

A Syllabus for Introduction to Literary Analysis

By Jill Pike

This course is suitable for home use or when teaching a weekly class.

A One-Year Course Combining:

Teaching the Classics by Adam Andrews

Windows to the World: An Introduction to Literary Analysis by Lesha Myers

Teaching the Classics World View Supplement by Adam Andrews (optional)

Each student will need:

- *Windows to the World: Student Book* (one per student)
- *To Kill a Mockingbird* by Harper Lee (you may substitute another novel)
- *Jane Eyre* by Charlotte Bronte (you may substitute another novel)
- *Hamlet* by Shakespeare (you may chose a different play)

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If you find this guide helpful in your teaching, the author would appreciate a \$5 donation. This fee permits unlimited copies of my student homework sheets for each student in a co-op class. Each student should purchase their own *Windows* student book, however. Send payment to:

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Overview

This syllabus includes weekly lesson suggestions, homework assignments, and grading options for a class meeting once a week for 2 hours. Students will need approximately three hours per week for homework, so this course can count for one year of high school “Literature and Composition.” Adjustments may need to be made according to the abilities of your students. If your students are weak in their grammar skills, I would recommend adding in one of the *Fix It!* stories by Pamela White available from Excellence in Writing.

You may choose to omit the lessons for the *Teaching the Classics* (TCS) and only use the suggestions for the *Windows to the World* course if you desire. If so, either make it a 28-week course, or add in two more books over the course of the year.

You can easily switch out the three books listed below. I chose them for our group in particular, but you may wish to read other things for your class. You have complete freedom to do as you please! Adam Andrews does have literature guides on his website if you want guidance on other books. Check out: www.centerforlit.com. On the last page of the appendix, I have also provided a list of suggested novels and plays that Lesha Myers provided teachers at the Writing Symposium in Murrieta, California in 2008.

Be sure to print out one set of the “Intro to Literature Student Homework Pages” for each student. These include a cover sheet for the student notebook and all the homework assignments and grade sheets for every lesson. The student pages are included in this teacher document after the Appendix section.

Teacher Training

This course is laid out in such a way that the teacher can learn right along with the student, especially if you include the *Teaching the Classics* seminar. Experience teaching Excellence in Writing’s *Teaching Writing: Structure and Style* will certainly make teaching the grading the writing part much easier, but it is not a requirement.

The *Teaching the Classics* seminar will require little or no preparation, unless you decide to lead the discussion part yourself. If that is the case, simply watch the DVD carefully and take notes so that you can re-create the discussion with your students.

Windows to the World will require more work, but these lessons will make it clear exactly what you will need to read and do prior to the class. It would be good to read a lesson or two ahead of your students and complete the homework before assigning it to them so you have a good handle on the course. Knowing you are doing the course right alongside them should encourage your students that you think this is important too!

Supplies

Each teacher will need:

- These teacher’s notes and a binder to keep them in.
- *Teaching the Classics Seminar* (DVD and workbook)—this is optional
- *Windows to the World: An Introduction to Literary Analysis* Teacher’s Manual and Student Book—necessary
- *Teaching the Classics World View Supplement* (DVD and workbook)—this is optional
- *To Kill a Mockingbird* by Harper Lee (you may substitute another novel)
- *Jane Eyre* by Charlotte Bronte (you may substitute another novel)
- *Hamlet* by Shakespeare (you may chose a different play) Note: Adam Andrew’s Center for Literature offers a Classics Club live lit course on DVD covering *Hamlet* if you desire more guidance in the discussion of this play.

Each student will need:

- TCS and WW Homework Pages which include homework assignments, grade sheets, and extra short stories to study (all these are located at the end of this document)
- A three ring binder with five tabs labeled:

- Stories (any story provided in the homework pages—all the *Windows* stories should remain in the spiral binding)
- Current Work (homework in progress)
- Biblical Allusions Project (students will work on this project all year long, so it deserves its own tab)
- Completed Work (homework sheets with scores, graded essays, etc.)
- Homework Sheets (all the Student Homework pages for the year for them to pull out one-by-one)
- “Windows to the World” Student Book (one per student)
- *To Kill a Mockingbird* by Harper Lee (you may substitute another novel)
- *Jane Eyre* by Charlotte Bronte (you may substitute another novel)
- *Hamlet* by Shakespeare (you may chose a different play)

Teachers may want to keep the physical books until it is time to read them, but you may do as you desire. For *Hamlet*, be sure to get a version that has the vocabulary words in the margin or bottom of each page. The point is to teach them to annotate for themselves!! However, a copy with the vocabulary handy is certainly a good choice and a blessing to students of Shakespeare.

Final Comments

On some lessons I included suggestions for how long to spend on each section. However, it is hard to tell until we do this, so take a guess!

You can decide how you want students to handle the exercises in the *Windows* student book. There is room for them to write on their pages, but the backside of many of the exercises contains student text, so I would hate to have the pages torn out.

I would think it would be better for them to keep their pages in their book, but that makes handing in for grading difficult. You can opt to have students write their answers on another sheet of paper, or let students grade each other’s work.

My goal for the grade was that they should get points for completing the thing on time, so the checking off of completion and grading can be done by peers or parents at home.

If you desire a Word document version of these notes and student pages so that you can edit them to your heart’s desire, simply email me at teacherjillpike@gmail.com.

Jill Pike's Introduction to Literary Analysis Scope and Sequence

Lesson	In Class	Homework
TCS 1	Teaching the Classics Seminar Session 1: Preparation for Literary Analysis	Read and note the style in "The Ransom of the Red Chief" by O. Henry. Look up unfamiliar vocabulary.
TCS 2	Vocabulary Quiz 1 Review homework. Teaching the Classics Seminar Session 2: Plot and Conflict	Plot diagram on the O. Henry story and answer homework questions related to the plot and conflict.
TCS 3	Review homework. Teaching the Classics Seminar Session 3: Setting	Answer the homework questions on setting related to "After Twenty Years" by O. Henry.
TCS 4	Review homework. Teaching the Classics Seminar Session 4: Character	Answer the homework questions on character related to "The Cop and the Anthem" by O. Henry.
TCS 5	Review homework. Teaching the Classics Seminar Session 5: Theme	Answer the homework questions on theme related to any of the O. Henry stories studied.
WW 1	Review homework Unit 1 Welcome Unit 2: Annotation	Annotate Connell's <i>The Most Dangerous Game</i> Write paragraph on "Why Annotate."
WW 2	Vocabulary Quiz 2 Unit 3: Allusions, Part I (pages 27-33) <u>Exercise 2: Biblical Allusions "The Donkey"</u>	Research allusion for oral reports. Begin <u>Exercise 1: Biblical Allusions Project</u> (This project will be ongoing).
WW 3	Oral Reports <u>Exercise 3a "Adam's Curse"</u> Windows Unit 3: Allusions in "The Ransom of Red Chief" or "The Warning" by Longfellow	<u>Exercise 3: Biblical Allusions "The Lamb"</u>
WW 4	Unit 4: Plot and Suspense, Part 1 Annotate "Androcles and the Lion"	<u>Exercise 4: Plot Analysis</u> Checklist page 46
WW 5	Unit 4: Plot and Suspense, Part 2 Practice on "Contents of a Dead Man's Pockets"	Read and annotate <i>To Kill a Mockingbird</i> . Create a Character and Place chart. At least half the book must be read.
WW 6	<i>To Kill a Mockingbird</i> Discussion	Finish reading <i>To Kill a Mockingbird</i> .
WW 7	<i>To Kill a Mockingbird</i> Discussion	Repeat <u>Exercise 4: Plot Analysis</u> using <i>To Kill a Mockingbird</i> .
WW 8	<i>To Kill a Mockingbird</i> Discussion (This class can be omitted if you need to drop one of the classes)	Read a classic.
WW 9	Unit 5: Literary Analysis Essays, Part 1 Thesis statements and outline	Work on a literary analysis essay, bit by bit (4 week project).
WW 10	Unit 5: Literary Analysis Essays, Part 2 Present tense, Plot summary vs. analysis	
WW 11	Unit 5: Literary Analysis Essays, Part 3 Quotations	
WW 12	Unit 5: Literary Analysis Essays, Part 4 Introductions and conclusions	
WW 13	Unit 6: The Writer's Toolbox	Begin reading <i>Jane Eyre</i> .

WW 14	Unit 7: Characterization, Part 1 <u>Exercise 7a: Vocabulary</u>	<u>Exercise 6: Characterization</u> Finish <i>Jane Eyre</i>
WW 15	Unit 7: Characterization, Part 2	<u>Exercise 7: Characterization Essay</u>
WW 16	<i>Jane Eyre</i> Discussion	<i>Jane Eyre</i> Character Arch
WW 17	Unit 8: Symbolism & Emphasis Exercise 8: Symbol Analysis	Symbolism and emphasis in <i>Jane Eyre</i>
WW 18	<i>Jane Eyre</i> Discussion	<i>Jane Eyre</i> : Literary Analysis Essay
WW 19	Unit 9: Theme and World View, Part 1 <u>Exercise 10: Questioning the Story</u> –OR– Teaching the Classics: Worldview Supplement	
WW 20	Unit 9: Theme and World View, Part 2 <u>Exercise 11: A Jury of Her Peers</u> –OR– Teaching the Classics: Worldview Supplement	<u>Exercise 12: Journal Writing</u> –OR– Theme Checklist on p. 124
WW 21	Unit 10: Setting <u>Exercise 13: Setting & Character</u>	<u>Exercise 13: Setting & Character</u> (repeat) Using “The Tell-Tale Heart”
WW 22	Unit 11: Imagery & Figures of Speech	<u>Exercise 14: Language Analysis</u>
WW 23	Unit 12: Point of View	<u>Exercise 15: Changing Point of View</u> Take one point of view and write a three-paragraph story complete with literary techniques
WW 24	Unit 13: Tone <u>Exercise 16: Pinpointing Tone</u> <u>Exercise 17: Creating Tone</u>	<u>Exercise 18: Analyzing POV and Tone</u>
WW 25	Unit 14: Irony <u>Exercise 19: Detecting Irony</u>	<u>Exercise 20: Irony in Poetry</u>
WW 26	<i>Hamlet</i> reading and discussing	Finish <u>Exercise 20: Irony in Poetry</u>
WW 27	<i>Hamlet</i> reading and discussion	Final Exam
WW 28	Finish <i>Hamlet</i>	<u>Exercise 21: Reflective Narrative</u>

The purpose of this seminar is to give students a quick overview of the main elements of literary analysis so that what they learn in Lasha Myers' *Windows to the World* isn't completely new. If you have done this seminar with your students in the past, you may want to skip this overview and dive right into *Windows to the World*.

To complete this seminar, students should have a *Teaching the Classics* workbook, one per family; you will need the DVDs. Decide if the teacher or the parent will make copies of the stories discussed for use in class—students will need to write on them. You do not need to prepare for the class if you are going to let the DVDs do the teaching. It will be as gentle an entry into the world of literary analysis for you as for your students!

TCS Lesson 1

Session 1: Style

Handouts Needed

“Paul Revere’s Ride” from the Teaching the Classics seminar workbook. (Teachers may make copies from their teacher syllabus for each student.)

The Class

Watch Session 1 of *Teaching the Classics* (1 ½ hours). You may wish to do the “Style Discussion” live, but do watch the bit on “Longfellow” at the end of the discussion.

Disc 1—Session 1: Preparing for Literary Analysis	
Introduction	00:00
Why Literature	12:08
Context/Authorship	26:18
5 Elements of Fiction	37:06
Literary Style	45:56
Paul Revere’s Ride	51:17
Style Discussion	58:44
Longfellow	1:24:33
End Session One	1:31:30

Read through the homework assignment sheet with the students. Be sure they understand what is expected of them and that there will be a vocabulary quiz at the beginning of the next class.

Homework

Read “The Ransom of the Red Chief” by O. Henry. Answer the questions on style on the homework sheet. Be sure to look up vocabulary words and information on the author.

Handouts Needed

“Peter Rabbit” from the Teaching the Classics seminar workbook.
Ransom of the Red Chief Vocabulary Quiz (in the Appendix of this document)

The Class

Give the students the quiz on vocabulary in “The Ransom of the Red Chief.” Students may use their notes for the quiz. Have students hand in their quizzes.

Discuss literary terms found in “The Ransom of Red Chief,” and review what you discovered about O. Henry and how it might apply to the story. Suggestions are below. Have students hand in their homework sheets after the discussion. They should keep their story since they will need it again.

Watch Session 2 of *Teaching the Classics* (1 hour). Conduct the “Plot Discussion” live, if desired.

Disc 2—Session 2: Plot and Conflict	
Socratic Method	00:00
Socratic List	8:57
Plot and Conflict	16:08
Peter Rabbit	24:28
Plot Discussion	30:46
Plot in “Mockingbird”	49:39
End Session Two	56:31

Go over the homework sheet for lesson 2 and be sure students know what to complete at home.

Homework

Complete the homework by creating a plot diagram of “The Ransom of the Red Chief” — by hand copy the diagram used with “Peter Rabbit” and answer the plot questions for discussion next week.

Vocabulary Quiz Answers

Flannel-cake	pancake
Philoprogenitive	producing many offspring, loving children
Somnolent	sleepy
Lackadaisical	lacking life, spirit, zest
depredation	to plunder

Other Unusual Words in “The Ransom of Red Chief”

Undeleterious	healthy, full of well-being
Fraudulent	acting with deceit, full of lies
Maypole	pole with ribbons for dancing around in a celebration
Joint capital	the amount of money that they have between them
Diatribes	a prolonged discourse, or bitter or abusive writing
Bas-relief	sculptural relief in which the projection from the surrounding surface is slight and no part of the modeled form is undercut
Welter-weight	a class for boxing where the boxer weighs between 140-147 lbs
Court plaster	Cloth coated with an adhesive substance and used to cover cuts or scratches on the skin.
Incontinently	uncontrollably
Reconnoiter	to make an exploratory military survey of enemy territory
Contiguous	touching or in a row
Somnolent	inclined to or heavy with sleep
Niggerhead	An antiquated logging and trucking term used to define a large round rock or outcropping of rocks usually on an unpaved road bed that could damage a vehicle.
Proclivities	an inclination or predisposition toward something ; <i>especially</i> : a strong inherent inclination toward something objectionable
peremptory	putting an end to a delay; specifically: not providing an opportunity to show cause why one should not comply--also expressive of urgency or command
porous plaster	what is funny about this is a porous plaster is one that is medicinal in nature. The boy was anything but medicinal, unless he cleansed the men from any further desire to ever kidnap anyone!

Literary Style in “The Ransom of Red Chief”

Onomatopoeia

- screeching: 'Hist! pard,' in mine and Bill's ears, the fancied crackle of a twig or the rustle of a leaf revealed to his young imagination the stealthy approach of the outlaw band.

Alliteration

- sylvan attitude of somnolent sleepiness
- piece of paper into it and pedals
- sum and substance

Imagery

- There was a town down there, *as flat as a flannel-cake, and called Summit*, of course. (visual: flat, but called “Summit”—opposites)
- The kid was in the street, throwing rocks at a kitten on the opposite fence. (visual-cruelty)
- ...but there is a look of ineffable peace and growing content on his rose-pink features (visual, like a baby)
- ...clustered around a Maypole (gives the feeling of simplicity and innocence)
- “They weren't yells, or howls, or shouts, or whoops, or yawps, such as you'd expect from a manly set of vocal organs--they were simply indecent, terrifying, humiliating screams, such as women emit when they see ghosts or caterpillars. It's an awful thing to hear a strong, desperate, fat man scream incontinently in a cave at daybreak.” (sound—inhuman suffering on account of a 9 year old boy!)
- “Bill wobbled out into the little glade...” (visual—rather pathetic)

Simile (these are only a few—there are many more!)

- It contained inhabitants of as undeleterious and self-satisfied a class of peasantry as ever clustered around a Maypole.
- hair the colour of the cover of the magazine you buy at the news-stand when you want to catch a train. (red!)
- put up a fight like a welter-weight cinnamon bear
- such as women emit when they see ghosts or caterpillars
- like a horse gives out when you take his saddle off.
- he started up a howl like a calliope and fastened himself as tight as a leech to Bill's leg
- like a porous plaster
- like magic-lantern views of Palestine in the town hall.

Metaphor

- forty-pound chunk of freckled wildcat

Allusion

- Weekly Farmers' Budget
- such as David might have emitted when he knocked out the champion Goliath.
- King Herod
- play the Russian in a Japanese war (The embarrassing string of defeats increased Russian popular dissatisfaction with the inefficient and corrupt Tsarist government and proved a major cause of the Russian Revolution of 1905.)
- 'Great pirates of Penzance (orphan pirates that are really noblemen gone wrong)
- Bedlam

Symbolism

- The maypole is a tradition going back to the 16th century. Young people of the village work together to select and cut down the tree, to transport and to decorate it. During the preparation it is necessary to guard the maypole because young people from other villages may try to steal it. The setting up of the maypole is a big feast for the whole community. People say it is inscribed on the gates of hell. Is all this to hint to the reader of the disaster to come?

Handouts Needed

“Rikki Tikki Tavi” from the Teaching the Classics seminar workbook.

The Class

Review plot and discuss student charts from “The Ransom of Red Chief.” Create a story chart from the student responses on the white board (suggestion next page). What was the climax of O. Henry’s story?

Discuss the answers to the Plot questions from last week’s homework. After the discussion, collect the homework from last week.

Watch Session 3 of *Teaching the Classics* (45 min). Conduct the “Elements Discussion” and “Setting Discussion” live, if desired.

Disc 2—Session 3: Setting	
Setting	56:35
Rikki-Tikki-Tavi	59:25
Elements Discussion	1:14:25
Setting Discussion	1:24:07
End Session Three	1:39:15

Homework

Read over the homework page for next week and be sure students know what is expected of them. *Note: Since there are no “right” answers, students are graded for completing the assignment, not for the “right” answer (unless they are completely off!!)*

Possible Plot Summary of “The Ransom of Red Chief”

Climax

Central Conflict: Man vs. Man, also man vs. society. However, the central conflict seems to be between Bill, who is slowly going insane thanks to the tortuous boy, and Sam, who wants to stick to the ransom game. One suggestion for climax: “Great pirates of Penzance!” says I; ‘of all the impudent--’ But I glanced at Bill, and hesitated.”

Rising Action

They locate the kid, a brat, who turns out to be more than they reckoned on. Quickly, Bill ends up tortured while Sam takes it easy. Look at the imagery around Sam (sat on moss, smoked pipe, leaned on tree) and Bill (screaming, running, etc.)

Denouement

They take the kid back (making him think he is getting a rifle) and pay their ransom to get rid of him, and then Bill runs for the hills.

Exposition

Two seasoned hoodlums decide to kidnap a kid in a sleepy southern town to finance their future big city scam, but it isn’t going to turn out like they planned. Note the opposites (flat as a pancake land called “Summit”)

Conclusion

Not much of one. Bill runs much faster than Sam, but Sam eventually catches up with him. You are left wondering if they will continue their life of crime, or if Bill is done with it. I don’t think Sam is.

Plot and Conflict Homework Answer Suggestions

1. *Who is the protagonist (the main character)?* I think it is Sam. It was his idea and he is the one trying to make the kidnapping work.
2. *What does he want?* To make \$2000 for a real estate scheme in Western Illinois. He thinks by kidnapping a kid in a small southern town he can get a good ransom.
3. *Do his goals change during the story?* Not really. He ends up passing on the scheme, but only because he fears for his friend's sanity. Of course, he might be just as anxious as Bill, not letting on—the first few lines of the story indicate that.
4. *Who is the antagonist (the one who holds back the action) and what does he want?* This could be either the boy (Red Chief) or Bill. The boy because he is the one ruining the plan. It could be Bill because he wants to give up the plan. It could also be the father who won't pay a ransom and is willing to make a few more bucks off these desperate men.
5. *What is the main conflict and where is the climax (highest point) of the story? This is the point that you know the story is inevitably going to go one way or the other.* Since the central conflict question seems to be, "Will they ever get their ransom?" the climax could be when they get the counter ransom letter from the boy's father. It could also be when the counter note is delivered, or when Bill is completely rattled after playing Black Scout. You know that he can't take much more after that! The question could also be, "Will they ever get rid of the boy?" The climax to that one is in Bill's pleading.

Handouts Needed

“Tom Sawyer” from the Teaching the Classics seminar workbook.

The Class

Discuss the answers to the setting questions from last week’s homework. Suggestions below. Find the states mentioned on a map (Alabama and Illinois). Talk about the difference in culture in those states.

Collect the homework sheets. Have students keep their “Ransom” stories. *Again, grade for attempts, not for “right” answers. They should have examples from the story.*

Watch Session 4 of *Teaching the Classics* (45 minutes). Conduct the “Elements Discussion” and “Character Discussion” live if you wish.

Disc 3—Session 4: Character	
Character	00:00
Tom Sawyer	05:57
Elements Discussion	17:16
Character Discussion	24:20
End Session Four	43:05

Homework

Give students their homework sheets and read through them to ensure everyone knows what to do for the next lesson.

