESSON 5 THINGS TO REMEMBER

- Satire is ridicule of public institutions and figures
- Philip used the phrase, “Wait, a time will come,” during the war in “A Boy Comes Home”
- Milne’s purpose was to criticize the war in the play he wrote
- Philip pulls out a gun and implicitly threatens Uncle James to make him listen and try to understand his attitude
- Milne wrote novels, poems, and plays
- Milne is most noted for “A Boy Comes Home From the War”
- Philip, in the play, just returned from the war
- 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 compete sentence. It is not a compete thought
Lesson 6   Essays
Lesson 6.1   Final Writing Assignment [Your Choice]

Select one of the following options as your WRITING ASSIGNMENT.

Attempt to write a standard 500-word (five paragraph) essay as explained throughout this English course.

Go to ‘Tools’, ‘then Word Count’ on your Microsoft toolbar.

- Create a myth to explain phenomena in nature. Look back at myths that you have read in order to get inspiration. Select Greek gods or current superheroes for characters in your myth.

- Explain, in your own words, the situation faced by
  a) Harriet Jacobs as a slave girl in the American South, or
  b) The Cabulliwallah, as a poor, traveling fruit-seller many miles away from home and his family (including Parbati)

- Compare Philip and Uncle James. Think about their roles in, and attitudes toward World War I. Think about their current focus and attitudes toward life. With who do you most agree, and why? Construct/use a Venn Diagram to compare and contrast them.

- Revise an earlier essay. Pay attention to every step of the writing process, from pre-writing to editing of grammar, spelling, etc.
Consider changes in theme and message, events and final result, audience, etc.
Lesson 6.2  Copyright Law

Article 1, Section 8 of the United States Constitution says that, “the Congress shall have the power to... promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries...” The Copyright Act of 1976 forms the basis of copyright law in the United States today. Recent federal legislation enacted by Congress under the U.S. Copyright Act came into effect August 1, 2005. One can access it at http://www.law.cornell.edu/uscode/17.

Copyright means ‘a right to copy’. Copyrights give to owners the exclusive right to reproduce, distribute, perform, display, or license their work. This means that artists have a legal right for people not to steal their work. Publishing companies and movie industries must pay them for their right to publish and profit from the writer’s material.

Student Responsibilities

You, too, as a student and writer, have a responsibility to give intellectual and economic credit to the original author of a work of art.

Do not plagiarize! Rely on your own original ideas now to prepare yourself for success in the commerce, education, and government. When using other people’s original work, be sure to credit the source. This is a critical part of research projects. Learn also to paraphrase, or express things in your own words.
Begin a search for the basics of copyright law, by going to:

http://www.copyright.gov/circs/circ1a.html

or

http://en.wikipedia.org/wiki/Copyright

PRACTICE ACTIVITY FOR LESSON 6.2

   ______________________________________
   ______________________________________

2. Who decides copyright law?
   ______________________________________

ANSWERS FOR PRACTICE ACTIVITY: Copyright Law

1. Copy, lift, steal, use illegally
2. U. S. Congress

Lesson 6.3 Comprehensive Review of Types of Essays & Writing Process

Review your lessons throughout this course [particularly Lesson One [1] to answer the following questions:
PRACTICE ACTIVITY FOR LESSON 6.3

Directions: Select the letter of the best answer.

   a. definition     b. descriptive     c. argumentative     d. cause-effect

2. A ____________ essay would explain how to play guitar.
   a. narration     b. process     c. cause-effect     d. definition

   a. definition     c. compare-contrast
   b. descriptive     d. process

4. A ____________ essay would tell the events of someone’s life.
   a. process     b. cause and effect     c. definition     d. narrative

   a. process     b. argumentative     c. critical     d. cause and effect

   a. Argumentative     b. cause and effect     c. critical     d. narrative
7. The first step in writing includes:
   a. rough draft   b. editing   c. revising   d. brainstorming

8. After completing your rough draft, you should first:
   a. outline   b. brainstorm   c. proofread   d. revise

9. When revising your essay, you should look for:
   a. details   b. major themes   c. other subjects   d. none of these

10. Spelling and punctuation errors should be corrected in the final stage of the writing process called:
    a. revising   pre-writing   c. editing   d. brainstorming

ANSWERS FOR PRACTICE ACTIVITY LESSON 6.3
   1. b   6. c
   2. b   7. d
   3. c   8. c
   4. d   9. b
   5. b   10. c
LESSON 6 THINGS TO REMEMBER

- Copyright primarily protects the rights of artists
- Copy, steal, use illegally are synonyms for plagiarize
- Congress has the right to determine copyright law
- You should give credit to authors for using their ideas
- You should put information you find in your own words or paraphrase it
- You should always cite the author and source
- You should attempt to come up with original ideas in your writing
- A descriptive essay characterizes something by focusing on the senses
- A process essay would explain how to play guitar
- A compare-contrast essay would explain the similarities and differences between two motorcycles for example
LESSON 7: 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. An odyssey has two crucial elements to it. It is a journey, but also a process of self-discovery. For some, their high school years are an odyssey, for others their marriage, career or military service. Identify an odyssey in your life (or in the life of someone close to you). What series of events constitute the journey, and what did you learn about yourself?