Setting Homework Answer Suggestions

1. Read “*After Twenty Years*” by O. Henry and use that story to answer the following questions. (2 points for the checkmark).
2. What is the mood or atmosphere of the place where the story happens? Give examples from the text. Is it cheery or dismal? Quiet or frightening? Give examples from the story to prove your point. (1 point) It begins quite cheerful with the policeman going about his job. It is eerie too, with all the shops closed. Then the guy in the doorway—odd with all the diamonds.
3. What kind of story would you expect in this kind of setting? (1 point) Something homespun, maybe a “who-done-it” or some kind of friendship story.
4. Does the author say anything that gives you a hint that things are not all that they seem? (Give examples) (1 point) The man in the doorway with his scar and diamond “oddly set.” Also the rain and the wind in “uncertain puffs.”
5. In what country or region does the story happen? How does this location contribute to the mood or atmosphere of the story? (1 point) New York with reference to Chicago. NY is a big city, but this neck of the woods seems very safe, almost small town with the cop swinging along cheerfully even though it was night. The diamonds and all see odd for someone who won their fortune “out west.” The sense is homey and friendly, but not quite.
6. What actions do the characters do that add to the mood? (Give examples) (1 point) The policeman with his cheery walk, spinning stick all give a sense of friendliness and happiness. Then it suddenly turns “in the dark doorway....”
7. How long a period of time does the story cover? Does the time of day add to the overall mood of the story? (1 point) Under an hour. The time of day—night—gives the story a dark, something-is-hiding mood.
8. What is the weather like in the story? Does this add to the feeling of the story? (1 point) It begins to rain with an “uncertain wind”—things go down from then. Up till then, there was no hint of weather.
9. Among what kinds of people is the story set? What is their economic class? How do they live? Are they hopeful? Downtrodden? Depressed? Why? (1 point) Both characters were hopeful at the beginning—old friends meeting up after making their fortune. One had kept to the right. No big fortune, but successful (his beat was very quiet and clearly under control) while the other was rich, but a criminal. Big turn of events for Joe! No more diamonds for him.

Handouts Needed

“Martin the Cobbler” from the Teaching the Classics seminar workbook.
Windows to the World Student Book

The Class

Discuss the answers to the character questions in last week’s homework. After the discussion, have students hand in their homework. Again, grade for attempts, not “right” answers.

Watch Session 5 of *Teaching the Classics* (45 minutes). Conduct the “Elements Discussion” live if desired.

Disc 3—Session 5: Theme	
Theme	43:09
Martin the Cobbler	50:09
Elements Discussion	59:04
End of Session Five	1:28:29

Homework

Hand out and review the lesson 5 homework sheet and ensure students know what is required of them for the next lesson. Be sure they know to read pages 5-8 of the *Windows* student book.

Characterization Homework Answer Suggestions

1. Read “*The Cop and the Anthem*” by O. Henry. (2 points for reading the story)
2. Who is the protagonist (the main character)? (1 point) Soapy.
3. Is the protagonist kind, gentle, stern, emotional, harsh, logical, rational, compassionate or exacting....? Make up a list of adjectives that describe the protagonist. The resource “*A Word Right Now*” would be very helpful for this exercise. (1 point) He is just a nice, old guy. Proud, Gentle, simple, resourceful, friendly.
4. What words or actions on the protagonist’s part make you choose the adjectives you do? (1 point) Proud: “He scorned the provisions made in the name of charity for the city’s dependents.” Simple tastes: “and receive lodging and food accordant with the simple life.” Resourceful: “Some other way of entering limbo must be thought of.” Friendly: “Three months of assured board and bed and congenial company.”
5. What does the character do for a living? Is he content with his lot in life, or does he long to improve himself? (1 point) Content with life, for sure! He is a drifter and mostly did not long to improve himself.
6. What does the character think is the most important thing in life? How do you know this? Does the character say this out loud, or do his thoughts and actions give him away? (1 point) A meal and a warm bed is all he cares about. Both thoughts at the beginning reveal this.
7. Do the character’s priorities change over the course of the story? In what way? What causes this change? Is it a change for the better, or for the worse? (1 point) Yes; at the end he decides to reform, get a job, and live like others. A change for the better, but not to be! This is a good time to discuss the meaning of irony. It showed up in the other two O. Henry stories. Why do you think O. Henry used twist endings and irony so much—did he live it? Refer back to their information on O. Henry from the first homework sheet.
8. How does the personality of the character reflect the values of the society (or individual) that produced the story? (1 point) I think so. O. Henry was a simple guy, spent some time in jail, but from his writing he seems to be a generally nice guy just trying to get on and make a decent living. Life didn’t seem to treat him well.
9. Is the character a “sympathetic character”? Do you identify with him and hope he will succeed? Do you pity him? Do you scorn or despise his weakness in some way? Why? (1 point) Soapy is quite loveable, and you do want him to get arrested so he can settle down in his cell—it seems right for him! Reminds me of the drunk on the Andy Griffith show who checked himself in every Friday night to “sleep it off.” When he decides to reform, I cheer! And groan with the irony of getting arrested. I wonder if that will make his three months on the Island less of a pleasure than it would have should he not have had the inspiration to change.

Windows to the World Teacher's Notes

If you did the *Teaching the Classics* seminar, you will finish up with your seminar discussion for the first part of this class, and then you will jump right into *Windows to the World*.

If you decided to skip the Teaching the Classics seminar, do your teacher prep, skip the section entitled “The Class” and begin at the “Start Windows” section.

WW Lesson 1

Welcome & Annotation

Teacher Prep

Review Units 1 and 2 in your *Windows to the World* teacher's manual (pp 5-24).
Students will each need a copy of the *Windows to the World* student book.

Note: It is very important for you as the teacher to not only read through these notes, but also pre-read the student pages and do the analysis assigned. You cannot teach what you have not done, so plan to stay a week or two ahead of your students in YOUR study of the material.

The Class

Begin this class with the discussion of theme in “The Ransom of Red Chief” from the last Teaching the Classics lesson. If you did not do the Teaching the Classics starter, simply skip this part and begin at “Start Windows” (next page).

Theme Homework Answer Suggestions (Related to the “Red Chief” story)

1. *Does the main character explain to the reader his perspective on the events that have transpired? Give examples.*

Clearly! Right at the beginning he says, “But wait till I tell you.”

2. *When something happens that is the opposite of what you expected, it is called irony. Find at least three evidences of irony in this story and list them.*

Expecting the kid to be nice, he hits Bill in the eye with a brick.

Sam expected the town to be up in arms, but nothing was going on (plowing with a dun mule)

Sam hearing screams from Bill that should be that of a man, but they are like a woman's!

Sam expecting the kid to be miserable at the camp, he is having the time of his life

Sam expecting the dad to pay for his return, they have to pay him

Bill expecting the kid to be back on his way home and he is really right behind him.

3. *Does this story seem to deal with a universal theme? Circle any that apply:*

Prejudice—the men against the town

Ambition—the men ambitious to “get ahead” in the world of bad-guys

Fear—Bill with the boy

Survival—Bill with the boy!

Loyalty—Bill for Sam

Struggles with the Conscience

Disillusionment—the irony of it all, disillusioned with what they thought would happen

Compromise—they made the best out of the thing

Human Frailty—Bill's

Youth vs. age—definitely!!

4. *Does the story merely call the reader's attention to a theme without trying to solve anything? Explain.*

Yes, nothing is really solved. The men will likely continue in their life of crime. The irony of it all just makes us laugh that the kid thwarts it better than a cop would have.

I get the impression that O. Henry just observed life and noticed the irony of many things. The Gift of the Magi certainly shows this too. People's foolishness in the face of life stands out. He finds a way to laugh at the human condition.

Collect the TCS Lesson 5 homework and have students pull out their *Windows to the World* student books.

Start Windows

If your students did not read Unit 1 of Windows (pages 5-8), do so now.

Continue on and read pages 9-14 of the Student book with your students. Spend time looking at the annotation examples in "The Gift of the Magi." Skip "The Most Dangerous Game," and look at the annotation checklist on page 24.

Create a key-word outline answering the question "why annotate?" Brainstorm details. Students will take this outline home to write a paragraph on annotation for homework.

Suggested KWO "What is annotation and why is it important?"

- I. Annotate, what, why
 1. highlight vocab, look up
 2. title mean
 3. where, when
 4. questions + answers
 5. helps me remember
 6. understand story better
 7. find place, discussion
- Clincher

If there is time, read and annotate "Marginalia" in class with the students. Alternatively, or in addition, read through Adler's article "How to Mark a Book" which is reprinted below.

Homework

Give students the Lesson 1 homework sheet and send them home to read and annotate "The Most Dangerous Game" by Richard Connell, and write their "Why Annotate" paragraph. Be sure they understand that there will be a vocabulary quiz at the beginning of the next class on odd words from "The Most Dangerous Game."

How to Mark a Book

By Mortimer J. Adler, Ph.D.

You know you have to read "between the lines" to get the most out of anything. I want to persuade you to do something equally important in the course of your reading. I want to persuade you to write between the lines. Unless you do, you are not likely to do the most efficient kind of reading.

I contend, quite bluntly, that marking up a book is not an act of mutilation but of love. You shouldn't mark up a book which isn't yours.

Librarians (or your friends) who lend you books expect you to keep them clean, and you should. If you decide that I am right about the usefulness of marking books, you will have to buy them. Most of the world's great books are available today, in reprint editions.

There are two ways in which one can own a book. The first is the property right you establish by paying for it, just as you pay for clothes and furniture. But this act of purchase is only the prelude to possession. Full ownership comes only when you have made it a part of yourself, and the best way to make yourself a part of it is by writing in it. An illustration may make the point clear. You buy a beefsteak and transfer it from the butcher's icebox to your own. But you do not own the beefsteak in the most important sense until you consume it and get it into your bloodstream. I am arguing that books, too, must be absorbed in your blood stream to do you any good.

Confusion about what it means to "own" a book leads people to a false reverence for paper, binding, and type -- a respect for the physical thing -- the craft of the printer rather than the genius of the author. They forget that it is possible for a man to acquire the idea, to possess the beauty, which a great book contains, without staking his claim by pasting his bookplate inside the cover. Having a fine library doesn't prove that its owner has a mind enriched by books; it proves nothing more than that he, his father, or his wife, was rich enough to buy them.

There are three kinds of book owners. The first has all the standard sets and best sellers -- unread, untouched. (This deluded individual owns woodpulp and ink, not books.) The second has a great many books -- a few of them read through, most of them dipped into, but all of them as clean and shiny as the day they were bought. (This person would probably like to make books his own, but is restrained by a false respect for their physical appearance.) The third has a few books or many -- every one of them dog-eared and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to back. (This man owns books.)

Is it false respect, you may ask, to preserve intact and unblemished a beautifully printed book, an elegantly bound edition? Of course not. I'd no more scribble all over a first edition of 'Paradise Lost' than I'd give my baby a set of crayons and an original Rembrandt. I wouldn't mark up a painting or a statue. Its soul, so to speak, is inseparable from its body. And the beauty of a rare edition or of a richly manufactured volume is like that of a painting or a statue.

But the soul of a book "can" be separate from its body. A book is more like the score of a piece of music than it is like a painting. No great musician confuses a symphony with the printed sheets of music. Arturo Toscanini reveres Brahms, but Toscanini's score of the G minor Symphony is so thoroughly marked up that no one but the maestro himself can read it. The reason why a great conductor makes notations on his musical scores -- marks them up again and again each time he returns to study them--is the reason why you should mark your books. If your respect for magnificent binding or typography gets in the way, buy yourself a cheap edition and pay your respects to the author.

Why is marking up a book indispensable to reading? First, it keeps you awake. (And I don't mean merely conscious; I mean awake.) In the second place; reading, if it is active, is thinking, and thinking tends to express itself in words, spoken or written. The marked book is usually the thought-through book. Finally, writing helps you remember the thoughts you had, or the thoughts the author expressed. Let me develop these three points.

If reading is to accomplish anything more than passing time, it must be active. You can't let your eyes glide across the lines of a book and come up with an understanding of what you have read. Now an ordinary piece of light fiction, like, say, "Gone With the Wind," doesn't require the most active kind of reading. The books you read for pleasure can be read in a state of relaxation, and nothing is lost. But a great book, rich in ideas and beauty, a book that raises and tries to answer great fundamental questions, demands the most active reading of which you are capable. You don't absorb the ideas of John Dewey the way you absorb the crooning of Mr. Vallee. You have to reach for them. That you cannot do while you're asleep.

If, when you've finished reading a book, the pages are filled with your notes, you know that you read actively. The most famous "active" reader of great books I know is President Hutchins, of the University of Chicago. He also has the hardest schedule of business activities of any man I know. He invariably reads with a pencil, and sometimes, when he picks up a book and pencil in the evening, he finds himself, instead of making intelligent notes, drawing what he calls 'caviar factories' on the margins. When that happens, he puts the book down. He knows he's too tired to read, and he's just wasting time.

But, you may ask, why is writing necessary? Well, the physical act of writing, with your own hand, brings words and sentences more sharply before your mind and preserves them better in your memory. To set down your reaction to important words and sentences you have read, and the questions they have raised in your mind, is to preserve those reactions and sharpen those questions.

Even if you wrote on a scratch pad, and threw the paper away when you had finished writing, your grasp of the book would be surer. But you don't have to throw the paper away. The margins (top as bottom, and well as side), the end-papers, the very space between the lines, are all available. They aren't sacred. And, best of all, your marks and notes become an integral part of the book and stay there forever. You can pick up the book the following week or year, and there are all your points of agreement, disagreement, doubt, and inquiry. It's like resuming an interrupted conversation with the advantage of being able to pick up where you left off.

And that is exactly what reading a book should be: a conversation between you and the author. Presumably he knows more about the subject than you do; naturally, you'll have the proper humility as you approach him. But don't let anybody tell you that a reader is supposed to be solely on the receiving end. Understanding is a two-way operation; learning doesn't consist in being an empty receptacle. The learner has to question himself and question the teacher. He even has to argue with the teacher, once he understands what the teacher is saying. And marking a book is literally an expression of differences, or agreements of opinion, with the author.

There are all kinds of devices for marking a book intelligently and fruitfully. Here's the way I do it:

- Underlining (or highlighting): of major points, of important or forceful statements.
- Vertical lines at the margin: to emphasize a statement already underlined.
- Star, asterisk, or other doo-dad at the margin: to be used sparingly, to emphasize the ten or twenty most important statements in the book. (You may want to fold the bottom corner of each page on which you use such marks. It won't hurt the sturdy paper on which most modern books are printed, and you will be able to take the book off the shelf at any time and, by opening it at the folded-corner page, refresh your recollection of the book.)
- Numbers in the margin: to indicate the sequence of points the author makes in developing a single argument.
- Numbers of other pages in the margin: to indicate where else in the book the author made points relevant to the point marked; to tie up the ideas in a book, which, though they may be separated by many pages, belong together.
- Circling or highlighting of key words or phrases.
- Writing in the margin, or at the top or bottom of the page, for the sake of: recording questions (and perhaps answers) which a passage raised in your mind; reducing a complicated discussion to a simple statement; recording the sequence of major points right through the books. I use the end-papers at the back of the book to make a personal index of the author's points in the order of their appearance.
- The front end-papers are to me the most important. Some people reserve them for a fancy bookplate. I reserve them for fancy thinking. After I have finished reading the book and making my personal index on the back end-papers, I turn to the front and try to outline the book, not page by page or point by point (I've already done that at the back), but as an integrated structure, with a basic unity and an order of parts. This outline is, to me, the measure of my understanding of the work.
- If you're a die-hard anti-book-marker, you may object that the margins, the space between the lines, and the end-papers don't give you room enough. All right. How about using a scratch pad slightly smaller than the page-size of the book -- so that the edges of the sheets won't protrude? Make your index, outlines and even your notes on the pad, and then insert these sheets permanently inside the front and back covers of the book.

- Or, you may say that this business of marking books is going to slow up your reading. It probably will. That's one of the reasons for doing it. Most of us have been taken in by the notion that speed of reading is a measure of our intelligence. There is no such thing as the right speed for intelligent reading. Some things should be read quickly and effortlessly and some should be read slowly and even laboriously. The sign of intelligence in reading is the ability to read different things differently according to their worth. In the case of good books, the point is not to see how many of them you can get through, but rather how many can get through you -- how many you can make your own. A few friends are better than a thousand acquaintances. If this be your aim, as it should be, you will not be impatient if it takes more time and effort to read a great book than it does a newspaper.
- You may have one final objection to marking books. You can't lend them to your friends because nobody else can read them without being distracted by your notes. Furthermore, you won't want to lend them because a marked copy is kind of an intellectual diary, and lending it is almost like giving your mind away.
- If your friend wishes to read your *Plutarch's Lives*, *Shakespeare*, or *The Federalist Papers*, tell him gently but firmly, to buy a copy. You will lend him your car or your coat -- but your books are as much a part of you as your head or your heart.

From *The Saturday Review of Literature*, July 6, 1941.

Teacher Prep

Review Unit 3 in your *Windows* teacher's manual (p 25-29).

Handouts needed that are not provided in the student book

Most Dangerous Game Vocabulary Quiz (in the Appendix of this document).

"Passages for Biblical Allusions" list from the *Windows* teacher's manual p 27.

The Class

(10 min) Give the "Most Dangerous Game" vocabulary quiz to the students. The quiz is located in the Appendix. Students should only need about 5 minutes to complete it. When done, they should hand it in. You can then ask the students for the answers.

(10 min) Have students self-grade their annotation homework using the grade sheet on their homework sheet. Explain how they can assign a number using the annotation rubric on page 24 of your *Windows* teacher's notes. Students should then hand in their homework sheet in along with their "Why Annotate" paragraph.

(30 min) Discuss Connell's *The Most Dangerous Game* by having students say what they annotated about and why. Students should be leading this discussion. If they get stuck, ask them some questions to get them going.

(20-30 min) Read the student text pp 27-33. Be sure to stop and do the little exercises on pp 30 and 31. They should write their answers in their book!

(20 min) Together with your students, complete Exercise 2: Biblical Allusions "The Donkey" on page 35 in the student book. Follow the instructions on page 29 in the teacher's manual.

Homework

(10 min) Explain Exercise 1: Biblical Allusions Project on page 34 in the student book. Look at the example, and then do another one together on a separate piece of paper. Students should plan to do two per week to complete the entire list by the end of the year.

(10 min) Read the list of Classical Allusions on the bottom of page 26 of the *Windows* teacher's manual. Students will each do a different allusion to present to class next time. Have students each pick one to research and present to the class next week using the same format as the Biblical allusions exercise. Students may alternatively choose to look up one of the two allusions from "The Most Dangerous Game" that Mrs. Myers identified under "A Challenge for You" on page 33 of the *Windows* student book. Be sure students write down their choice and that there are no repeats between students.

Vocabulary Quiz Answers:

1. "Jagged crags appeared to jut up into the **opaqueness**."
No light can pass into it.
2. "The massive door with a **leering** gargoyle for a knocker was real enough."
Looking or glancing sideways
3. "He was finding the general a most thoughtful and **affable** host, a true cosmopolite."
Characterized by ease and friendliness
4. "He was finding the general a most thoughtful and affable host, a true **cosmopolite**."
a sophisticated person who has traveled in many countries
5. "He was **solicitous** about the state of Rainsford's health."
Showing care or concern, attentive protectiveness

Teacher Prep

Review the rest of Unit 3 in your *Windows* teacher's manual (p 29-34).

Handouts needed that are not provided in the student book

Exercise 3a: "Adam's Curse" on page 34 of the teacher's manual. You may choose any of the other poems located on pages 31-33 in the teacher's manual if you prefer.

The Class

(20-30 min, longer?) Have students give their oral reports on their classical allusion or challenge. They should take less than five minutes each. Students should stand at their place to give their report or go to the front of the class. If your students had a hard time coming up with a literary example, have the class brainstorm one for them and then work out its meaning.

If you have many students, you may need to have some of them give their reports at another time. As students give their oral reports, they should give you their homework sheet so you can grade their report.

(30 min) Using Exercise 3a "Adam's Curse" on page 34 in your teacher's manual, have your students break up into groups to annotate, look for allusions, and explain the allusions contained in this poem (you may use a different poem from pages 31-33 of your teacher's manual if desired). When done, have the groups report their findings to the main group.

If there is still time, and if your students read "The Ransom of Red Chief," now would be a good time to discuss the allusions in that story if you haven't already—two are noted below. Alternatively, you can read "The Warning" by Longfellow on page 31 of the teacher's manual.

Homework

Review the homework sheet for the next lesson (Exercise 3: Biblical Allusions "The Lamb" on p 36 in the student book), and remind students to continue the Biblical Allusions Project).

Allusions in "The Ransom of Red Chief"

Allusion 1: "Just then we heard a kind of war-whoop, *such as David might have emitted when he knocked out the champion Goliath*. It was a sling that Red Chief had pulled out of his pocket, and he was whirling it around his head. I dodged, and heard a heavy thud and a kind of a sigh from Bill, like a horse gives out when you take his saddle off. A niggerhead rock the size of an egg had caught Bill just behind his left ear. He loosened himself all over and fell in the fire across the frying pan of hot water for washing the dishes. I dragged him out and poured cold water on his head for half an hour." See I Samuel 17:40-51.

Allusion 2: "One more night of this kid will send me to a bed in *Bedlam*."

According to the Catholic Encyclopedia at newadvent.org, Bedlam was "a London hospital originally intended for the poor suffering from any ailment and for such as might have no other lodging, hence its name, *Bethlehem*, in Hebrew, the "house of bread." During the fourteenth century it began to be used partly as an asylum for the insane, for there is a report of a Royal Commission, in 1405, as to the state of lunatics confined there. The word *Bethlehem* became shortened to *Bedlam* in popular speech, and the confinement of lunatics there gave rise to the use of this word to mean a house of confusion."

A comment: from the biography of O. Henry, it is doubtful that he followed in the faith of his father. So why were there so many Biblical allusions in his writing? (Likely because America was still seeped in the Bible, so everyone was familiar with those allusions, just as the ancient Roman empire would have been very familiar with the classical myth allusions.)

Teacher Prep

Review Unit 4 in your *Windows* teacher's manual (p 35-39).

The Class

(20-30 min) Review Exercise 3: Biblical Allusions “The Lamb” with the students. How did they do? Did they annotate well and get the allusions? Have students hand in their homework after discussion.

Have selected students read some entries from their Biblical Allusions Project.

(50-60 minutes) Read pages and discuss pages 37-43 in the student text.

- Annotate “Androcles and the Lion.”
- Discuss the conflict listed on page 38. Consider which conflicts existed in the other stories that we have read (*Ransom of Red Chief*, *Gift of the Magi*, *The Most Dangerous Game*).
- Examine the plot structure of Androcles and the Lion listed on page 39 of the student book.
- Have students mark page 41 so they can easily find the list of plot devices. A sticky note is perfect to keep this page handy. Have students think of other stories where these plot devices are used.

Look at Exercise 4: Plot Analysis (p 44-46) with your students. Go through the exercise and make sure the students understand what is expected. Work through some of the questions, especially the examples for how the author creates suspense. Give them a list of possible methods (vivid language, foreshadowing, slowing of time, etc.). Don't neglect this! It is new for the students, and something they will need help with.

Homework

(10 minutes) Assign Exercise 4: Plot Analysis (p 44-46) as homework and review the homework page to be sure that students know what to do. If your students have had limited writing experience, you may want to show them how to outline their thoughts and come up with a paragraph using one of the other questions in the checklist on page 46 of their book (for example: Does the main character get what he or she wants? Why or why not?).

Also, instruct the students to read the story *Dead Man's Pockets* which is included in their student handouts.

Teacher Prep

Review pages 38-40 in the teacher's manual.

The Class

Discuss the answers to the homework (Exercise 4) as a class and have students self-grade their work. See pages 38-40 of the teacher's manual for possible responses. Be sure that students have thoroughly answered the questions, **especially the ones related to suspense**.

Have students hand in their homework lesson 4 grade sheet with their paragraph attached.

This rest of the class period will be devoted to practicing what has been learned thus far. Discuss the short story included in the student handouts (*Contents of the Dead Man's Pockets* by Jack Finney).

As a group, go through the checklist questions on page 46 of the student book, and have students answer the questions using the “Contents of the Dead Man's Pockets” story. Do as much of the Exercise 4: Plot Summary using Finney's story as you can. See the next page for possible responses.

Homework

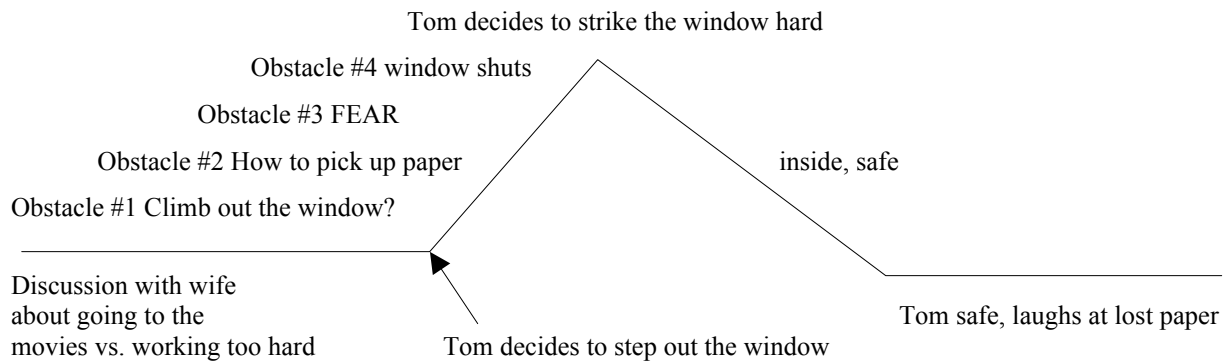
Begin reading Harper Lee's *To Kill a Mockingbird*. Show students how to start a character/place chart to keep track as they read. Students should try and finish the book if possible. They do need to read at least the first half.

One Possible Plot Analysis of “Contents of a Dead Man’s Pockets” by Jack Finney

- | | | |
|--|--|---|
| 1. <u>Major Conflict</u>
man vs. man | <u>Description</u>
Tom vs. his body | <u>Quotation</u>
“And to save his life he concentrated on holding on to consciousness, drawing deliberate deep breaths of cold air into his lungs, fighting to keep his senses aware.” |
| <u>Minor Conflict</u>
man vs. society | <u>Description</u>
Tom vs. the rat race | <u>Quotation</u>
“Even though his plan were adopted, he told himself, it wouldn't bring him a raise in pay--not immediately, anyway...” |

Could also be man vs. fate, man vs. nature, man vs. himself—his experience forcing him to realize that he has been wasting his life on what he once thought was valuable but now sees isn't, and realigning his values toward love, wife, etc.

2. Plot Diagram (other possibilities!)



3. Suspend disbelief?

That a man would step out onto a ledge instead of finding a really long stick, not fall despite the odds, paper flies out window AGAIN

4. Examples of suspense created (more than the kids need to come up with!!):

Quotation and Page	Describe Technique	How does it affect you?
stepped to the living-room window beside the desk	Chekov’s gun?	The window? A thing to haunt us in the story to come?
He got up, shoving his hands into the back pockets of his gray-wash slacks..... hands shoved into his back pockets again p 21	Repeat “pockets”	With “dead man’s pockets” in the title, you have to wonder! Foreshadowing of something to come?
She smiled at him--a slender, very pretty girl with light brown, almost blonde, hair p 21	Likable character!	She is such a darling. I might not like him, but for her sake I want everything to turn out right.
he started to close the door, but it resisted for a moment. P 21	Shift in perspective	From the people to this wind that has a mind of its own. I get the feeling that fate is on the move.
As he watched, the paper struck the bottom edge of the window and hung there for an instant p 21	Slow revelation of details	One of those slow-motion deals where you wish you could make it stop! The slow movement adds to the suspense.
He saw the yellow sheet drop to the window ledge and slide over out of sight. P 21	Shift in perspective	Seems like the paper, like the wind, had a mind of its own and is saying “bye!”

And he knew he was going out there in the darkness, after the yellow sheet fifteen feet beyond his reach.	Change in point of view	From foolish to reality—he is going to do the unthinkable!
Now, balanced easily and firmly, he stood on the ledge outside in the slight, chill breeze, eleven stories above the street,	Juxtaposition	Seemed odd—ease and comfort while out on a ledge 11 stories up! Makes the whole thing seem as unreal, impossible and horrifying as it is.
now--with his chest, stomach, and the left side of his face pressed against the rough cold brick--his lighted apartment was suddenly gone, and it was much darker out here than he had thought.P 23	Expressive imagery foreboding	I can feel the rough brick with him! Also, light to dark = foreboding. It is not a good sign.
he'd decided how he was going to pick up the paper--he lifted his right foot and placed it p23	More slow revelation	I want him to move slowly so as not to fall, but it is killing me! I am agonizing right along with him.
It was impossible to walk back. He simply could not do it. He couldn't bring himself to make the slightest movement. P23	hopelessness	But he has to move!! He has the paper, but for what?
Eyes squeezed shut, he watched scenes in his mind like scraps of motion-picture film--he could not stop them p24	Foreboding	He should have gone to the movies instead of this! He is living a horror film.
But he could feel the terrible strength of the pent-up horror on just the other side of the flimsy barrier he had erected in his mind; p24	hopelessness	One way or another, he is on a ledge of fright too.
He kept his eyes open then knowing that if he once let them flick outward, to stare for an instant at the lighted windows across the street, he would be past help. P 24	hopelessness	One way or another. One false move and Geronimo!
but he knew the slender hold he was keeping on his mind and body was going to break. P 24	Foreboding	He is so close to the edge of insanity
presently Tom Benecke knew he had to try moving; there was nothing else he could do	Change in perspective	He has decided not to panic, but to move on. I am feeling like he is going to at least hang onto his mind.
Then his moving left hand slid onto not brick but sheer emptiness, an impossible gap in the face of the wall, and he stumbled. P 24	hopelessness	Foreboding was right! He slipped!!
and his finger tips were pressed hard on the puttyless edging of his window. P25	Repetition	Actually, this is a little reassuring! It is HIS window, where he started, or is it a bad sign?
the open window dropped shudderingly in its frame till it closed and his wrists struck the sill and were jarred off.	Plot twist	Just when we thought he would be ok! Is he going to die? How will he get in??
Then he lost it, his shoulders plunging backward, and he flung his arms forward, his hands smashing against the window casing on either side; and--his body moving backward--his fingers clutched the narrow wood stripping of the upper pane. P25	Juxtaposition	Impossible! Forward and back? ¼” wood? Falling, yet hanging on?
Elbows slowly bending, Elbows imperceptibly bending, p25	Repeat	The elbows are important. What is he doing?
he stared into his living room--at the red-brown davenport p25	Shift in perspective	From the frightening ledge to the peaceful, normal, safe room. He is determining to get in there somehow.
and then struck the glass with the heel of his hand.... He took a half dollar from his pocket and struck it against the pane.... struck the leather heel against the glass. The pane rattled, but he knew he'd been a long way from breaking it.	hopelessness	Rather pathetic attempts to get in, each more useless than the last.

crushed it into the side pocket of his jacket. P 25	repeat	Yikes! Repeat of that pocket. The title?
He couldn't open the window.	Short sentence	He seems to use these when the action is changing. Indicates change in perspective too.
He glanced at his watch: Clare had been gone eight minutes. P26	Ambiguous dialogue	8 minutes, 172 to go! He can imagine the answer, but so far away! Can he hang on?
Quite realistically, he knew that he would fall; no one could stay out here on this ledge for four hours. P 26	hopelessness	It is impossible
At one point, watching over his shoulder while the last of the letters burned, he saw the man across the street put down his paper and stand--even seeming to glance toward Tom's window. But when he moved, it was only to walk across the room and disappear from sight. P 26	Reader frustration	So close! Made me feel hopeless again
<i>Contents of the dead man's pockets, he thought, one sheet of paper bearing penciled notations--incomprehensible.</i> P26	Tension	I feel as helpless and frustrated as he. No hope!
<i>Contents of the dead man's pockets, he thought with sudden fierce anger, a wasted life.</i> P27.	Change in perspective	Ah, determination. Not hopelessness, anger and refusal to let it end this way. A renewed vision about what life is all about.
There was one last thing he could try; he had been aware of it for some moments, refusing to think about it, but now he faced it. p27	Reader frustration	WHAT?!? I am anxious to know as I am as tired of sitting on this ledge as he is!!
He tested his plan. P 27	Short sentence.	Another transition. I am eager to hear what he is going to do. These short sentences remind me of the short ones in "A Fish out of Water"—“There was only one thing to do. I did it.”
he had to drive a blow from the shoulder, p 27	Slow revelation of details	I am on pins and needles, slow motion. Is it going to work? I am glad he is being careful!
he shot his arm forward toward the glass, and he said, "Clare!"	Change in perspective	Ah, no more ambition. It is all about his wife now!!
then he absently laid a pencil across it to weight it down.	Foreshadowing	A pencil is a lousy paperweight. Surely something bad is coming.
As he saw the yellow paper, the pencil flying, scooped off the desk and, unimpeded by the glassless window, sail out into the night and out of his life, p27	Change in perspective	Again, the paper, but this time it doesn't matter. Sense of relief and realization of a change in fate, but this time for the better.

Teacher Prep

Read *To Kill a Mockingbird* by Harper Lee.

Check out <http://www.sparknotes.com/lit/mocking/> for help in your discussion leading.

Handouts Needed

To Kill a Mockingbird Vocabulary Quiz in the Appendix of this document.

The Class

Give students Vocabulary Quiz on *To Kill a Mockingbird* vocabulary, which is located in the Appendix. These words are all from the beginning of the book.

Answers: **chattels**: personal property (as opposed to real estate)
morbid: ghoulis; suggesting the horror of death and decay
auspicious: of good omen, good luck, favorable
guilelessness: the state of being free of deceit, honest
undulate: moving up and down like waves

Below are some suggestions for discussion questions. Do not feel like you need to cover them all!

Setting

- In what country or region does the story happen?
- Among what kinds of people is the story set? What is their economic class? How do they live? Are they hopeful? Downtrodden? Depressed? Why?
- Is there anything symbolic or allegorical about the place where the story happens?
- Is the setting of the story important because of historical events which may have taken place there? How does this link help you understand the themes of the story?
- In what year does the story happen? What historical events may have just preceded the period of the story? Do these events help explain the actions of characters, the action of the story, or its mood? Do these events help explain the actions of characters, the action of the story, or its mood? How does this historical setting affect the mood of the story?
- In what intellectual period is the story set? What ideas were prevalent during the period of the story? Does the author deal with these ideas through his characters? Do the characters respond to social rules and customs that are the result of these ideas? Are the ideas of the period held by all, or is there a tension about how the world should be?
- How does the personality of the character reflect the values of the society (or individual) that produced the story?

Discuss the setting, plot devices, and begin a plot diagram for *To Kill a Mockingbird*. Some questions to use are below.

- *Imagery* -Does Harper Lee create snapshots of images in the mind of the reader for the sake of enhancing meaning, creating setting or mood, or developing character? Does Lee describe things by showing them to the reader via word pictures rather than merely telling the reader about them?
- *Simile* – Does Lee use the words “like” or “as” in making comparisons between two or more dissimilar things?
- *Personification* –Does Lee represent inanimate objects as being lifelike or human?
- *Metaphor* –Does Lee make comparisons of dissimilar objects or things without the use of the words “like” or “as”?
- *Imagery*—Does Lee create snapshots of images in the mind of the reader for the sake of enhancing meaning, creating setting or mood, or developing character? Does Lee describe things by showing them to the reader via word pictures rather than merely telling the reader about them? (many Gothic references)
- *Allusion* –Does Lee refer to other works of literature, historical events, works of art, or well-known ideas in his work? There are quite a few—did students write them down and look them up? Two I noticed were

Blackstone's Commentary and *The Grey Ghost*. Does Lee's reference to other works, events, or ideas serve to underscore and enrich the reader's understanding of an event or character in the story?

- *Foreshadowing* – Does the author provide any clues early in the story of things to come in the plot? Are there any hints of coming doom, disaster, excitement, blessing, or action?
- *Irony*—Do characters utter statements that appear ironic in retrospect after the action occurs? Does the author let you in on the inner thoughts of his characters for the sake of underscoring potential disasters or events ahead in the story?
- *Symbolism* –Does the author use any objects, persons, pictures, or things to represent an idea in the story? (the mockingbird? Boo Radley?)

Homework

Finish reading *To Kill a Mockingbird*.

Look up information on Harper Lee if you haven't already.

Work on Biblical allusions project.

Handouts Needed

To Kill a Mockingbird story questions in the Appendix of this document.

The Class

Go over the student’s homework and hand it in.

As a starter, find the Appendix for lesson eight in this documents. It contains a bunch of questions about details of the story which you can use to quiz the students. You may either read them in order, or cut them apart and randomly draw questions. Make this a contest. Split your students into two teams. Read the question to the first team and give them thirty seconds to one minute to answer. If they get it right, they get 10 points. If they get it wrong or have no answer, give them the answer, and then read the next question to the second team. Go back and forth giving questions until you have used them all up or until a set time period has expired (20 minutes or so). The team with the most points wins. This kind of exercise encourages students to read for detail which aids in literary analysis.

Recreate the student’s list of important characters on the whiteboard, and write down what they can remember. Below are some suggestions.

Characters in *To Kill a Mockingbird*

- Judge Taylor:eats a cigar sometimes in court, Nearly 70 years old, Dog Ann Taylor, Likes to read author Bob Taylor
- Horace Gilmer:Prosecuting attorney, Trademark: ‘just in your own words’
- Robert E. Lee Ewell:head of Ewell clan, 8 children, left handed
- Mayella Violet Ewell:had 6 pots of geraniums, 19 1/2 years old, oldest child of family, could read
- Tom Robinson:25 yr old, black velvet negro, Wife Helen, 3 kids, Crippled left arm-caught in Dolphus Raymon’d cotton gin, Rec’d 30 days for disorderly conduct once, Worked for Link Deas picking cotton and other jobs for 8 years
- Dill:Charles Baker Harris, Lived in meridian, Ran away when his mother remarried because he felt unneeded, Stayed with his Aunt Rachael
- Rev. Sykes: of First Purchase Church, Had Finch children sit with him at the trial
- Dolphus Raymond:married a black woman, had half breed children, Owned a riverbank, Fiancée shot herself on eve of wedding, Coca cola in his paper sack, people thought it was alcohol
- Zeebo:son of Calpurnia, Garbage collector, could read, lead hymns at church
- Dr. Reynolds:took care of the Finch children since they were babies, Daughter Agnes
- Eula May:phone operator
- Cecil Jacobs:frightened Jem and Scout on their way to the Halloween party, Wore a sheet as a costume, Was a cow for the pageant, Said bobbing for apples was unsanitary

Conflict

- What is the conflict? man v. man, nature, God, society, himself? Suggestion below:
 - Mayella (& Bob) Ewell vs. Tom Robinson (man v. man) – Who will win in court?
 - Scout and Jem vs. Boo Radley (man v. man) – Will the children make Boo come out?
 - Atticus vs. the Town (man v. man) – Will Atticus be vindicated for his noble efforts?
 - Scout’s Innocence vs. Growing Up (man v. nature) – What price will Scout pay for wisdom?
 - “Mockingbirds” v. “Hunters” (man v. man) – Can mockingbirds ever survive?
- What external impulses heighten the conflict – weather, war, summer break, separation, sickness, etc?
- What events form the highest point or climax of the story’s tension? Are they circumstantial events, or emotional ones? Is the climax a spiritual or physical one?
- Does the big conflict develop into a larger battle?

Suspense

How does Harper Lee build suspense (think of suspenseful scenes: Atticus shooting the rabid dog, Scout and Jem being stalked, Atticus at the jail and use them as sources). Begin a chart like the one below and fill it out with the students.

Quotation and Page	Describe Technique	How does it affect you?
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Homework

Continue Biblical allusions project.

Using the questions from Exercise 4: Plot Summary on page 44-45 as a guide, complete that exercise using the book *To Kill a Mockingbird*. You do not need to do the checklist on page 46. Be sure to look at the grade sheet below to know what is required.

Teacher Prep

Before this class, do some research on Harper Lee.

The Class

Go over the student's homework, discuss answers.

Below are more questions for class discussion.

Allusion

- Why do you think Harper Lee had Jem read *Ivanhoe* to Mrs. Duboise? Look up the plot of *Ivanhoe* if you are not familiar with the book—it involves the prejudice of Europeans against Jews.
- Does the plot of *The Gray Ghost* reveal anything?

How does the story end?

- After the climax of the story, did you wonder how it would end? How does it end? How are the “loose ends” tied up? Were all of your questions answered?
- Were you satisfied with the resolution? If not, why not?
- Do you believe the characters' responses to the cataclysmic events, or are they anti-climactic in some regard?
- How does the solution of the conflict affect each individual character?
- Does the ending or resolution of the story make any kind of judgments?
- Does the resolution offer any particular perspective or understanding of the story's themes?

What does the protagonist learn?

- Is the protagonist changed in his mind or heart by the events of the story?
- Does he or she begin to act differently? In what way?
- Is he ennobled?
- Is he sacrificed in some way? (was this a part of the climax or resolution?)
- Does the main character explain to the reader his perspective on the events that have transpired?
- Does he draw upon any motifs or symbols to deepen his explanation of these events?

What does the other characters learn?

- Are other people in the story ennobled, changed, saved, improved or otherwise affected by the story's events?
- Do they look at themselves differently at the end of the story?
- Do they look at the protagonist differently?
- Do they look at their surroundings or situations differently?
- Do they re-examine their values and ideas?

What is the main idea of the story?

- Does the story seem to deal with a universal theme? (see page 18 of the student pages for a list)
- Does the story offer an answer to a particular problem associated with one of those themes?
- Does the story merely call the reader's attention to a theme without trying to solve anything?
- What answer does the story seem to suggest for the question, “What is a good life?”
- What aspect of the human condition is brought to light and wondered at in this story?

Author

- Discuss Harper Lee and how her experiences led to her writing this book if you haven't already.

Homework

This week students will write three paragraphs on *To Kill a Mockingbird* using three of the last five questions of the checklist on page 46. You may let them choose other questions in that list as well. Read through the questions, choose one, give ideas on how they can create an outline for the paragraph so they understand what is expected. They may use that outline as to write one of the paragraphs if they wish.

This assignment will result in three separate paragraphs. Be sure that students indicate on their papers which question they are answering.

Teacher Prep

Review Unit 5 in teacher's manual (pages 41-56). We will spend four weeks on this unit, so don't feel like you must master it all now. The four weeks will be presented as follows:

1. Understanding literary analysis and writing thesis statements and organize thoughts
2. Learn to write in literary present tense and distinguish plot summary and analysis
3. Practice blending quotations with analysis and how to punctuate quotations
4. Introduction and conclusion

Be sure to look at the entire overview on pages 41-48. Study the thesis discussion on pages 49 and 50, the Superlatives section on pp 51-52, and study the example of the outline organizer on pages 55-56

The Class

How did students do with the homework? Go over the exercise. Collect the homework.

Read pages 47-51 of the student pages together with your students.

Have your students go back to page 45 of their student book and look at their responses using "The Most Dangerous Game." Students may need to find more references to add to their list until it is full.

Write the following question on the board: *How does Connell create suspense in "The Most Dangerous Game"?*

Reveal to students that they will write an essay to answer that question, but we have four weeks to get it done.

Whew! You may also give them the option to write on the prompt using the book *To Kill a Mockingbird*. One of the benefits of having them write on the Harper Lee book is you can give your students copies of the sample paragraphs from the teacher's Windows text on Connell's book without it interfering with their writing.

Write the thesis statement recipe on the white board, and have students take turns filling it in. Use the list of techniques in the book on pages 51 and their notes on page 45 to create a variety of thesis statements. Have the students get in groups and try to rearrange three statements as done on the bottom of page 51.