B. What was life like for Harriet Jacobs as a young slave girl in the south? How did Dr. Flint, his wife, and Harriet’s mother influence her life? What did Harriet do, both as a 15-year old girl, and as an author later in life?

C. Compare the Cabulliwallah to Mini’s father. Think about their different jobs/social positions, countries, personalities, etc. Think about the relationship between the two men.

D. Why does war happen, and how does it affect people who have been involved? Select a war or similar conflict (Trojan War, American Civil War, WWI, WWII, Iraq war). Discuss how it started and what its consequences are/were, especially for those who fought.
A biography is a book written about someone’s life. An autobiography is a book someone writes about his or her own life.

Harriet, in “The Trials of Girlhood,” uses her autobiography to persuade her audience.

Harriet cannot rely on the master’s wife for protection because the wife is jealous.

Hades, Demeter, and Persephone are involved in the myth of how the seasons came to be.

Echo was a nymph.

Hades is the god of the underworld in Greek mythology.

The Cyclopes Polyphemus is the son of Poseidon.

Odysseus and his men get out of the cave by hiding under the sheep.

Odysseus has the character traits of courage, cunning, and boastfulness, but certainly not timidity.

Uncle James made no sacrifices in the war.

WWI ended in 1918  WWII ended in 1945.

The word “heavy” does not describe Phillip.

A Cabulliwallah is a fruit seller from Kabul.

Mini was uncomfortable in the Cabulliwallah’s presence in the beginning of the story and at the end of the story.

The Cabulliwallah struck up a friendship with Mini because he had a daughter her age.
At the end of the story, Mini is getting married, the narrator gives the Cabulliwallah money to return home, and the Cabulliwallah is released from jail.

A graphic organizer used for comparison and contrast in post-reading is a Venn diagram.

A sequence chart helps one to keep track of the plot.

The person who tells a story is called the narrator.

A turban is a head dress.

A nice vague word that substitutes for a harsh word is called an euphemism.

Viewing, listening, and speaking are communication skills.

The words spoken by characters in a story or play are called dialogue.

The correct sequence of steps in the writing process are pre-write, rough draft, edit, revise, proofread, final copy.

A Boy Comes Home is an example of ‘high’ comedy.

Looking at the author’s biographical information, previewing the reading material for illustrations, and looking at questions that appear at the end of the text are all pre-reading exercises.

Shakespeare’s Macbeth is an example of a tragedy.

“High comedy” includes satire.

There are no popular meter and verse patterns as elements in epic poetry.

Milne’s purpose in writing A Boy Comes Home From the War was to speak against the negative aspects of war.

Incidents in Life of a Slave Girl is a primary source document.

A Venn diagram is a pre-writing tool that one might use to compare and contrast.
Poverty does not reoccur in our readings in this course

Myths explain natural phenomena. Are all that is left now of ancient Greek Religion, and contain god, godlessness and other supernatural characters

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 compete sentence. It is not a compete thought

Rules to remember include the following: make a sentence’s subject and verb both singular or plural; compound subjects take a plural verb; be clear and specific with pronouns; keep verb tenses the same; adverbs usually end in -ly

Rules to remember include the following: make subject and verb agree; the subject is not in a prepositional phrase; compound subjects take a plural verb; be clear and specific with pronouns; keep verb tenses the same; adverbs usually end in -ly

Sometimes you have to make two sentences in order to correct a run-on sentence. This is the case with two independent clauses

“So” means therefore, “but” means however, “since” means because, and “although” indicates contrast. Keep reference words close to the source. Keep verb tenses in a list the same (I laughed, I sang, I waved)

Insert a comma after a dependent clause
- Capitalize the first letter of names and titles
- Possessive pronouns do not need apostrophes
- Be careful of words that sound alike. Learn the meaning and use of each: two, to, too; there, their, they’re; accept, except; principle, principal
- Use a comma to separate the elements in a series
- Use a comma + a little conjunction (and, but, for, nor, yet, or, so) to connect two independent clauses
- Use a comma to set off introductory elements
- Use a comma to set off parenthetical elements
- Use a comma to separate coordinate adjectives
- Use a comma to set off quoted elements
- Use commas to set off phrases that express contrast
- Use a comma to avoid confusion
- Grammar English's Famous Rule of Punctuation: Never use only one comma between a subject and its verb
- Typographical Reasons: Between a city and a state
- Use Commas with caution
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