Read pages 52-53 and compare the two methods of outlining. Page 51 illustrates the traditional outline while page 52 depicts a graphic organizer. The main difference is the boxes instead of letters/numbers. There is a simplified version of the process on the bottom of page 46 of the teacher's notes. Write it on the white board, and have students copy it into their books or onto a card, and encourage them to reference it when outlining and writing.

Have students get back in their groups, choose an organizational style, and attempt to outline one topic from one of the thesis statements they created. Have each group share their outline on the white board. There are blank graphic organizers in the student book on page 65-67.

Homework

Review the homework sheet to be sure everyone understands what needs to be done.

Note: The next novel is *Jane Eyre* which won't need to be read for 7 more weeks (lesson 16). However, the book is VERY long, so you may wish to give it to students now and encourage slow readers to get started. The book on tape is 14-17 hours long, so it is not impossible to read in 3 weeks or so, but with annotating, it often takes a very long time.

Teacher Prep

Review Unit 5 in teacher’s manual (pages 41-56). The first part is done, three to go!

1. Understanding literary analysis and writing thesis statements and organize thoughts
2. Learn to write in literary present tense and distinguish plot summary and analysis
3. Practice blending quotations with analysis and how to punctuate quotations
4. Introduction and conclusion

Review steps 6-8 on pages 43-43. Be sure to look at the sample exemplary paragraphs on pages 53-54. Keep in mind that some students might need to do just one point/evidence/discussion per topic instead of two. Offer that today as you see how your students have progressed.

The Class

Take one or two student’s outlines and evaluate them with the class:

- Do the thesis statements work? (read page 52 of the teacher’s manual to the students if needed).
- Do the outlines have the same topics as in the thesis statement?
- Do the topics each have two examples with a specific quote from the text?

Have students get into groups and look at each other’s outlines.

Read the student book from the top of page 54 (Writing the Paragraph) through the end of the section on “Literary Tense.” Stop to discuss tense.

Practice simple present, progressive present, and past tense on several verbs. Ask students to circle which tense is to be used when describing literary action. Note that past tense can be used when describing the reader!

Verb	Simple present	Progressive present	Past tense
Invite	he invites	he is inviting	he invited
Climb	he climbs	he is climbing	he climbed
Move	he moves	he is moving	he moved
Dash	he dashes	he is dashing	he dashed
Relax	he relaxes	he is relaxing	he relaxed

Have students list the “to be” verbs in the margin of page 54 (is, am, are, was, were, be, being, been). One way to check a paragraph is to go through and put a dot under each “to be” verb, and then determine if the usage is correct. Do this in the paragraph on page 54. Note that the present tense does not apply to direct quotes from the book (the general’s eyes “*were* traveling...”).

Continue reading on p. 55 about “Topic Sentences.” Have students write topic sentences for their two paragraphs. Have them share with the class what they wrote, or do that in groups. Encourage students to help one another. Now is a good time to be sure that students have a good thesaurus. My favorite is Rodale’s “Synonym Finder.” Used copies are available that are not too expensive (under \$10 counting shipping as of 2009).

Lastly, read the section on “Plot Summary” from the bottom of page 55 through the bottom of page 56. Warn students that this is one of the deadly errors of writing literary analysis essays!

Homework

Review the homework sheet to be sure students know what is expected of them this week. Also ask how the Biblical allusion project is coming. Are they doing 2/week, or is it going to bite them when it is due at the end of the course?

If there is time, students may begin their homework.

Teacher Prep

Review Unit 5 in teacher's manual (pages 41-56). The first two parts are done, two to go!

1. Understanding literary analysis and writing thesis statements and organize thoughts
2. Learn to write in literary present tense and distinguish plot summary and analysis
3. Practice blending quotations with analysis and how to punctuate quotations
4. Introduction and conclusion

Review steps 9-11 on pages 43-44 of the teacher's notes. Also be sure to look at p 47.

Optional Handouts Needed

Your students would appreciate having copies of pages 53-54, especially if they are writing on Lee's book since these would not "spoil" their own ideas. ☺

The Class

Read the student book from "Quotation Blending" at the bottom of page 56 through the bottom of page 57. Stop there and have a student offer a long quote in their paragraph that needs blending. Write it on the white board and do it as a class. Do one more, and then have students work in groups to fix the quotes in their paragraphs. Leave these quotes on the white board!

Get the class back together and have them read "before" and "after" samples of quotes. Evaluate.

Read the student book from the top of page 58 (Quotation Punctuation) to the end of that section on the bottom of page 59. Practice on the quotes on the white board.

Continue reading the student book starting at the "Commentary" section at the bottom of page 59 through the bottom of page 60.

Have students underline or highlight the last line on page 60: *The most important concept to remember about commentary is that it has to answer the prompt.*

Examine the sample paragraph on page 60 and discuss how the different parts of the outline work together and how the commentary explains how or why your proof answers the prompt (creating suspense). Read through some student paragraphs and evaluate the commentary with the class. Help those students improve their commentary.

Homework

Go over the homework page and be sure students know what is expected of them this week. If there is time, they can begin refining their quotation blending, punctuation, and commentary.

Teacher Prep

Review Unit 5 in teacher's manual (pages 41-56). The first three parts are done, one to go!

1. Understanding literary analysis and writing thesis statements and organize thoughts
2. Learn to write in literary present tense and distinguish plot summary and analysis
3. Practice blending quotations with analysis and how to punctuate quotations
4. Introduction and conclusion

Review steps 12 and 13 on page 44 Study pages 50-51 about introductions and conclusions.

Optional Handouts Needed

Your students would appreciate having copies of pages 50-51 on introductions/conclusions.

The Class

Read page 61 of the student book (Introductions and Conclusions). Emphasize that it is better to start with the conclusion!

Have students begin to work on their conclusion using the techniques explained in the text. Have students read their conclusions to the group or in small groups.

Read page 62 of the student book through the sample introduction. Remind students what the teacher's manual said about superlatives at the bottom of page 51.

Have students begin to work on their introductions using the techniques explained in the text. Have students read their introductions to the group or in small groups.

Read the last section of this unit of the student book: Title Conventions, page 62-63.

Homework

Woohoo! Just about done with this essay!!

Review the Literary Analysis Checklist on page 68 of the student book, and have students use that to type up their final draft of the literary analysis essay that they have been working on so long and so hard. Determine if you want to have students email you a copy or hand it in next week.

Teacher Prep

Review Unit 6 in teacher's manual (pages 57-58).

If you have Andrew Pudewa's *Teaching Writing: Structure and Style*, review page 23 of your syllabus (Triple Extensions). This review will help you and your students identify parallelism. There are also some recommendations in the Window's teacher's book which give other suggestions for handouts for parallelism.

The Class

Read a few essays to the class and clap for each one.

Read pages 69-70 of the student book (Parallelism). Review triple extensions, if desired. Examine the examples of parallelism and determine the part of speech used.

(30 min) Read pages 70-71 on Euphemisms. Have students attempt to identify the euphemisms at the bottom of page 71 before turning the page and finding the answers. Finish reading the section on euphemisms, then have students break into groups of three or four and attempt to create their own following the suggestions made on page 58 of the teacher's notes. Students can think of occupations or activities, choose 2 of their favorites, and then illustrate them (the euphemism and a picture to go along). Vote on your favorite.

Finish reading page 72 about similes. Discuss how the use of the word "like" is great for creating a simile, not great for use as, like, a verb. If there is still time, find similes in one of the stories, or create some. "Writing literary analysis essays is like....."

Homework

Tell students that in addition to working on their Biblical allusion project, their homework for this week is to begin reading *Jane Eyre* (or a novel of your choice). They have three weeks to read it, but there will be more homework after this week, so they should get a good chunk done, annotate as they read, and take note of parallelism, euphemisms, and similes. There is an excellent list of old words and allusions from the book collected by a high school English professor that can be found at: http://n-foster.tripod.com/index_files/page0088.htm.

The student pages also include a version of Cinderella that they should read in preparation for next week's class. If your class time is short, you might want them to read "The Necklace" in the student book, pages 82-85 so you don't need to read it aloud in class.

Teacher Prep

Begin reading *Jane Eyre*.

Review Unit 7 in teacher's manual (pages 59-74). The section on Fate and the essay will be covered next week.

Handouts for Class

Exercise 7b: Inference (page 65 of the teacher's manual).

The Class

Read pages 73-81. Have students use the WW Homework Lesson 11 sheet to take notes on the methods of characterization described in the text.

Together as a class, read *The Necklace* (pp 82-85), annotating as you go. Underline unusual words to look up later, or discuss their meaning now (have a dictionary handy!).

Complete the Inference Exercise 7a on page 63 of the teacher's manual by using the Inference page in the student pages (it contains the words and their context). After students make their inference to the meaning, give them the dictionary definition (see below).

If there is time, complete or get started on Exercise 7b: Inference on page 65 of the teacher's book.

Homework

If there is time, begin Exercise 6: Characterization (p 86-87) in class and have students finish it at home to be turned in next week. A completed Exercise 6 is on page 68-69 in the teacher's manual.

Warn students that next week another essay will be assigned (this time on characterization), so they should get as much of *Jane Eyre* read now as possible.

Continue to work on their Biblical allusions project.

Definitions of Words in *The Necklace* for Inference Exercise 7a in the teacher's manual

Scotch broth	a thick soup made from beef or mutton with vegetables and pearl barley
Gallantries	An 18th century compositional style that was light, elegant, non-contrapuntal, and highly ornamented. "Gallantries" must be speech composed of that kind of talk.
Inscrutable	difficult or impossible to comprehend, fathom or interpret
Trifled	piddle: waste time; spend one's time idly or inefficiently
Petulantly	In a manner expressing irritation or annoyance
Stupefied	dumbfounded: as if struck dumb with astonishment and surprise
Covetously	enviously eager to possess something
Volition	the cognitive process by which an individual decides on and commits to a particular course of action
Usurers	someone who lends money at excessive rates of interest
Ghastly	shockingly repellent; inspiring horror
Garret	An attic or semi-finished room just beneath the roof of a house

Teacher Prep

Finish reading *Jane Eyre* and work through a plot diagram.

Review Unit 7 in teacher's manual (especially 66-74).

Optional Handouts

Students might appreciate copies of page 67 in the student book (two each, can be double sided) to use on their Characterization Essay.

The Class

Go over Exercise 6 Characterization. Focus on the character arcs. Grade the exercise (50 points if completed each part). Have students self-grade their work.

Read pages 88-89 in the student book. Complete steps one and two of the Characterization Essay described on page 90 in the student book.

e.g.: "Fate responsible because it made her beautiful and then placed her in a poor family," or "Her character was responsible because her pride both made her want the necklace, and would not let her admit the truth of the loss."

Spend the remaining time (if any!) discussing *Jane Eyre*. Some things to discuss are listed below. The entire next class will be on discussion, so don't feel like you need to get it all done today.

- Begin a plot diagram. Since this is a long novel, the plot will have several minor conflicts and climaxes, but continue to rise to the final climax. Decide on what the minor conflicts are, and which is the major conflict and climax of the story.
- Make a list of all the characters discovered so far and determine which is the protagonist, antagonist, foil, static/dynamic, round/flat.

Homework

Begin working on Exercise 7: Characterization Essay (p. 90 of the student book) in class. Students may write on the prompt given for "The Necklace," or they may try their hand at a similar prompt on "Contents of a Dead Man's Pockets"—Is Tom Benecke's near plunge to disaster on the ledge a result of fate or his own actions and character?"

The final draft is due in two weeks.

If they have not finished *Jane Eyre*, they should do so this week.

Teacher Prep

Do your own study of *Jane Eyre* and answer what the students need to answer in class. Use the Socratic questions provided in “Teaching the Classics” for discussion ideas.

The Class

Using the Character Analysis on page 86 and 87 in the student book as a guide, begin a Character Analysis of the protagonist in *Jane Eyre*. You should have already started on definitions, minor and main conflicts and the story diagram in last class. Pick up where you left off, and continue through the analysis.

If you haven’t already, make a list of characters in the book and determine their role: protagonist, antagonist, foil, static/dynamic, round/flat.

Refine your story chart, and then move into the #6 chart on page 87 of the student book.

Homework

Students will be preparing a character arc for the protagonist of *Jane Eyre*. They should also finish their characterization essay.

If you would like to do a vocabulary quiz on Jane Eyre, possible choices are listed below (obtained from vocabulary.com)

Vocabulary from *Jane Eyre* by Charlotte Bronte in order of appearance

Chapters 1-10: promotion, vignette, gallows, infliction, pungent, bellow, garter, ignominy, browbeaten, captious, insolent, conjecture, peremptory, wretchedness, transient, mastiff, apothecary, synonymous, degradation, ire, apparel, frock, usurious, engender, obliterate, pinafore, retaliation, antagonist, turbulent, sequester, kindling, pendant, pervade, morose, simultaneously, veranda, ruddy, gradation, penurious, perfidious, repugnance, tresses, refectory, luster, fervid, pestilence, consumption, solace

Chapters 11-20 impediment, venerable, relic, prattle, stagnation, rookery, thwart, dispose, grimace, brooch, physiognomy, condole, propitious, novice, portfolio, suffusion, affability, philanthropist, haughty, gregarious, inopportune, pique, insolence, salubrious, innate, fallible, coquetry, gnome, consecrate, innamorata, resolute, subjoin, exigency, destitute, paroxysm, stupefy, vex, surfeit, charwoman, sonorous, equestrian, countenance, saturnine, blunder, anathema, incredulity, complacent, multitudinous, grimace, pungent, insipid, beguile, aquiline, lassitude, susceptible, scrutiny, chagrin, enigma, adhere, dowager, volatile, juncture, charlatan, inflammatory

Chapters 21-30 baffle, azure, scantiness, emphatically, twang, ludicrous, peremptory, withering, ascetic, supercilious, amity, lethargic, dissipation, frivolous, indolence, draught, entreat, hostler, ardent, predominate, sneer, skepticism, exultation, misconstrue, smote, harlequin, sprite, stile, gossamer, badinage, asperity, pertinacious, coercion, fastidious, portmanteau, feign, insolvency, cudgel, expedient, hypochondriac, plebeian, specter, insufferable, impediment, revile, prurience, perverse, remonstrance, noxious, oblivion, debauchery, solecism, garb, indomitable, omnipotence, repel, aperture, turbid, gruel, genial, succor, lattice, bracken, consecrate, morass

Chapters 31-38 intractable, clad, austerity, despotic, vivacity, warp, incredulous, insatiable, bequest, besotted, tenacious, pithy, infallible, lucre, relinquish, assiduous, ineradicable, scintillate, scrupulous, enunciation, surmise, rookery, conjecture, remuneration, impropriety, repast, doleful, beneficent, lacerate, priggish, gnaw, infirmities, chastisement, reconciliation, annihilation, indulgent, eminent, oculist

Thank you to Janice Cook, a former teacher at Sacred Heart Prep in Atherton, California for being our teacher contributor for Jane Eyre by Charlotte Bronte. List from www.vocabulary.com.

Teacher Prep

Review Unit 8 in teacher’s manual (pages 75-80). A line by line explanation of the Hardy poem is reprinted below.

The Class

Go over the character arch prepared by the students at home. How did they do? If you desire to spend the class on this (I ended up doing that!) you can simply assign the reading and exercise as homework.

Read pages 91-96 in the student book. Have students write out a definition of anaphora and epistrophe.

Complete Exercise 8: Symbol Analysis together in class. Have students break into groups and complete the exercise.

Homework

Skim through *Jane Eyre* and look for symbolism and emphasis in the text.

“The Convergence of the Twain” by Thomas Hardy
 from: http://www.chesterfield.k12.sc.us/new%20heights%20middle/LESmith/poetry_analysis.html

Stanza	Explanation
In a solitude of the sea Deep from human vanity, And the Pride of Life that planned her, stilly couches she.	This one’s easy enough. The Titanic is resting still on the bottom of the ocean. The poem is critical of those that built the ship and the boastful pride that accompanied her launch.
Steel chambers, late the pyres Of her salamandrine fires, Cold currents thrud, and turn to rhythmic tidal lyres	Steel chambers would be the staterooms, etc. recently the burial structures of the ship. The cold water threads through the sunken ship rhythmically, like a lyre or harp being played.
Over the mirrors meant To glass the opulent The sea-worm crawls - grotesque, slimed, dumb, indifferent.	Sea worms cover the mirrors meant to decorate the ship—now making it an ugly sight.
Jewels in joy designed To ravish the sensuous mind Lie lightless, all their sparkles bleared and black and blind.	The jewelry lies in the sunken ship where the light cannot make it shine and sparkle.
Dim moon-eyed fishes near Gaze at the gilded gear And query: "What does this vaingloriousness down here?"	The fish are personified here—they look at the fancy decorations of the ship and wonder how it came to be there.
Well: while was fashioning This creature of cleaving wing, The Immanent Will that stirs and urges everything	These two stanzas go together—they are part of the same sentence. “Immanent Will” refers to God. According to this stanza, it was not in God’s plan for the Titanic to sail its wealthy patrons. Instead, God intended for it to hit the iceberg—“Shape of Ice”. This stanza also implies that the iceberg was the intended mate of the Titanic.
Prepared a sinister mate For her - so gaily great-- A Shape of Ice, for the time far and dissociate.	
And as the smart ship grew In stature, grace, and hue, In shadowy silent distance grew the Iceberg too.	As the ship was being built, the iceberg was also getting larger—far away where no one would suspect the two would soon meet.
Alien they seemed to be; No mortal eye could see The intimate welding of their later history,	These three stanzas are all the same sentence. No human would have suspected the two would ever meet, much less striking against each other. The Titanic and the iceberg were both ½ of a single event—one that could not have happened without both existing. It was God who decided their fate.
Or sign that they were bent By paths coincident On being anon twin halves of one august event,	
Till the Spinner of the Years Said "Now!" And each one hears, And consummation comes, and jars two hemispheres.	The word “consummation” carries on the “mate” image of an earlier stanza.

Teacher Prep

You can find symbols and themes from *Jane Eyre* at: <http://www.sparknotes.com/lit/janeeyre/themes.html>

If you are using Teaching the Classics Worldview Supplement, go online and find a copy of the Jack London short story, "To Build a Fire." One possible site is: <http://www.jacklondon.net/buildafire.html>.

Print out a copy of the story for each student so they can read the story prior to class next week. If you are planning to do the Windows option for the worldview, the story is already printed in their student book. 110-119

The Class

Spend the entire class time discussing *Jane Eyre*.

Discuss the symbols first. Some suggestions are:

- The red room
- Fire and ice
- The moon
- Eyes
- Food
- Portraits and pictures

Any emphasis found?

Also discuss the themes of *Jane Eyre*

- Love vs. autonomy
- Religion
- Social class
- Gender relations

Some final discussion:

1. What does Jane think is the most important thing in life? How do you know this? Does she say it out loud, or do her thoughts and actions give her away?
2. Do Jane's priorities change over the course of the story? In what way? What causes this change? Is it for the better or the worse?
3. Does Bronte use any objects, persons, pictures, or things to represent an idea in the story? If so, what do they mean?

Homework

Students will choose one of the three discussion questions and write an essay to answer it. This essay should have two body paragraphs, and follow the same framework as the other two literary analysis essays. Students will outline their essay this week, work on the first draft next week. The final draft will be due at lesson 21.

Teacher Prep

Review pages 81-94 of the teacher's manual.

You may complete this lesson over two weeks as written in the Windows book, or you may spend the next two weeks going through *Teaching the Classics: World View Supplement* (watch or live teach the concepts in one DVD a week). If you are going to live teach the material, plan to watch the DVD prior to class.

If you are doing the *Teaching the Classics Worldview Supplement*, you will need to provide your students with a copy of Anton Chekhov's "A Slander" short story. One possible site is: <http://www.classicreader.com/book/3189/1/>.

The Class

Ask your students if they have come up with a thesis statement and started on their outline for their literary analysis paper. Have some student share their thesis statements and topics and give an idea what quotes they have thought to use. That should help those who are still struggling to get the paper going.

Windows Option

Read pages 99-106 in the student book. Split students into groups and have them do Exercise 9 on page 107 of the student book together. Report back to the class answers.

With the class, begin to work on Exercise 10: Questioning the Story on pages 108 and 109 of the student book. You should be able to read the story as a class and come up with the questions and words to look up. Suggestions for questions are on page 86 of the teacher's manual.

After writing down all the questions, have students volunteer to look up information on the questions and vocabulary until all the material is covered. Have them look up that information this week while completing their literary analysis essay on *Jane Eyre*.

Teaching the Classics Worldview Option

Your students should have already read Jack London's "To Build a Fire." If you did not send it home for them last week, go online and find a copy of the Jack London short story. One possible site is: <http://www.jacklondon.net/buildafire.html>.

Decide if you will watch the first disc or do it live. It is quite long. You may want to present the information from the seminar book yourself and then lead the discussion on the story live. The seminar workbook has questions/answers in the text. If you watch the discussion it is easy to lead live.

Watch or live teach the contents of first disc of *Teaching the Classics: World View Supplement* in its entirety. When the disc indicates, stop and read the story, either aloud or individually if you did not already have your students do this at home. Then continue watching the disc for the worldview analysis.

Session 1:	Introduction to Worldview Analysis	00:00
Session 2:	Literature: Snapshots & Dragons	19:22
Session 3:	Tools for Literary Analysis	33:01
Pause to read story		---
Session 4:	Jack London's "To Build a Fire" Discussion	46:08
End of Disc One		1:25:11

Homework (both options)

Remind students to finish the topic paragraphs of their essay this week. Also, remind them to keep working on that Biblical Allusion Project.

Teaching the Classics Worldview students should also read and annotate Anton Chekhov's "A Slander."

Teacher Prep

Windows Option: Review Unit 9 pages 87-94 of your teacher’s manual.

Teaching the Classics World View Option: Read Anton Chekhov’s “A Slander.” If you are going to live teach the class, preview the second DVD.

The Class

Windows Option

Have students hand in their Jane Eyre literary analysis essays with the grade sheet attached.

Revisit Exercise 10: Questioning the Story (pp. 108-109 in the student book) with your students and go over the answers now that they have researched

Finish the project on pages 108 and 109 of the student book.

Break into groups and complete Exercise 11: A Jury of Her Peers on pages 120-121 of the student book.

Homework

Students should finish their literary analysis essay this week by completing the intro/conclusion and do a final edit.

Also encourage them to read the journal writing information on page 122 of the student book, and assign Exercise 12: Journal Writing to be completed at home this week.

Teaching the Classics Worldview Option

If you did not hand out copies of Anton Chekhov’s “A Slander” short story, do so now. One possible site is: <http://www.classicreader.com/book/3189/1/>.

Watch or live teach the contents of the second disc of *Teaching the Classics: World View Supplement* in its entirety.

Session 5:	“To build a Fire” Worldview Analysis	00:00
Session 6:	Anton Chekhov’s “A Slander”	18:31
Session 7:	Practical Suggestions for Worldview Discussions	1:00:36
End of Disc Two		1:09:30

Read the section on journal writing on page 122 of the student book. Complete Exercise 12: Journal Writing in class using either story, “To Build a Fire” or “A Slander.”

Homework

Students should finish their literary analysis essay this week by completing the intro/conclusion and do a final edit.

Have students look at the “Theme Checklist” on page 124 of the *Windows* student book. Have them use a separate sheet of paper and answer the questions using either London’s story, “To Build a Fire” or Chekhov’s story, “A Slander.” Answers due next week.

Teacher Prep

Review Unit 10 (pages 95-100 of your teacher's manual).

The Class

Collect literary analysis essays.

A fun opener might be to read the winners of the Bulwer-Lytton Contest, —AKA Dark and Stormy Night Contest— run by the English Dept. of San José State University. For the contest, one writes only the first line of a bad novel. They are located in the Appendix of this document. You might want to preview them to be sure they are appropriate for your class. You might want to skip one or two!

Read pages 125-132 in the student book.

Split into groups and complete Exercise 13: Setting & Character on pages 133-134 of the student book together as a class. Review answers together. Possible answers are located in the teacher's manual on page 98-99.

Homework

For homework, have students read Edgar Allan Poe's "The Tell-Tale Heart" and complete Exercise 13: Setting & Character again using this story.

WW Lesson 22

Imagery & Figures of Speech

Review Unit 11 (pages 101-106 of your teacher's manual).

Handouts not included in the Student Book or Handouts

- Connotation Cards (in the Appendix here—one set needed for the class)

The Class

Begin the class by doing the imagery hike that Mrs. Myers suggested in the teacher's manual. Have each student write down the following words on an index card: visual, auditory, tactile, olfactory, gustatory, kinesthetic. Be sure students know what each one means. Give some examples, such as:

Visual: The sun shone in the cloudless sky

Auditory: The birds chirped incessantly.

Olfactory: The stench wafting my way from the compost heap is more than I can bare!

Taking their cards, students should spend ten minutes walking around the area, outside if possible. Have them record at least one experience for each sense. Return to the class and share responses.

Read pages 135-139 stopping at "Figures of Speech." Do the Connotations activity that Mrs. Myers suggested on page 102 of the teacher's notes. Cut apart the connotation cards located in the Appendix of this document. Keep them in their sets! There are four sets of cards. Have students split into groups. Each group gets one set of cards to sort from least to greatest. Have them look up definitions if needed or just try to put them in order from the least to the most. Set a timer for 5 minutes. When it beeps, students rotate to another list of cards and continue the process. Since the cards will be somewhat sorted when the groups move, give the next round 4 minutes, then three minutes and two minutes at the end. Then have each group read their set and the class can decide which has the most accurate order. Discuss what they discovered about this process.

Read the section on Personification (139-140) and then look at "A Poem by Sylvia Plath" on the student handout sheet. Ask them to determine its title (Mirror). They can also do this at home if time is pressing.

Finish reading the student section from page 140-141.

If there is time (unlikely!), begin the homework assignment of reading "A Fight with a Cannon" by Victor Hugo, annotating it, and completing Exercise 14: Language Analysis on page 147-148. Be sure students see that the exercise is two pages long!

Teacher Prep

Review Unit 12 (page 107-108) in your teacher's notes.

The Class

Read pages 149-158 of the student book.

With students in groups of 2-3, work through Exercise 15: Changing POV together. It might be fun to have each group do a different fable. A variety of fables are located in the Appendix. Have students read their stories to the class.

Homework

Students will re-write the fable as a three-paragraph story. They may change the characters and setting, but keep the plot. They should choose one point of view, and then include at least three elements of literature that we have studied:

- Allusion
- Plot devices (Chekhov's gun, foreshadowing, frame story, twist ending, slow revelation of action, hopelessness, etc.)
- Euphemism
- Simile/metaphor
- Symbolism
- Imagery
- Personification

Teacher Prep

Review Unit 12 and 13 (pages 107-116 of your teacher's manual).

The Class

Read student Point of View stories.

Complete Exercise 15: Changing Point of View together (in groups if desired) and be sure they understand Point of View.

Begin Unit 13 on Tone by reading 161-165 with the students completing the projects as you go.

Do Exercise 16: Pinpointing Tone together as a class. If you did not read "A Jury of Her Peers" together, use the story "Contents of a Dead Man's Pockets" instead. Have students refer to the incomplete list of tone adjectives on the bottom of page 161 for ideas.

Once students understand this process, have them break up into groups of two or three and complete Exercise 17: Creating Tone in groups. Read the directions and then read the sample paragraphs from your teacher's manual on page 114. Read the parallel paragraphs together—under paragraph one, read "The sun streamed...." And then read under Paragraph Two, "Rain pelted the patio...." Continue reading each pair of paragraphs so students can see what they are to do. Have the groups brainstorm with you a minute about what they will write about. If they are stumped, here are some suggestions:

- First day at summer camp
- Riding a horse, a rodeo
- Climbing a mountain
- Babysitting a toddler
- Grocery shopping with mom
- Eating breakfast
- Dining out at a fancy restaurant
- Driving to grandma's
- Performing in a play, watching a play
- Hunting
- Baking cookies
- Getting ready to go to a party
- Going to Church
- A picnic

Once students have their plan, have them start writing their paragraph. Be careful to focus on TONE, not MOOD. One way to tell the difference between tone and mood is that tone is the feeling the author is conveying to you, much like a tone of voice. Mood is what the author is creating in his characters and what you as a reader are experiencing.

Homework

Students will complete Exercise 18: Analyzing POV and Tone on page 168 at home using the story printed in their book on pages 169-170.

Teacher Prep

Review Unit 14 (pages 117-124 of your teacher's manual).

Cut apart the Irony in the Bible passages for students to pick when doing the "Irony in the Bible Project."

Each student group will need a Bible.

The Class

Go over the homework (Exercise 18) with the students. How did they do?

Read pages 171-175 in the student book. Do Exercise 19: Detecting Irony together.

From your teacher's manual, read from page 118 "Irony in the Bible Project." Have students break into groups of two and have each group pick 2-3 Bible references from the Irony in the Bible selections in the Appendix of this document. Have each group choose ONE passage and explain the irony in a single paragraph. Read the sample paragraph at the bottom of page 118, and then have the students try their hand at one.

Homework

If there is time, begin Exercise 20: Irony in Poetry together which will be due in two weeks at lesson 27. Try to at least read and annotate the poem. Be sure that students are getting more than just the surface meaning of the poem (see teacher's notes p 122). Students will finish the assignment at home. Go over all the questions to ensure students know what is expected of them. The essay should have two body paragraphs.

Remind students that Exercise 1: Biblical Allusion's Project is due next week.

Teacher Prep

Read *Hamlet*. Watch Adam Andrew's seminar on it from www.centerforlit.com or study up using www.sparknotes.com or any other teacher materials. Or jump in cold and enjoy the play with the students. ☺

The Class

Collect student [Exercise 1: Biblical Allusion's Project](#).

Begin reading *Hamlet* aloud in class together. Have students take turns as various characters. You can scan through the scene to see how many roles are played and assign them ahead of time, or assign as you go.

It can be very helpful to read a plot summary before reading the section. Be sure to discuss the plot of each scene before moving on to the next one. Periodically stop and explain as needed as you read. Focus on the plot, inferences, themes, tone as you read

Mostly, enjoy!

Homework

Remind students that [Exercise 20: Irony in Poetry](#) essay is due next week.

Teacher Prep

Make copies of the [Final Exam](#) on pages 126-127 of the teacher's notes.

The Class

Collect student [Exercise 20: Irony in Poetry](#) assigned in lesson 21.

Continue to read the play aloud and discuss as you read.

Homework

Give students their final exam. Instruct them that they should spend no longer than 3 hours on the thing.

The Class

Collect student Final Exams.

Continue to read the play aloud and discuss as you read. When done, brainstorm what this course taught you and how it helped you appreciate *Hamlet* or other literature. Assign the [Exercise 21: Reflective Narrative](#) to be done at home and included in their *Windows to the World* portfolio.

You are done!!

This quiz is to be given at the start of TCS Lesson 2

Student Name: _____

Points Achieved (1 pt per definition) _____/5 (this point total is added to the student homework page)

Vocabulary Quiz: “The Ransom of the Red Chief”

Define the word that is in bold italics. You may use your notes. One or two synonyms are acceptable. You do not need a full “dictionary” definition answer.

1. There was a town down there, as flat as a ***flannel-cake***, and called Summit, of course.
2. ***Philoprogenitiveness***, says we, is strong in semi-rural communities therefore, and for other reasons, a kidnapping project ought to do better there than in the radius of newspapers that send reporters out in plain clothes to stir up talk about such things.
3. There was a sylvan attitude of ***somnolent*** sleepiness pervading that section of the external outward surface of Alabama that lay exposed to my view.
4. We knew that Summit couldn't get after us with anything stronger than constables and, maybe, some ***lackadaisical*** bloodhounds and a diatribe or two in the *Weekly Farmers' Budget*.
5. I tried to be faithful to our articles of ***depredation***; but there came a limit.

This quiz is to be given at the start of WW Lesson 2

Student Name: _____

Points Achieved (1 pt per definition) _____/5
(score is recorded on the Annotation & Paragraph grade page)

Vocabulary Quiz :“The Most Dangerous Game”

Define the word that is in bold italics. You may use your notes. One or two synonyms are acceptable. You do not need a full “dictionary” definition answer.

1. “Jagged crags appeared to jut up into the ***opaqueness***.”
2. “The massive door with a ***leering*** gargoyle for a knocker was real enough.”
3. “He was finding the general a most thoughtful and ***affable*** host, a true cosmopolite.
4. “He was finding the general a most thoughtful and affable host, a true ***cosmopolite***.”
5. “He was ***solicitous*** about the state of Rainsford’s health.”

This quiz is to be given at the start of WW Lesson 6

Student Name: _____

Points Achieved (2 pts per definition) _____/10

Vocabulary Quiz : “To Kill a Mockingbird”

Define the word that is in bold and underlined. You may use your notes. One or two synonyms are acceptable. You do not need a full “dictionary” definition answer.

1. So Simon, having forgotten his teacher's dictum on the possession of human **chattels**, bought three slaves and with their aid established a homestead on the banks of the Alabama River some forty miles above Saint Stephens.
2. Once the town was terrorized by a series of **morbid** nocturnal events: people's chickens and household pets were found mutilated; although the culprit was Crazy Addie, who eventually drowned himself in Barker's Eddy, people still looked at the Radley Place, unwilling to discard their initial suspicions.
3. The remainder of my school days were no more **auspicious** than the first.
4. The internal arrangements of the Finch house were indicative of Simon's **guilelessness** and the absolute trust with which he regarded his offspring.
5. From time to time she would open her mouth wide, and I could see her tongue **undulate** faintly.

<p>Question: What prank did the children's Sunday School class play on Eunice Ann Simpson on Sunday?</p> <p>Answer: Tied her to the furnace to play Shadrach</p>	<p>Question: What is the Crawford dictum?</p> <p>Answer: No Crawford minds his own business.</p>
<p>Question: What is 'Linin'? (pronounced "Ly-nin")</p> <p>Answer: When one person speaks a line of a hymn and everyone sings it</p>	<p>Question: Name Maycomb's garbage collector.</p> <p>Answer: Zeebo</p>
<p>Question: Why was Calpurnia's church called First Purchase?</p> <p>Answer: Paid for by the first earnings of freed slaves.</p>	<p>Question: What event caused Scout to run away for the second time in her life?</p> <p>Answer: When she thought Aunt Alexandra and Atticus were arguing over her.</p>
<p>Question: Who taught Calpurnia to read?</p> <p>Answer: Old Mrs. Buford.</p>	<p>Question: Where did Dill say babies came from?</p> <p>Answer: There is a man on an island with babies you can order.</p>
<p>Question: What did white men do at the First Purchase during the week?</p> <p>Answer: Gambled</p>	<p>Question: Aside from the Finch children, what white person sat with coloreds at the trial?</p> <p>Answer: Dolphus Raymond</p>
<p>Question: Who determined the placement of the town of Maycomb, and why is its placement a problem?</p> <p>Answer: Sinkfield, too far from any river boat transportation</p>	<p>Question: Who owned the Maycomb Tribune?</p> <p>Answer: Braxton Bragg Underwood</p>
<p>Question: What was Tyndale's Hardware Company motto?</p> <p>Answer: You name it, we sell it</p>	<p>Question: What group of men sat in the courthouse everyday?</p> <p>Answer: the Idler's club.</p>
<p>Question: What architecture form was the jail?</p> <p>Answer: Gothic</p>	<p>Question: What was Mr. Gilmer's trademark?</p> <p>Answer: "just in your own words"</p>
<p>Question: What was Mayella's father's full name?</p> <p>Answer: Robert E Lee Ewell</p>	<p>Question: What did Dolphus Raymond carry in a brown paper sack?</p> <p>Answer: Bottle of coca cola with a straw</p>
<p>Question: Who did Jean Louis recognize among the men around Atticus at the jail the night Atticus went to sit with Tom?</p> <p>Answer: Mr. Cunningham</p>	<p>Question: How much was Mayella going to pay Tom Robinson for breaking up a chiffrrobe?</p> <p>Answer: a nickel</p>
<p>Question: What kind of flowers were growing at the Ewells?</p> <p>Answer: 6 jars of geraniums</p>	<p>Question: What unusual thing did Atticus do when giving his final speech to the jury?</p> <p>Answer: He took off his jacket, tie, and loosened his collar and sweated.</p>

<p>Question: Why would have Atticus been safe from the men who came to the jail at night after Tom Robinson?</p> <p>Answer: Mr. Underwood was in his office with a double barrel shotgun</p>	<p>Question: What is a chiffarobe?</p> <p>Answer: An old dresser with drawers on one side.</p>
<p>Question: What year was Tom Robinson's trial?</p> <p>Answer: 1935</p>	<p>Question: Where were Mayella's siblings when she invited Tom in, and how long did it take her to save up for that event?</p> <p>Answer: At the store to get ice cream. It took her a year to save 7 nickels.</p>
<p>Question: How was Tom Robinson's arm crippled?</p> <p>Answer: Caught in Dolphus Raymond's cotton gin.</p>	<p>Question: What did Jean Louis say she'd be when she grew up?</p> <p>Answer: a lady.</p>
<p>Question: How did Jean Louis know the jury was going to convict Tom even before they said so?</p> <p>Answer: They wouldn't look the defendant in the eye. (A jury never looks at a defendant they've convicted)</p>	<p>Question: What did Judge Taylor eat during the afternoon of the trial?</p> <p>Answer: His cigar.</p>
<p>Question: What did Jean Louis wear under her pink dress to the society meeting?</p> <p>Answer: Britches (pants)</p>	<p>Question: At what line was Jean Louis to enter the stage during the pageant?</p> <p>Answer: Pork</p>
<p>Question: What item did Scout leave behind at the gym the night of the pageant?</p> <p>Answer: her shoes.</p>	<p>Question: How many bullet holes were in Tom when he was shot trying to escape?</p> <p>Answer: 17</p>
<p>Question: What book did Jem read to Mrs. Duboise for several afternoons?</p> <p>Answer: Ivanhoe</p>	<p>Question: Why did Jean Louis enter late in the pageant?</p> <p>Answer: She fell asleep.</p>
<p>Question: How did Jem explain his lack of pants when he showed up when everyone was talking to Mr. Radley after the shotgun blast.</p> <p>Answer: He was playing strip poker with Dill.</p>	<p>Question: How did Jem know he was under the great oak in the school yard?</p> <p>Answer: it was cooler under the tree.</p>
<p>Question: What book of Jem's did Atticus read while waiting up with Jem when his arm was broken?</p> <p>Answer: The Gray Ghost</p>	<p>Question: What mistake did Col. Maycomb make that caused him to become hopelessly lost on an Indian campaign?</p> <p>Answer: He thought moss grew on the South side of a tree.</p>

**Do preview these to ensure they are appropriate for your group!! You might want to skip a couple....

For you lovers of good writing, these are the 10 winners of the 2006 Bulwer-Lytton Contest, —AKA Dark and Stormy Night Contest—run by the English Dept. of San José State University. For the contest, one writes only the first line of a bad novel.

- 10) "As a scientist, Throckmorton knew that if he were ever to break wind in the echo chamber, he would never hear the end of it."
- 9) "Just beyond the Narrows, the river widens."
- 8) "With a curvaceous figure that Venus would have envied, a tanned, unblemished oval face framed with lustrous thick brown hair, deep azure-blue eyes fringed with long black lashes, perfect teeth that vied for competition, and a small straight nose, Marilee had a beauty that defied description."
- 7) "Andre, a simple peasant, had only one thing on his mind as he crept along the East wall: 'Andre creep... Andre creep.. . Andre creep.'"
- 6) "Stanislaus Smedley, a man always on the cutting edge of narcissism, was about to give his body and soul to a back alley sex-change surgeon to become the woman he loved."
- 5) "Although Sarah had an abnormal fear of mice, it did not keep her from eeking out a living at a local pet store."
- 4) "Stanley looked quite bored and somewhat detached, but then penguins often do."
- 3) "Like an over-ripe beefsteak tomato rimmed with cottage cheese, the corpulent remains of Santa Claus lay dead on the hotel floor."
- 2) "Mike Hardware was the kind of private eye who didn't know the meaning of the word 'fear'; a man who could laugh in the face of danger and spit in the eye of death -- in short, a moron with suicidal tendencies."

AND THE WINNER IS.....

- 1) "The sun oozed over the horizon, shoved aside darkness, crept along the greensward, and, with sickly fingers, pushed through the castle window, revealing the pillaged princess, hand at throat, crown asunder, gaping in frenzied horror at the sated, sodden amphibian lying beside her, disbelieving the magnitude of the frog's deception, screaming madly, 'You lied!'"

PRETTY	BIG	SCAREY	SAD
pleasing	large	hair-raising	unhappy
pleasant	huge	terrifying	downcast
alluring	enormous	horrifying	despondent
delicate	great	disturbing	crestfallen
elegant	vast	goosepimply	wretched
ravishing	gargantuan	creepy	miserable
fetching	colossal	crawly	bummed
captivating	overgrown	intimidating	dispirited
enticing	voluminous	threatening	melancholy
tempting	capacious	discomfiting	gloomy
lovely	august	menacing	crushed

The Ass in the Lion's Skin

AN ASS, having put on the Lion's skin, roamed about in the forest and amused himself by frightening all the foolish animals he met in his wanderings. At last coming upon a Fox, he tried to frighten him also, but the Fox no sooner heard the sound of his voice than he exclaimed, "I might possibly have been frightened myself, if I had not heard your bray."

Belling the Cat

Long ago, the mice had a general council to consider what measures they could take to outwit their common enemy, the Cat. Some said this, and some said that; but at last a young mouse got up and said he had a proposal to make, which he thought would meet the case. "You will all agree," said he, "that our chief danger consists in the sly and treacherous manner in which the enemy approaches us. Now, if we could receive some signal of her approach, we could easily escape from her. I venture, therefore, to propose that a small bell be procured, and attached by a ribbon round the neck of the Cat. By this means we should always know when she was about, and could easily retire while she was in the neighbourhood."

This proposal met with general applause, until an old mouse got up and said: "That is all very well, but who is to bell the Cat?" The mice looked at one another and nobody spoke. Then the old mouse said: "It is easy to propose impossible remedies."

The Hawk, the Ferret, and the Pigeons

THE PIGEONS, terrified by the appearance of a Hawk, called upon the Ferret to defend them. He at once consented. When they had admitted him into the pigeon house, they found that he made more havoc and slew a larger number of them in one day than the Hawk could pounce upon in a whole year. Avoid a remedy that is worse than the disease.

The Horse and His Rider

The Horse and His Rider

A HORSE SOLDIER took the utmost pains with his charger. As long as the war lasted, he looked upon him as his fellow-helper in all emergencies and fed him carefully with hay and corn. But when the war was over, he only allowed him chaff to eat and made him carry heavy loads of wood, subjecting him to much slavish drudgery and ill-treatment. War was again proclaimed, however, and when the trumpet summoned him to his standard, the Soldier put on his charger its military trappings, and mounted, being clad in his heavy coat of mail. The Horse fell down straightway under the weight, no longer equal to the burden, and said to his master, "You must now go to the war on foot, for you have transformed me from a Horse into an Ass; and how can you expect that I can again turn in a moment from an Ass to a Horse?"

The birth of Isaac (Gen. 17-19)	Balaam's attempt to obtain riches (Num. 22-24)
David's victory over Goliath (1 Sam 17)	David's response to Nathan the Prophet (2 Sam 12)
Michal to David (2 Sam 6:20)	Elijah to the priests of Baal (1 Kings 18:27)
Job to his accusers (Job 12:2)	Daniel's interpretation of the King's dream (Daniel 2:1, 2:20, 2:30)
Ezekiel to the Prince of Tyre (Ez. 28:3-5)	Micaiah's advice to the king (1 Kings 22:15)
Amos to the Samaritans (Amos 4:4-5)	Jesus to the Pharisees (Mark 2:27)
The Pharisees and the Herodians to Jesus (Mt. 22:16)	The Roman soldiers to Jesus (Mt. 27:29, Mk. 15:17, Lk. 23:11, Jn. 19:2-3)
Pilate, calling Jesus "king" (Mk. 15:19, Jn. 19:15)	Pilate's inscription above Jesus (Mt. 27:37, Mark 15:26, Lk. 23:38, Jn. 19:19)
God's judgment on Ananias and Sapphira (Acts 5:1-11)	Peter's return to the congregation (Acts 12:1-19)
Demetrius's speech (Acts 19:23-41)	Herod Agrippa II to Paul (Acts 2:28)
Use of the word fool—Paul calling himself a fool for Christ's sake (I Cor. 4:9-10) and God depicted as foolish and weak (1 Cor. 1:18-31)	

Some Suggested Novels & Plays

This list was provided by Lesha Myers at the Writer's Symposium in Murietta, California.

9th Grade

The Odyssey (Reiu)
To Kill a Mockingbird (Harper Lee)
Romeo & Juliet (Shakespeare)
Great Expectations (Dickens)

10th Honors

Oedipus the King (Sophocles)
Antigone (Sophocles)
Antigone (Anouilh)
Taming of the Shrew (Shakespeare)
A Tale of Two Cities (Dickens)
Cry, the Beloved Country (Alan Paton)
Animal Farm (George Orwell)

11th American Literature

The Scarlet Letter (Hawthorne)
The Great Gatsby (Fitzgerald)
The Narrative Life of Frederick Douglass
(Douglass)
The Adventures of Huckleberry Finn (Twain)
Our Town (Wilder)
The Crucible (Miller)

11th AP Language

Death of a Salesman (Miller)
Julius Caesar (Shakespeare)
The Moon is Down (Steinbeck)
The Screwtape Letters (Lewis)

12th British Literature

Othello, or King Lear (Shakespeare)
Dr. Jekyll and Mr. Hyde (Stevenson)
Pride and Prejudice (Austen)
Beowulf
Jane Eyre or Wuthering Heights (Brönte)
A Man for All Seasons (Bolt)
Frankenstein (Shelley)
Canterbury Tales (Selections)

12th AP Literature

Hamlet (Shakespeare)
Pygmalion (Shaw)
Heart of Darkness (Conrad)
Catch 22 (Heller)
Invisible Man (Ellison)
A Doll's House (Ibsen)
The Importance of Being Earnest (Wilde)
The Kite Runner (Hosseini)
Rosencrantz and Guildenstern Are Dead
(Stoppard)

12th Advanced Literature & Comp.

Fahrenheit 451 (Bradbury)
Lord of the Flies (Golding)
Ender's Game (Card)

Other Possibilities

1984 (Orwell)
Crime and Punishment (Dostoyevsky)
The Good Earth (Buck)
Grapes of Wrath (Steinbeck)
My Antonia (Cather)
Les Misérables (Hugo)
Tartuffe (Moliere)

An Introduction to Literary Analysis

Student Homework Pages

This book belongs to: _____

Intro to Literary Analysis

Semester 1 Grade Sheet

Student Name: _____

Semester 1 (17 weeks)

Date	Lesson	Description	Assignment	Due Date	Points Possible	Student Grade
	TCS 1	Read "Ransom of Red Chief," Style homework sheet	Style homework and vocabulary quiz		20	
	TCS 2	Plot and Conflict homework sheet	Plot and Conflict homework.		10	
	TCS 3	Setting homework sheet	Setting homework		10	
	TCS 4	Character homework sheet	Character homework		10	
	TCS 5	Theme homework sheet	Theme homework		10	
	WW 1	Annotation homework sheet	Annotation and Paragraph		20	
	WW 2	Allusions homework, Part 1	Oral Report on Allusion		10	
	WW 3	Allusions homework, Part 2	<u>Exercise 3: Biblical Allusions: "The Lamb"</u>		10	
	WW 4	Plot & Suspense homework, Part 1	<u>Exercise 4: Plot Analysis</u>		100	
	WW 5	Plot & Suspense homework, Part 2	Begin reading <i>To Kill a Mockingbird</i> Begin list of vocabulary, characters, places			
	WW 6	Literature Study: <i>To Kill a Mockingbird</i> Part 1	Vocabulary Quiz		10	
	WW 7	Literature Study: <i>To Kill a Mockingbird</i> Part 2	Repeat <u>Exercise 4: Plot Analysis</u>		50	
	WW 8	Literature Study: <i>To Kill a Mockingbird</i> Part 3	<i>To Kill a Mockingbird</i> paragraphs		50	
	WW 9	Literary Analysis Essay, Part 1	Write thesis statement Begin outline		100	
	WW 10	Literary Analysis Essay, Part 2	Write body paragraphs			
	WW 11	Literary Analysis Essay, Part 3	Refine body paragraphs			
	WW 12	Literary Analysis Essay, Part 4	Finish introduction & conclusion. Write final draft Due at lesson WW 13.			
Totals					410	

Student Name: _____

Semester 2 (16 weeks)

Date	Lesson	Description	Assignment	Due Date	Points Possible	Student Grade
	WW 13	The Writer's Toolbox (start reading <i>Jane Eyre</i>)	(Begin reading <i>Jane Eyre</i>)			
	WW 14	Characterization, Part 1 (finish reading <i>Jane Eyre</i>)	Exercise 6: Characterization		50	
	WW 15	Characterization, Part 2	Exercise 7: Characterization Essay		50	
	WW 16	<i>Jane Eyre</i> Discussion and Character Arch	<i>Jane Eyre</i> character arch		10	
	WW 17	Symbolism & Emphasis	Symbols from <i>Jane Eyre</i>		10	
	WW 18	<i>Jane Eyre</i> Discussion and Essay	Chose a question and create an outline		100	
	WW 19	Theme and Worldview, Part 1	Finish the <i>Jane Eyre</i> essay. Due at lesson WW 17.			
	WW 20	Theme and Worldview, Part 2	<u>Exercise 12: Journal Writing</u> or Theme Checklist (p. 124)		10	
	WW 21	Setting	<u>Exercise 13: Setting & Character</u>		10	
	WW 22	Imagery & Figures of Speech	Exercise 14: Language Anal.		20	
	WW 23	Point of View <u>Exercise 15: Changing POV</u>	Write a Story		100	
	WW 24	Tone	<u>Exercise 18: Analyzing POV and Tone</u>		10	
	WW 25	Irony	Exercise 20: Irony in Poetry		100	
	WW 26	<i>Hamlet</i> ; Exercise 1: Biblical Allusion project due	(finish Exercise 20)		300	
	WW 27	<i>Hamlet</i> ; Exercise 20: Irony in Poetry essay due	Final Exam		100	
	WW 28	<i>Hamlet</i> ; Final Exam due	<u>Exercise 21: Reflective Journal</u>			
				Totals	870	

Name: _____

Grade: _____/20

1. Read “The Ransom of the Red Chief” by O. Henry. Highlight any words that you don’t know and look up their meaning. Write them on the back of this page or in the margin of the story. There will be a quiz for which you may refer to these notes, so don’t neglect this!! Vocabulary Quiz: _____ /5points
2. Look for the following style in “The Ransom of the Red Chief” by O. Henry. Write down examples from the story.

Onomatopoeia (find at least 1—1 point) This is any sound word or place where sounds are expressed: “The fire hissed.” “He shouted, AAARGH!”

Alliteration (find at least 2—2 points) Look for repeated first letters: Sammy sang in the shower

Imagery (find at least 1—1 point) This can be a phrase that puts an image in your mind such as, “She waddled up to the stove.”

Simile (find at least 4—4 points) This includes any phrase where two things are compared using “like” or “as.” Examples: he was crazy like a fox, she was bouncing like a ping-pong ball, the game moved as slow as grandma getting the paper, etc.

Allusion (find at least 2 —2 points). Look for allusions to other stories or events. “He had Olympian features,” (referring to the gods of Olympus).

3. Look up, print out and read author information on O. Henry. (attach printout for 5 pts) Google O. Henry biography and see what you get! **Be sure to read it before class.**

The Ransom of Red Chief

by O. Henry

It looked like a good thing: but wait till I tell you. We were down South, in Alabama--Bill Driscoll and myself--when this kidnapping idea struck us. It was, as Bill afterward expressed it, 'during a moment of temporary mental apparition'; but we didn't find that out till later.

There was a town down there, as flat as a flannel-cake, and called Summit, of course. It contained inhabitants of as un deleterious and self-satisfied a class of peasantry as ever clustered around a Maypole.

Bill and me had a joint capital of about six hundred dollars, and we needed just two thousand dollars more to pull off a fraudulent town-lot scheme in Western Illinois with. We talked it over on the front steps of the hotel. Philoprogenitiveness, says we, is strong in semi-rural communities therefore, and for other reasons, a kidnapping project ought to do better there than in the radius of newspapers that send reporters out in plain clothes to stir up talk about such things. We knew that Summit couldn't get after us with anything stronger than constables and, maybe, some lackadaisical bloodhounds and a diatribe or two in the *Weekly Farmers' Budget*. So, it looked good.

We selected for our victim the only child of a prominent citizen named Ebenezer Dorset. The father was respectable and tight, a mortgage fancier and a stern, upright collection-plate passer and forecloser. The kid was a boy of ten, with bas-relief freckles, and hair the colour of the cover of the magazine you buy at the news-stand when you want to catch a train. Bill and me figured that Ebenezer would melt down for a ransom of two thousand dollars to a cent. But wait till I tell you.

About two miles from Summit was a little mountain, covered with a dense cedar brake. On the rear elevation of this mountain was a cave. There we stored provisions.

One evening after sundown, we drove in a buggy past old Dorset's house. The kid was in the street, throwing rocks at a kitten on the opposite fence.

'Hey, little boy!' says Bill, 'would you like to have a bag of candy and a nice ride?'

The boy catches Bill neatly in the eye with a piece of brick.

'That will cost the old man an extra five hundred dollars,' says Bill, climbing over the wheel.

That boy put up a fight like a welter-weight cinnamon bear; but, at last, we got him down in the bottom of the buggy and drove away. We took him up to the cave, and I hitched the horse in the cedar brake. After dark I drove the buggy to the little village, three miles away, where we had hired it, and walked back to the mountain.

Bill was pasting court-plaster over the scratches and bruises on his features. There was a fire burning behind the big rock at the entrance of the cave, and the boy was watching a pot of boiling coffee, with two buzzard tailfeathers stuck in his red hair. He points a stick at me when I come up, and says:

'Ha! cursed paleface, do you dare to enter the camp of Red Chief, the terror of the plains?'

'He's all right now,' says Bill, rolling up his trousers and examining some bruises on his shins. 'We're playing Indian. We're making Buffalo Bill's show look like magic-lantern views of Palestine in the town hall. I'm Old Hank, the Trapper, Red Chief's captive, and I'm to be scalped at daybreak. By Geronimo! that kid can kick hard.'

Yes, sir, that boy seemed to be having the time of his life. The fun of camping out in a cave had made him forget that he was a captive himself. He immediately christened me Snake-eye, the Spy, and announced that, when his braves returned from the warpath, I was to be broiled at the stake at the rising of the sun.

Then we had supper; and he filled his mouth full of bacon and bread and gravy, and began to talk. He made a during-dinner speech something like this:

'I like this fine. I never camped out before; but I had a pet 'possum once, and I was nine last birthday. I hate to go to school. Rats ate up sixteen of Jimmy Talbot's aunt's speckled hen's eggs. Are there any real Indians in these woods? I want some more gravy. Does the trees moving make the wind blow? We had five puppies. What makes your nose so red, Hank? My father has lots of money. Are the stars hot? I whipped Ed Walker twice, Saturday. I don't like girls. You dassent catch toads unless with a string. Do oxen make any noise? Why are oranges round? Have you got beds to sleep on in this cave? Amos Murray has got six toes. A parrot can talk, but a monkey or a fish can't. How many does it take to make twelve?'

Every few minutes he would remember that he was a pesky redskin, and pick up his stick rifle and tiptoe to the mouth of the cave to rubber for the scouts of the hated paleface. Now and then he would let out a warwhoop that made Old Hank the Trapper, shiver. That boy had Bill terrorized from the start.

'Red Chief,' says I to the kid, 'would you like to go home?'

'Aw, what for?' says he. 'I don't have any fun at home. I hate to go to school. I like to camp out. You won't take me back home again, Snake-eye, will you?'

'Not right away,' says I. 'We'll stay here in the cave a while.'

'All right!' says he. 'That'll be fine. I never had such fun in all my life.'

We went to bed about eleven o'clock. We spread down some wide blankets and quilts and put Red Chief between us. We weren't afraid he'd run away. He kept us awake for three hours, jumping up and reaching for his rifle and screeching: 'Hist! pard,' in mine and Bill's ears, as the fancied crackle of a twig or the rustle of a leaf revealed to his young imagination the stealthy approach of the outlaw band. At last, I fell into a troubled sleep, and dreamed that I had been kidnapped and chained to a tree by a ferocious pirate with red hair.

Just at daybreak, I was awakened by a series of awful screams from Bill. They weren't yells, or howls, or shouts, or whoops, or yawps, such as you'd expect from a manly set of vocal organs--they were simply indecent, terrifying, humiliating screams, such as women emit when they see ghosts or caterpillars. It's an awful thing to hear a strong, desperate, fat man scream incontinently in a cave at daybreak.

I jumped up to see what the matter was. Red Chief was sitting on Bill's chest, with one hand twined in Bill's hair. In the other he had the sharp case-knife we used for slicing bacon; and he was industriously and realistically trying to take Bill's scalp, according to the sentence that had been pronounced upon him the evening before.

I got the knife away from the kid and made him lie down again. But, from that moment, Bill's spirit was broken. He laid down on his side of the bed, but he never closed an eye again in sleep as long as that boy was with us. I dozed off for a while, but along toward sun-up I remembered that Red Chief had said I was to be burned at the stake at the rising of the sun. I wasn't nervous or afraid; but I sat up and lit my pipe and leaned against a rock.

'What you getting up so soon for, Sam?' asked Bill.

'Me?' says I. 'Oh, I got a kind of a pain in my shoulder. I thought sitting up would rest it.'

'You're a liar!' says Bill. 'You're afraid. You was to be burned at sunrise, and you was afraid he'd do it. And he would, too, if he could find a match. Ain't it awful, Sam? Do you think anybody will pay out money to get a little imp like that back home?'

'Sure,' said I. 'A rowdy kid like that is just the kind that parents dote on. Now, you and the Chief get up and cook breakfast, while I go up on the top of this mountain and reconnoitre.'

I went up on the peak of the little mountain and ran my eye over the contiguous vicinity. Over toward Summit I expected to see the sturdy yeomanry of the village armed with scythes and pitchforks beating the countryside for the dastardly kidnappers. But what I saw was a peaceful landscape dotted with one man ploughing with a dun mule. Nobody was dragging the creek; no couriers dashed hither and yon, bringing tidings of no news to the distracted parents. There was a sylvan attitude of somnolent sleepiness pervading that section of the external outward surface of Alabama that lay exposed to my view. 'Perhaps,' says I to myself, 'it has not yet been discovered that the wolves have borne away the tender lambkin from the fold. Heaven help the wolves!' says I, and I went down the mountain to breakfast.

When I got to the cave I found Bill backed up against the side of it, breathing hard, and the boy threatening to smash him with a rock half as big as a cocoanut.

'He put a red-hot boiled potato down my back,' explained Bill, 'and then mashed it with his foot; and I boxed his ears. Have you got a gun about you, Sam?'

I took the rock away from the boy and kind of patched up the argument. 'I'll fix you,' says the kid to Bill. 'No man ever yet struck the Red Chief but what he got paid for it. You better beware!'

After breakfast the kid takes a piece of leather with strings wrapped around it out of his pocket and goes outside the cave unwinding it.

'What's he up to now?' says Bill, anxiously. 'You don't think he'll run away, do you, Sam?'

'No fear of it,' says I. 'He don't seem to be much of a home body. But we've got to fix up some plan about the ransom. There don't seem to be much excitement around Summit on account of his disappearance; but maybe they haven't realized yet that he's gone. His folks may think he's spending the night with Aunt Jane or one of the neighbours. Anyhow, he'll be missed to-day. To-night we must get a message to his father demanding the two thousand dollars for his return.'

Just then we heard a kind of war-whoop, such as David might have emitted when he knocked out the champion Goliath. It was a sling that Red Chief had pulled out of his pocket, and he was whirling it around his head.

I dodged, and heard a heavy thud and a kind of a sigh from Bill, like a horse gives out when you take his saddle off. A niggerhead rock the size of an egg had caught Bill just behind his left ear. He loosened himself all over and fell in the fire across the frying pan of hot water for washing the dishes. I dragged him out and poured cold water on his head for half an hour.

By and by, Bill sits up and feels behind his ear and says: 'Sam, do you know who my favourite Biblical character is?'

'Take it easy,' says I. 'You'll come to your senses presently.'

'King Herod,' says he. 'You won't go away and leave me here alone, will you, Sam?'

I went out and caught that boy and shook him until his freckles rattled.

'If you don't behave,' says I, 'I'll take you straight home. Now, are you going to be good, or not?'

'I was only funning,' says he sullenly. 'I didn't mean to hurt Old Hank. But what did he hit me for? I'll behave, Snake-eye, if you won't send me home, and if you'll let me play the Black Scout to-day.'

'I don't know the game,' says I. 'That's for you and Mr. Bill to decide. He's your playmate for the day. I'm going away for a while, on business. Now, you come in and make friends with him and say you are sorry for hurting him, or home you go, at once.'

I made him and Bill shake hands, and then I took Bill aside and told him I was going to Poplar Cove, a little village three miles from the cave, and find out what I could about how the kidnapping had been regarded in Summit. Also, I thought it best to send a peremptory letter to old man Dorset that day, demanding the ransom and dictating how it should be paid.

'You know, Sam,' says Bill, 'I've stood by you without batting an eye in earthquakes, fire and flood--in poker games, dynamite outrages, police raids, train robberies and cyclones. I never lost my nerve yet till we kidnapped that two-legged skyrocket of a kid. He's got me going. You won't leave me long with him, will you, Sam?'

'I'll be back some time this afternoon,' says I. 'You must keep the boy amused and quiet till I return. And now we'll write the letter to old Dorset.'

Bill and I got paper and pencil and worked on the letter while Red Chief, with a blanket wrapped around him, strutted up and down, guarding the mouth of the cave. Bill begged me tearfully to make the ransom fifteen hundred dollars instead of two thousand. 'I ain't attempting,' says he, 'to decry the celebrated moral aspect of parental affection, but we're dealing with humans, and it ain't human for anybody to give up two thousand dollars for that forty-pound chunk of freckled wildcat. I'm willing to take a chance at fifteen hundred dollars. You can charge the difference up to me.'

So, to relieve Bill, I acceded, and we collaborated a letter that ran this way:

Ebenezer Dorset, Esq.:

We have your boy concealed in a place far from Summit. It is useless for you or the most skilful detectives to attempt to find him. Absolutely, the only terms on which you can have him restored to you are these: We demand fifteen hundred dollars in large bills for his return; the money to be left at midnight to-night at the same spot and in the same box as your reply--as hereinafter described. If you agree to these terms, send your answer in writing by a solitary messenger to-night at half-past eight o'clock. After crossing Owl Creek, on the road to Poplar Cove, there are three large trees about a hundred yards apart, close to the fence of the wheat field on the right-hand side. At the bottom of the fence-post, opposite the third tree, will be found a small pasteboard box.

The messenger will place the answer in this box and return immediately to Summit.

If you attempt any treachery or fail to comply with our demand as stated, you will never see your boy again.

If you pay the money as demanded, he will be returned to you safe and well within three hours. These terms are final, and if you do not accede to them no further communication will be attempted.

TWO DESPERATE MEN.

I addressed this letter to Dorset, and put it in my pocket. As I was about to start, the kid comes up to me and says:

'Aw, Snake-eye, you said I could play the Black Scout while you was gone.'

'Play it, of course,' says I. 'Mr. Bill will play with you. What kind of a game is it?'

'I'm the Black Scout,' says Red Chief, 'and I have to ride to the stockade to warn the settlers that the Indians are coming. I'm tired of playing Indian myself. I want to be the Black Scout.'

'All right,' says I. 'It sounds harmless to me. I guess Mr. Bill will help you foil the pesky savages.'

'What am I to do?' asks Bill, looking at the kid suspiciously.

'You are the hoss,' says Black Scout. 'Get down on your hands and knees. How can I ride to the stockade without a hoss?'

'You'd better keep him interested,' said I, 'till we get the scheme going. Loosen up.'

Bill gets down on his all fours, and a look comes in his eye like a rabbit's when you catch it in a trap.

'How far is it to the stockade, kid?' he asks, in a husky manner of voice.

'Ninety miles,' says the Black Scout. 'And you have to hump yourself to get there on time. Whoa, now!'

The Black Scout jumps on Bill's back and digs his heels in his side.

'For Heaven's sake,' says Bill, 'hurry back, Sam, as soon as you can. I wish we hadn't made the ransom more than a thousand. Say, you quit kicking me or I'll get up and warm you good.'

I walked over to Poplar Cove and sat around the post office and store, talking with the chaw bacons that came in to trade. One whiskerand says that he hears Summit is all upset on account of Elder Ebenezer Dorset's boy having

been lost or stolen. That was all I wanted to know. I bought some smoking tobacco, referred casually to the price of black-eyed peas, posted my letter surreptitiously and came away. The postmaster said the mail-carrier would come by in an hour to take the mail on to Summit.

When I got back to the cave Bill and the boy were not to be found. I explored the vicinity of the cave, and risked a yodel or two, but there was no response.

So I lighted my pipe and sat down on a mossy bank to await developments.

In about half an hour I heard the bushes rustle, and Bill wobbled out into the little glade in front of the cave. Behind him was the kid, stepping softly like a scout, with a broad grin on his face. Bill stopped, took off his hat and wiped his face with a red handkerchief. The kid stopped about eight feet behind him.

'Sam,' says Bill, 'I suppose you'll think I'm a renegade, but I couldn't help it. I'm a grown person with masculine proclivities and habits of self-defence, but there is a time when all systems of egotism and predominance fail. The boy is gone. I have sent him home. All is off. There was martyrs in old times,' goes on Bill, 'that suffered death rather than give up the particular graft they enjoyed. None of 'em ever was subjugated to such supernatural tortures as I have been. I tried to be faithful to our articles of depredation; but there came a limit.'

'What's the trouble, Bill?' I asks him.

'I was rode,' says Bill, 'the ninety miles to the stockade, not barring an inch. Then, when the settlers was rescued, I was given oats. Sand ain't a palatable substitute. And then, for an hour I had to try to explain to him why there was nothin' in holes, how a road can run both ways and what makes the grass green. I tell you, Sam, a human can only stand so much. I takes him by the neck of his clothes and drags him down the mountain. On the way he kicks my legs black-and-blue from the knees down; and I've got two or three bites on my thumb and hand cauterized.

'But he's gone'--continues Bill--'gone home. I showed him the road to Summit and kicked him about eight feet nearer there at one kick. I'm sorry we lose the ransom; but it was either that or Bill Driscoll to the madhouse.'

Bill is puffing and blowing, but there is a look of ineffable peace and growing content on his rose-pink features.

'Bill,' says I, 'there isn't any heart disease in your family, is there?'

'No,' says Bill, 'nothing chronic except malaria and accidents. Why?'

'Then you might turn around,' says I, 'and have a look behind you.'

Bill turns and sees the boy, and loses his complexion and sits down plump on the ground and begins to pluck aimlessly at grass and little sticks. For an hour I was afraid for his mind. And then I told him that my scheme was to put the whole job through immediately and that we would get the ransom and be off with it by midnight if old Dorset fell in with our proposition. So Bill braced up enough to give the kid a weak sort of a smile and a promise to play the Russian in a Japanese war with him as soon as he felt a little better.

I had a scheme for collecting that ransom without danger of being caught by counterplots that ought to commend itself to professional kidnapers. The tree under which the answer was to be left--and the money later on--was close to the road fence with big, bare fields on all sides. If a gang of constables should be watching for any one to come for the note they could see him a long way off crossing the fields or in the road. But no, sirree! At half-past eight I was up in that tree as well hidden as a tree toad, waiting for the messenger to arrive.

Exactly on time, a half-grown boy rides up the road on a bicycle, locates the pasteboard box at the foot of the fencepost, slips a folded piece of paper into it and pedals away again back toward Summit.

I waited an hour and then concluded the thing was square. I slid down the tree, got the note, slipped along the fence till I struck the woods, and was back at the cave in another half an hour. I opened the note, got near the lantern and read it to Bill. It was written with a pen in a crabbed hand, and the sum and substance of it was this:

Two Desperate Men.

Gentlemen: I received your letter to-day by post, in regard to the ransom you ask for the return of my son. I think you are a little high in your demands, and I hereby make you a counter-proposition, which I am inclined to believe you will accept. You bring Johnny home and pay me two hundred and fifty dollars in cash, and I agree to take him off your hands. You had better come at night, for the neighbours believe he is lost, and I couldn't be responsible for what they would do to anybody they saw bringing him back.

Very respectfully,
EBENEZER DORSET.

'Great pirates of Penzance!' says I; 'of all the impudent--'

But I glanced at Bill, and hesitated. He had the most appealing look in his eyes I ever saw on the face of a dumb or a talking brute.

‘Sam,’ says he, ‘what’s two hundred and fifty dollars, after all? We’ve got the money. One more night of this kid will send me to a bed in Bedlam. Besides being a thorough gentleman, I think Mr. Dorset is a spendthrift for making us such a liberal offer. You ain’t going to let the chance go, are you?’

‘Tell you the truth, Bill,’ says I, ‘this little he ewe lamb has somewhat got on my nerves too. We’ll take him home, pay the ransom and make our get-away.’

We took him home that night. We got him to go by telling him that his father had bought a silver-mounted rifle and a pair of moccasins for him, and we were going to hunt bears the next day.

It was just twelve o’clock when we knocked at Ebenezer’s front door. Just at the moment when I should have been abstracting the fifteen hundred dollars from the box under the tree, according to the original proposition, Bill was counting out two hundred and fifty dollars into Dorset’s hand.

When the kid found out we were going to leave him at home he started up a howl like a calliope and fastened himself as tight as a leech to Bill’s leg. His father peeled him away gradually, like a porous plaster.

‘How long can you hold him?’ asks Bill.

‘I’m not as strong as I used to be,’ says old Dorset, ‘but I think I can promise you ten minutes.’

‘Enough,’ says Bill. ‘In ten minutes I shall cross the Central, Southern and Middle Western States, and be legging it trippingly for the Canadian border.’

And, as dark as it was, and as fat as Bill was, and as good a runner as I am, he was a good mile and a half out of Summit before I could catch up with him.

Name: _____

Grade: _____/10

1. On the back of this page, create a Story Chart about “The Ransom of Red Chief.” Be sure to include the rings for exposition, rising action, climax, denouement, and conclusion. (5 points)
2. Who is the protagonist (the main character of the story)? (1 point)
3. What does he want? (1 point)
4. Do his goals change during the story? (1 point)
5. Who is the antagonist (the one who is against the protagonist, he can be the “bad guy”) and what does he want? (1 point)
6. What is the main conflict and where is the climax (highest point) of the story? This is the point that you know the story is inevitably going to go one way or the other. (1 point)

Name: _____

Grade: _____/10

1. Read "After Twenty Years" by O. Henry and use that story to answer the following questions. (2 points)
 Check here if you read the story.
2. What is the mood or atmosphere of the place where the story happens? Give examples from the text. Is it cheery or dismal? Quiet or frightening? Give examples from the story to prove your point. (1 point)
3. What kind of story would you expect in this kind of setting? (1 point)
4. Does the author say anything that gives you a hint that things are not all that they seem? (Give examples) (1 point)
5. In what country or region does the story happen? How does this location contribute to the mood or atmosphere of the story? (1 point)
6. What actions do the characters do that add to the mood? (Give examples) (1 point)
7. How long a period of time does the story cover? Does the time of day add to the overall mood of the story? (1 point)
8. What is the weather like in the story? Does this add to the feeling of the story? (1 point)
9. Among what kinds of people is the story set? What is their economic class? How do they live? Are they hopeful? Downtrodden? Depressed? Why? (1 point)

After Twenty Years

By O. Henry

The policeman on the beat moved up the avenue impressively. The impressiveness was habitual and not for show, for spectators were few. The time was barely 10 o'clock at night, but chilly gusts of wind with a taste of rain in them had well nigh depeopled the streets.

Trying doors as he went, twirling his club with many intricate and artful movements, turning now and then to cast his watchful eye adown the pacific thoroughfare, the officer, with his stalwart form and slight swagger, made a fine picture of a guardian of the peace. The vicinity was one that kept early hours. Now and then you might see the lights of a cigar store or of an all-night lunch counter; but the majority of the doors belonged to business places that had long since been closed.

When about midway of a certain block the policeman suddenly slowed his walk. In the doorway of a darkened hardware store a man leaned, with an unlighted cigar in his mouth. As the policeman walked up to him the man spoke up quickly.

"It's all right, officer," he said, reassuringly. "I'm just waiting for a friend. It's an appointment made twenty years ago. Sounds a little funny to you, doesn't it? Well, I'll explain if you'd like to make certain it's all straight. About that long ago there used to be a restaurant where this store stands--'Big Joe' Brady's restaurant."

"Until five years ago," said the policeman. "It was torn down then."

The man in the doorway struck a match and lit his cigar. The light showed a pale, square-jawed face with keen eyes, and a little white scar near his right eyebrow. His scarfpin was a large diamond, oddly set.

"Twenty years ago to-night," said the man, "I dined here at 'Big Joe' Brady's with Jimmy Wells, my best chum, and the finest chap in the world. He and I were raised here in New York, just like two brothers, together. I was eighteen and Jimmy was twenty. The next morning I was to start for the West to make my fortune. You couldn't have dragged Jimmy out of New York; he thought it was the only place on earth. Well, we agreed that night that we would meet here again exactly twenty years from that date and time, no matter what our conditions might be or from what distance we might have to come. We figured that in twenty years each of us ought to have our destiny worked out and our fortunes made, whatever they were going to be."

"It sounds pretty interesting," said the policeman. "Rather a long time between meets, though, it seems to me. Haven't you heard from your friend since you left?"

"Well, yes, for a time we corresponded," said the other. "But after a year or two we lost track of each other. You see, the West is a pretty big proposition, and I kept hustling around over it pretty lively. But I know Jimmy will meet me here if he's alive, for he always was the truest, stanchest old chap in the world. He'll never forget. I came a thousand miles to stand in this door to-night, and it's worth it if my old partner turns up."

The waiting man pulled out a handsome watch, the lids of it set with small diamonds.

"Three minutes to ten," he announced. "It was exactly ten o'clock when we parted here at the restaurant door."

"Did pretty well out West, didn't you?" asked the policeman.

"You bet! I hope Jimmy has done half as well. He was a kind of plodder, though, good fellow as he was. I've had to compete with some of the sharpest wits going to get my pile. A man gets in a groove in New York. It takes the West to put a razor-edge on him."

The policeman twirled his club and took a step or two.

"I'll be on my way. Hope your friend comes around all right. Going to call time on him sharp?"

"I should say not!" said the other. "I'll give him half an hour at least. If Jimmy is alive on earth he'll be here by that time. So long, officer."

"Good-night, sir," said the policeman, passing on along his beat, trying doors as he went.

There was now a fine, cold drizzle falling, and the wind had risen from its uncertain puffs into a steady blow. The few foot passengers astir in that quarter hurried dismally and silently along with coat collars turned high and pocketed hands. And in the door of the hardware store the man who had come a thousand miles to fill an appointment, uncertain almost to absurdity, with the friend of his youth, smoked his cigar and waited.

About twenty minutes he waited, and then a tall man in a long overcoat, with collar turned up to his ears, hurried across from the opposite side of the street. He went directly to the waiting man.

“Is that you, Bob?” he asked, doubtfully.

“Is that you, Jimmy Wells?” cried the man in the door.

“Bless my heart!” exclaimed the new arrival, grasping both the other’s hands with his own. “It’s Bob, sure as fate. I was certain I’d find you here if you were still in existence. Well, well, well! --twenty years is a long time. The old gone, Bob; I wish it had lasted, so we could have had another dinner there. How has the West treated you, old man?”

“Bully; it has given me everything I asked it for. You’ve changed lots, Jimmy. I never thought you were so tall by two or three inches.”

“Oh, I grew a bit after I was twenty.”

“Doing well in New York, Jimmy?”

“Moderately. I have a position in one of the city departments. Come on, Bob; we’ll go around to a place I know of, and have a good long talk about old times.”

The two men started up the street, arm in arm. The man from the West, his egotism enlarged by success, was beginning to outline the history of his career. The other, submerged in his overcoat, listened with interest.

At the corner stood a drug store, brilliant with electric lights. When they came into this glare each of them turned simultaneously to gaze upon the other’s face.

The man from the West stopped suddenly and released his arm.

“You’re not Jimmy Wells,” he snapped. “Twenty years is a long time, but not long enough to change a man’s nose from a Roman to a pug.”

“It sometimes changes a good man into a bad one, said the tall man. “You’ve been under arrest for ten minutes, ‘Silky’ Bob. Chicago thinks you may have dropped over our way and wires us she wants to have a chat with you. Going quietly, are you? That’s sensible. Now, before we go on to the station here’s a note I was asked to hand you. You may read it here at the window. It’s from Patrolman Wells.”

The man from the West unfolded the little piece of paper handed him. His hand was steady when he began to read, but it trembled a little by the time he had finished. The note was rather short.

“Bob: I was at the appointed place on time. When you struck the match to light your cigar I saw it was the face of the man wanted in Chicago. Somehow I couldn’t do it myself, so I went around and got a plain clothes man to do the job. JIMMY.”

Name: _____

Grade: _____/10

1. Read “The Cop and the Anthem” by O. Henry. (2 points)
 Check here if you read the story.
2. Who is the protagonist (the main character)? (1 point)
3. Is the protagonist kind, gentle, stern, emotional, harsh, logical, rational, compassionate or exacting....? Make up a list of adjectives that describe the protagonist. The resource “A Word Right Now” would be very helpful for this exercise. (1 point)
4. What words or actions on the protagonist’s part make you choose the adjectives you do? (1 point)
5. What does the character do for a living? Is he content with his lot in life, or does he long to improve himself? (1 point)
6. What does the character think is the most important thing in life? How do you know this? Does the character say this out loud, or do his thoughts and actions give him away? (1 point)
7. Do the character’s priorities change over the course of the story? In what way? What causes this change? Is it a change for the better, or for the worse? (1 point)
8. How does the personality of the character reflect the values of the society (or individual) that produced the story? (1 point)
9. Is the character a “sympathetic character”? Do you identify with him and hope he will succeed? Do you pity him? Do you scorn or despise his weakness in some way? Why? (1 point)

The Cop and the Anthem

By O. Henry

On his bench in Madison Square Soapy moved uneasily. When wild geese honk high of nights, and when women without sealskin coats grow kind to their husbands, and when Soapy moves uneasily on his bench in the park, you may know that winter is near at hand.

A dead leaf fell in Soapy's lap. That was Jack Frost's card. Jack is kind to the regular denizens of Madison Square, and gives fair warning of his annual call. At the corners of four streets he hands his pasteboard to the North Wind, footman of the mansion of All Outdoors, so that the inhabitants thereof may make ready.

Soapy's mind became cognisant of the fact that the time had come for him to resolve himself into a singular Committee of Ways and Means to provide against the coming rigour. And therefore he moved uneasily on his bench.

The hibernatorial ambitions of Soapy were not of the highest. In them there were no considerations of Mediterranean cruises, of soporific Southern skies drifting in the Vesuvian Bay. Three months on the Island was what his soul craved. Three months of assured board and bed and congenial company, safe from Boreas and bluecoats, seemed to Soapy the essence of things desirable.

For years the hospitable Blackwell's had been his winter quarters. Just as his more fortunate fellow New Yorkers had bought their tickets to Palm Beach and the Riviera each winter, so Soapy had made his humble arrangements for his annual hegira to the Island. And now the time was come. On the previous night three Sabbath newspapers, distributed beneath his coat, about his ankles and over his lap, had failed to repulse the cold as he slept on his bench near the spurting fountain in the ancient square. So the Island loomed big and timely in Soapy's mind. He scorned the provisions made in the name of charity for the city's dependents. In Soapy's opinion the Law was more benign than Philanthropy. There was an endless round of institutions, municipal and eleemosynary, on which he might set out and receive lodging and food accordant with the simple life. But to one of Soapy's proud spirit the gifts of charity are encumbered. If not in coin you must pay in humiliation of spirit for every benefit received at the hands of philanthropy. As Caesar had his Brutus, every bed of charity must have its toll of a bath, every loaf of bread its compensation of a private and personal inquisition. Wherefore it is better to be a guest of the law, which though conducted by rules, does not meddle unduly with a gentleman's private affairs.

Soapy, having decided to go to the Island, at once set about accomplishing his desire. There were many easy ways of doing this. The pleasantest was to dine luxuriously at some expensive restaurant; and then, after declaring insolvency, be handed over quietly and without uproar to a policeman. An accommodating magistrate would do the rest.

Soapy left his bench and strolled out of the square and across the level sea of asphalt, where Broadway and Fifth Avenue flow together. Up Broadway he turned, and halted at a glittering cafe, where are gathered together nightly the choicest products of the grape, the silkworm and the protoplasm.

Soapy had confidence in himself from the lowest button of his vest upward. He was shaven, and his coat was decent and his neat black, ready-tied four-in-hand had been presented to him by a lady missionary on Thanksgiving Day. If he could reach a table in the restaurant unsuspected success would be his. The portion of him that would show above the table would raise no doubt in the waiter's mind. A roasted mallard duck, thought Soapy, would be about the thing--with a bottle of Chablis, and then Camembert, a demi-tasse and a cigar. One dollar for the cigar would be enough. The total would not be so high as to call forth any supreme manifestation of revenge from the cafe management; and yet the meat would leave him filled and happy for the journey to his winter refuge.

But as Soapy set foot inside the restaurant door the head waiter's eye fell upon his frayed trousers and decadent shoes. Strong and ready hands turned him about and conveyed him in silence and haste to the sidewalk and averted the ignoble fate of the menaced mallard.

Soapy turned off Broadway. It seemed that his route to the coveted island was not to be an epicurean one. Some other way of entering limbo must be thought of.

At a corner of Sixth Avenue electric lights and cunningly displayed wares behind plate-glass made a shop window conspicuous. Soapy took a cobblestone and dashed it through the glass. People came running around the corner, a policeman in the lead. Soapy stood still, with his hands in his pockets, and smiled at the sight of brass buttons.

"Where's the man that done that?" inquired the officer excitedly.

"Don't you figure out that I might have had something to do with it?" said Soapy, not without sarcasm, but

friendly, as one greets good fortune.

The policeman's mind refused to accept Soapy even as a clue. Men who smash windows do not remain to parley with the law's minions. They take to their heels. The policeman saw a man half way down the block running to catch a car. With drawn club he joined in the pursuit. Soapy, with disgust in his heart, loafed along, twice unsuccessful.

On the opposite side of the street was a restaurant of no great pretensions. It catered to large appetites and modest purses. Its crockery and atmosphere were thick; its soup and napery thin. Into this place Soapy took his accusive shoes and telltale trousers without challenge. At a table he sat and consumed beefsteak, flapjacks, doughnuts and pie. And then to the waiter he betrayed the fact that the minutest coin and himself were strangers.

"Now, get busy and call a cop," said Soapy. "And don't keep a gentleman waiting."

"No cop for youse," said the waiter, with a voice like butter cakes and an eye like the cherry in a Manhattan cocktail. "Hey, Con!"

Neatly upon his left ear on the callous pavement two waiters pitched Soapy. He arose, joint by joint, as a carpenter's rule opens, and beat the dust from his clothes. Arrest seemed but a rosy dream. The Island seemed very far away. A policeman who stood before a drug store two doors away laughed and walked down the street.

Five blocks Soapy travelled before his courage permitted him to woo capture again. This time the opportunity presented what he fatuously termed to himself a "cinch." A young woman of a modest and pleasing guise was standing before a show window gazing with sprightly interest at its display of shaving mugs and inkstands, and two yards from the window a large policeman of severe demeanour leaned against a water plug.

It was Soapy's design to assume the role of the despicable and execrated "masher." The refined and elegant appearance of his victim and the contiguity of the conscientious cop encouraged him to believe that he would soon feel the pleasant official clutch upon his arm that would insure his winter quarters on the right little, tight little isle.

Soapy straightened the lady missionary's readymade tie, dragged his shrinking cuffs into the open, set his hat at a killing cant and sidled toward the young woman. He made eyes at her, was taken with sudden coughs and "hems," smiled, smirked and went brazenly through the impudent and contemptible litany of the "masher." With half an eye Soapy saw that the policeman was watching him fixedly. The young woman moved away a few steps, and again bestowed her absorbed attention upon the shaving mugs. Soapy followed, boldly stepping to her side, raised his hat and said:

"Ah there, Bedelia! Don't you want to come and play in my yard?"

The policeman was still looking. The persecuted young woman had but to beckon a finger and Soapy would be practically en route for his insular haven. Already he imagined he could feel the cozy warmth of the station-house. The young woman faced him and, stretching out a hand, caught Soapy's coat sleeve.

Sure, Mike," she said joyfully, "if you'll blow me to a pail of suds. I'd have spoke to you sooner, but the cop was watching."

With the young woman playing the clinging ivy to his oak Soapy walked past the policeman overcome with gloom. He seemed doomed to liberty.

At the next corner he shook off his companion and ran. He halted in the district where by night are found the lightest streets, hearts, vows and librettos.

Women in furs and men in greatcoats moved gaily in the wintry air. A sudden fear seized Soapy that some dreadful enchantment had rendered him immune to arrest. The thought brought a little of panic upon it, and when he came upon another policeman lounging grandly in front of a transplendent theatre he caught at the immediate straw of "disorderly conduct."

On the sidewalk Soapy began to yell drunken gibberish at the top of his harsh voice. He danced, howled, raved and otherwise disturbed the welkin.

The policeman twirled his club, turned his back to Soapy and remarked to a citizen.

"'Tis one of them Yale lads celebratin' the goose egg they give to the Hartford College. Noisy; but no harm. We've instructions to lave them be."

Disconsolate, Soapy ceased his unavailing racket. Would never a policeman lay hands on him? In his fancy the Island seemed an unattainable Arcadia. He buttoned his thin coat against the chilling wind.

In a cigar store he saw a well-dressed man lighting a cigar at a swinging light. His silk umbrella he had set by the

door on entering. Soapy stepped inside, secured the umbrella and sauntered off with it slowly. The man at the cigar light followed hastily.

“My umbrella,” he said, sternly.

“Oh, is it?” sneered Soapy, adding insult to petit larceny. “Well, why don’t you call a policeman? I took it. Your umbrella! Why don’t you call a cop? There stands one on the corner.”

The umbrella owner slowed his steps. Soapy did likewise, with a presentiment that luck would again run against him. The policeman looked at the two curiously.

“Of course,” said the umbrella man--“that is--well, you know how these mistakes occur--I--if it’s your umbrella I hope you’ll excuse me--I picked it up this morning in a restaurant--If you recognise it as yours, why--I hope you’ll--”

“Of course it’s mine,” said Soapy, viciously.

The ex-umbrella man retreated. The policeman hurried to assist a tall blonde in an opera cloak across the street in front of a street car that was approaching two blocks away.

Soapy walked eastward through a street damaged by improvements. He hurled the umbrella wrathfully into an excavation. He muttered against the men who wear helmets and carry clubs. Because he wanted to fall into their clutches, they seemed to regard him as a king who could do no wrong.

At length Soapy reached one of the avenues to the east where the glitter and turmoil was but faint. He set his face down this toward Madison Square, for the homing instinct survives even when the home is a park bench.

But on an unusually quiet corner Soapy came to a standstill. Here was an old church, quaint and rambling and gabled. Through one violet-stained window a soft light glowed, where, no doubt, the organist loitered over the keys, making sure of his mastery of the coming Sabbath anthem. For there drifted out to Soapy’s ears sweet music that caught and held him transfixed against the convolutions of the iron fence.

The moon was above, lustrous and serene; vehicles and pedestrians were few; sparrows twittered sleepily in the eaves--for a little while the scene might have been a country churchyard. And the anthem that the organist played cemented Soapy to the iron fence, for he had known it well in the days when his life contained such things as mothers and roses and ambitions and friends and immaculate thoughts and collars.

The conjunction of Soapy’s receptive state of mind and the influences about the old church wrought a sudden and wonderful change in his soul. He viewed with swift horror the pit into which he had tumbled, the degraded days, unworthy desires, dead hopes, wrecked faculties and base motives that made up his existence.

And also in a moment his heart responded thrillingly to this novel mood. An instantaneous and strong impulse moved him to battle with his desperate fate. He would pull himself out of the mire; he would make a man of himself again; he would conquer the evil that had taken possession of him. There was time; he was comparatively young yet; he would resurrect his old eager ambitions and pursue them without faltering. Those solemn but sweet organ notes had set up a revolution in him. To-morrow he would go into the roaring downtown district and find work. A fur importer had once offered him a place as driver. He would find him to-morrow and ask for the position. He would be somebody in the world. He would--

Soapy felt a hand laid on his arm. He looked quickly around into the broad face of a policeman.

“What are you doin’ here?” asked the officer.

“Nothin’,” said Soapy.

“Then come along,” said the policeman.

“Three months on the Island,” said the Magistrate in the Police Court the next morning.

Name: _____

Grade: _____/10

Use any of the three O. Henry stories to complete these questions.

1. Does the main character explain to the reader his perspective on the events that have transpired? Give examples. (2 points)

2. When something happens that is the opposite of what you expected, it is called irony. Find at least three evidences of irony in this story and list them. (3 points)

3. Does this story seem to deal with a universal theme? Circle any that apply: (2 points)

Prejudice	Family Relationships	Compromise
Betrayal	Good vs. evil	Human Integrity
Innocence	Growing Up/Coming of Age	Human Frailty
Materialism vs. Idealism	Fear	Youth vs. age
Generosity of Human Nature	Honor	The Nature Faith
Wisdom of Age	Survival	The Nature of God
Pride & Humility	Loyalty	Innocence vs. Experience
Alienation	Struggles with the Conscience	
Ambition	Disillusionment	

4. Does the story merely call the reader's attention to a theme without trying to solve anything? Explain. (3 points)

Note: Read Unit 1 (pages 5-8) of your "Windows to the World" student book.

Name: _____

1. Read and annotate Connell's *The Most Dangerous Game* using the checklist on page 24 of the Student book.
 - Make several notes on every page of the story.
 - Highlight words you don't know and be sure to look them up and write their definitions in the margin. There will be a quiz on unusual words, and you may only reference your story.
 - React to the story with comments. Ask questions, try to answer them. See page 9 of your student book for more ideas on what to look for.
 - Try to find the things explained in Teaching the Classics: style, plot, setting, characters, theme.

2. Write a paragraph about the importance of annotation using the outline created in class.
 - Use at least three dress-ups, underlined.
 - Sentence opener numbers in margin.
 - No more than two of the same sentence opener in a row.

ANNOTATION & PARAGRAPH GRADE

Annotation

Notes appear on every page of the story	_____ /1
Definitions of unfamiliar words written in margin	_____ /1
Reactions to what is happening	_____ /1
Questions asked and answers attempted	_____ /1
Notes on style, setting, characters, theme	_____ /1

Paragraph

Student name on paper	_____ /1
Three dress-ups included and underlined	_____ /3
No more than 2 of the same sentence openers in a row, numbered	_____ /3
Less than three spelling/grammar errors (-1 point for each error over three)	_____ /3

In Class Vocabulary Quiz _____ /5

Total _____ /20

Name: _____

1. Begin Exercise 1: Biblical Allusions Project on page 34. You will continue to work on this project throughout the year. Do two Biblical allusions per week. You will be working on this project all year, and it will be due at the beginning of Lesson 26.
 - Write down the Bible reference and write out a short summary (2-3 sentences). Give an example of how that reference could be alluded to in the story and the meaning behind the allusion.
 - Complete two Biblical allusions this week.
2. Choose a Classical Allusion to present to the class. If you were chosen to do one of the challenge allusions on page 33 of the student book, research the song or story and explain the meaning of that allusion in the story instead.
 - Write down the name of the Classical story _____.
 - Prepare a short summary of the story.
 - Give an example of how that allusion might look in literature and its meaning.

ORAL REPORT GRADE

Oral Report on Classical Allusion

- | | |
|--|----------|
| Student was adequately prepared with written notes | _____ /5 |
| Student presented a short summary of the classical allusion | _____ /3 |
| Student prepared an appropriate example of that allusion in literature | _____ /1 |
| Student adequately explained the meaning of the allusion they created | _____ /1 |

OR

Oral Report on Challenge

- | | |
|--|----------|
| Student was adequately prepared with written notes | _____ /5 |
| Student presented his or her research on the song or works | _____ /3 |
| Student adequately explained the meaning of the allusion | _____ /2 |

Total _____ /10

Name: _____

1. Continue your Biblical allusions project (Exercise 1: Biblical Allusions Project on page 34).
 - Write down the Bible reference and write out a short summary (2-3 sentences). Give an example of how that reference could be alluded to in the story and the meaning behind the allusion.
 - Complete two Biblical allusions this week.

2. Complete Exercise 3: Biblical Allusions: "The Lamb" in your student book (p 36)
 - Annotate the poem, line by line.
 - Look up the three references and summarize.
 - Explain why you think Blake included the allusion in his poem, his purpose.

EXERCISE 3 GRADE

Exercise 3: Biblical Allusions: "The Lamb" (Student Book p 36)

Student adequately annotated the poem	_____ /5
Student wrote down a summary of each Bible reference	_____ /3
Student provided a suggestion of Blake's reason for the allusion	_____ /2

Total	_____ /10
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Name: _____

1. Continue your Biblical allusions project (Exercise 1: Biblical Allusions Project on page 34). There is no grade given each week for this assignment as it will be graded when all 43 allusions are completed.
 - Write down the Bible reference and write out a short summary (2-3 sentences). Give an example of how that reference could be alluded to in the story and the meaning behind the allusion.
 - Complete two Biblical allusions this week.

2. Complete Exercise 4: Plot Analysis in your student book (p 44-45)
 - Find the major and minor conflicts
 - Diagram the action
 - Determine if and when Connell asks you to suspend disbelief
 - Find samples of suspense looking the following list of techniques described in our text:
 - Believable and likable characters
 - Suspend disbelief
 - Uncertainty
 - Helplessness
 - Literary techniques (described on p 41)
 - plot devices (Chekov’s gun, foreshadowing, plot twist, frame story, Deus ex machina)
 - sentence construction
 - long winding sentences
 - repetition
 - exclamation points
 - imagery
 - change in point of view (suddenly learning a new character’s thoughts)
 - diction (words that create a specific feeling or emotional response—slither, menace, dart....)
 - juxtaposition (placing two opposite things together that don’t seem to belong together)
 - Complete the checklist on page 46. You do not need to write out the answers, but think about each one and check them off as you answer them. Do make notes on the checklist page if you have not made notes elsewhere with the answers.
 - Choose ONE of the last five questions on the checklist, and write out your answer in a paragraph.
 - Read Jack Finney’s *Contents of a Dead Man’s Pockets*.

EXERCISE 4: PLOT ANALYSIS GRADE

Identified at least two major and minor conflicts	_____/10
Complete plot diagram	_____/15
Example of suspended disbelief	_____/5
At least five examples of how the author created suspense	_____/50
Checklist on page 46 completed	_____/10
Paragraph answering one of the last five questions on the checklist on page 46 (2 points for answering the question adequately, 2 points appropriate topic sentence, 2 points good clincher, 2 points good details, 2 points , 3 spelling/grammar errors.)	_____/10
<hr/>	
Total	_____/100

WW Class Homework Lesson 4

Contents of the Dead Man's Pockets By Jack Finney

At the little living-room desk Tom Benecke rolled two sheets of flimsy and a heavier top sheet, carbon paper sandwiched between them, into his portable. *Interoffice Memo*, the top sheet was headed, and he typed tomorrow's date just below this; then he glanced at a creased yellow sheet, covered with his own handwriting, beside the typewriter. "Hot in here," he muttered to himself. Then, from the short hallway at his back, he heard the muffled clang of wire coat hangers in the bedroom closet, and at this reminder of what his wife was doing he thought: Hot, no--guilty conscience.

He got up, shoving his hands into the back pockets of his gray-wash slacks, stepped to the living-room window beside the desk, and stood breathing on the glass, watching the expanding cirlet of mist, staring down through the autumn night at Lexington Avenue, eleven stories below. He was a tall, lean, dark-haired young man in a pullover sweater, who looked as though he had played not football, probably, but basketball in college. Now he placed the heels of his hands against the top edge of the lower window frame and shoved upward. But as usual the window didn't budge, and he had to lower his hands and then shoot them hard upward to jolt the window open a few inches. He dusted his hands, muttering.

But still he didn't begin his work. He crossed the room to the hallway entrance and, leaning against the doorjamb, hands shoved into his back pockets again, he called, "Clare?" When his wife answered, he said, "Sure you don't mind going alone?"

"No." Her voice was muffled, and he knew her head and shoulders were in the bedroom closet. Then the tap of her high heels sounded on the wood floor and she appeared at the end of the little hallway, wearing a slip, both hands raised to one ear, clipping on an earring. She smiled at him--a slender, very pretty girl with light brown, almost blonde, hair--her prettiness emphasized by the pleasant nature that showed in her face. "It's just that I hate you to miss this movie; you wanted to see it too."

"Yeah, I know." He ran his fingers through his hair. "Got to get this done though."

She nodded, accepting this. Then, glancing at the desk across the living room, she said, "You work too much, though, Tom--and too hard."

He smiled. "You won't mind though, will you, when the money comes rolling in and I'm known as the Boy Wizard of Wholesale Groceries?"

"I guess not." She smiled and turned back toward the bedroom.

At his desk again, Tom lighted a cigarette; then a few moments later as Clare appeared, dressed and ready to leave, he set it on the rim of the ash tray. "Just after seven," she said. "I can make the beginning of the first feature."

He walked to the front-door closet to help her on with her coat. He kissed her then and, for an instant, holding her close, smelling the perfume she had used, he was tempted to go with her; it was not actually true that he had to work tonight, though he very much wanted to. This was his own project, unannounced as yet in his office, and it could be postponed. But then they won't see it till Monday, he thought once again, and if I give it to the boss tomorrow he might read it over the weekend. . . . "Have a good time," he said aloud. He gave his wife a little swat and opened the door for her, feeling the air from the building hallway, smelling faintly of floor wax, stream past his face.

He watched her walk down the hall, flicked a hand in response as she waved, and then he started to close the door, but it resisted for a moment. As the door opening narrowed, the current of warm air from the hallway, channeled through this smaller opening now, suddenly rushed past him with accelerated force. Behind him he heard the slap of the window curtains against the wall and the sound of paper fluttering from his desk, and he had to push to close the door.

Turning, he saw a sheet of white paper drifting to the floor in a series of arcs, and another sheet, yellow, moving toward the window, caught in the dying current flowing through the narrow opening. As he watched, the paper struck the bottom edge of the window and hung there for an instant, plastered against the glass and wood. Then as the moving air stilled completely, the curtains swinging back from the wall to hang free again, he saw the yellow sheet drop to the window ledge and slide over out of sight.

He ran across the room, grasped the bottom edge of the window, and tugged, staring through the glass. He saw the yellow sheet, dimly now in the darkness outside, lying on the ornamental ledge a yard below the window. Even as he watched, it was moving, scraping slowly along the ledge, pushed by the breeze that pressed steadily against the building wall. He heaved on the window with all his strength and it shot open with a bang, the window weight rattling in the casing. But the paper was past his reach and, leaning out into the night, he watched it scud steadily along the ledge to the south, half-plastered against the building wall. Above the muffled sound of the street traffic far below, he could hear the dry scrape of its movement, like a leaf on the pavement.

The living room of the next apartment to the south projected a yard or more farther out toward the street than this one; because of this the Beneckes paid seven and a half dollars less rent than their neighbors. And now the yellow sheet, sliding along the stone ledge, nearly invisible in the night, was stopped by the projecting blank wall of the next apartment. It lay motionless, then, in the corner formed by the two walls--a good five yards away, pressed firmly against the ornate corner ornament of the ledge, by the breeze that moved past Tom Benecke's face.

He knelt at the window and stared at the yellow paper for a full minute or more, waiting for it to move, to slide off the ledge and fall, hoping he could follow its course to the street, and then hurry down in the elevator and retrieve it. But it didn't move, and then he saw that the paper was caught firmly between a projection of the convoluted corner ornament and the ledge. He thought about the poker from the fireplace, then the broom, then the mop--discarding each thought as it occurred to him. There was nothing in the apartment long enough to reach that paper.

It was hard for him to understand that he actually had to abandon it--it was ridiculous--and he began to curse. Of all the papers on his desk, why did it have to be this one in particular! On four long Saturday afternoons he had stood in supermarkets counting the people who passed certain displays, and the results were scribbled on that yellow sheet. From stacks of trade publications, gone over page by page in snatched half-hours at work and during evenings at home, he had copied facts, quotations, and figures onto that sheet. And he had carried it with him to the Public Library on Fifth Avenue, where he'd spent a dozen lunch hours and early evenings adding more. All were needed to support and lend authority to his idea for a new grocery-store display method; without them his idea was a mere opinion. And there they all lay in his own improvised shorthand--countless hours of work--out there on the ledge.

For many seconds he believed he was going to abandon the yellow sheet, that there was nothing else to do. The work could be duplicated. But it would take two months, and the time to present this idea was *now*, for use in the spring displays. He struck his fist on the window ledge. Then he shrugged. Even though his plan were adopted, he told himself, it wouldn't bring him a raise in pay--not immediately, anyway, or as a direct result. It won't bring me a promotion either, he argued--not of itself.

But just the same, and he couldn't escape the thought, this and other independent projects, some already done and others planned for the future, would gradually mark him out from the score of other young men in his company. They were the way to change from a name on the payroll to a name in the minds of the company officials. They were the beginning of the long, long climb to where he was determined to be, at the very top. And he knew he was going out there in the darkness, after the yellow sheet fifteen feet beyond his reach.

By a kind of instinct, he instantly began making his intention acceptable to himself by laughing at it. The mental picture of himself sidling along the ledge outside was absurd--it was actually comical--and he smiled. He imagined himself describing it; it would make a good story at the office and, it occurred to him, would add a special interest and importance to his memorandum, which would do it no harm at all.

To simply go out and get his paper was an easy task--he could be back here with it in less than two minutes--and he knew he wasn't deceiving himself. The ledge, he saw, measuring it with his eye, was about as wide as the length of his shoe, and perfectly flat. And every fifth row of brick in the face of the building, he remembered--leaning out, he verified this--was indented half an inch, enough for the tips of his fingers, enough to maintain balance easily. It occurred to him that if this ledge and wall were only a yard above ground--as he knelt at the window staring out, this thought was the final confirmation of his intention--he could move along the ledge indefinitely.

On a sudden impulse, he got to his feet, walked to the front closet, and took out an old tweed jacket; it would be cold outside. He put it on and buttoned it as he crossed the room rapidly toward the open window. In the back of his mind he knew he'd better hurry and get this over with before he thought too much, and at the window he didn't allow himself to hesitate.

He swung a leg over the sill, then felt for and found the ledge a yard below the window with his foot. Gripping

the bottom of the window frame very tightly and carefully, he slowly ducked his head under it, feeling on his face the sudden change from the warm air of the room to the chill outside. With infinite care he brought out his other leg, his mind concentrating on what he was doing. Then he slowly stood erect. Most of the putty, dried out and brittle, had dropped off the bottom edging of the window frame, he found, and the flat wooden edging provided a good gripping surface, a half-inch or more deep, for the tips of his fingers.

Now, balanced easily and firmly, he stood on the ledge outside in the slight, chill breeze, eleven stories above the street, staring into his own lighted apartment, odd and different-seeming now.

First his right hand, then his left, he carefully shifted his finger-tip grip from the puttyless window edging to an indented row of bricks directly to his right. It was hard to take the first shuffling sideways step then--to make himself move--and the fear stirred in his stomach, but he did it, again by not allowing himself time to think. And now--with his chest, stomach, and the left side of his face pressed against the rough cold brick--his lighted apartment was suddenly gone, and it was much darker out here than he had thought.

Without pause he continued--right foot, left foot, right foot, left--his shoe soles shuffling and scraping along the rough stone, never lifting from it, fingers sliding along the exposed edging of brick. He moved on the balls of his feet, heels lifted slightly; the ledge was not quite as wide as he'd expected. But leaning slightly inward toward the face of the building and pressed against it, he could feel his balance firm and secure, and moving along the ledge was quite as easy as he had thought it would be. He could hear the buttons of his jacket scraping steadily along the rough bricks and feel them catch momentarily, tugging a little, at each mortared crack. He simply did not permit himself to look down, though the compulsion to do so never left him; nor did he allow himself actually to think. Mechanically--right foot, left foot, over and again--he shuffled along crabwise, watching the projecting wall ahead loom steadily closer. . . .

Then he reached it and, at the corner--he'd decided how he was going to pick up the paper--he lifted his right foot and placed it carefully on the ledge that ran along the projecting wall at a right angle to the ledge on which his other foot rested. And now, facing the building, he stood in the corner formed by the two walls, one foot on the ledging of each, a hand on the shoulder-high indentation of each wall. His forehead was pressed directly into the corner against the cold bricks, and now he carefully lowered first one hand, then the other, perhaps a foot farther down, to the next indentation in the rows of bricks.

Very slowly, sliding his forehead down the trough of the brick corner and bending his knees, he lowered his body toward the paper lying between his outstretched feet. Again he lowered his fingerholds another foot and bent his knees still more, thigh muscles taut, his forehead sliding and bumping down the brick V. Half-squatting now, he dropped his left hand to the next indentation and then slowly reached with his right hand toward the paper between his feet.

He couldn't quite touch it, and his knees now were pressed against the wall; he could bend them no farther. But by ducking his head another inch lower, the top of his head now pressed against the bricks, he lowered his right shoulder and his fingers had the paper by a corner, pulling it loose. At the same instant he saw, between his legs and far below, Lexington Avenue stretched out for miles ahead.

He saw, in that instant, the Loew's theater sign, blocks ahead past Fiftieth Street; the miles of traffic signals, all green now; the lights of cars and street lamps; countless neon signs; and the moving black dots of people. And a violent instantaneous explosion of absolute terror roared through him. For a motionless instant he saw himself externally--bent practically double, balanced on this narrow ledge, nearly half his body projecting out above the street far below--and he began to tremble violently, panic flaring through his mind and muscles, and he felt the blood rush from the surface of his skin.

In the fractional moment before horror paralyzed him, as he stared between his legs at that terrible length of street far beneath him, a fragment of his mind raised his body in a spasmodic jerk to an upright position again, but so violently that his head scraped hard against the wall, bouncing off it, and his body swayed outward to the knife edge of balance, and he very nearly plunged backward and fell. Then he was leaning far into the corner again, squeezing and pushing into it, not only his face but his chest and stomach, his back arching; and his finger tips clung with all the pressure of his pulling arms to the shoulder-high half-inch indentation in the bricks.

He was more than trembling now; his whole body was racked with a violent shuddering beyond control, his eyes squeezed so tightly shut it was painful, though he was past awareness of that. His teeth were exposed in a frozen grimace, the strength draining like water from his knees and calves. It was extremely likely, he knew, that he would faint, slump down along the wall, his face scraping, and then drop backward, a limp weight, out into nothing.

And to save his life he concentrated on holding on to consciousness, drawing deliberate deep breaths of cold air into his lungs, fighting to keep his senses aware.

Then he knew that he would not faint, but he could not stop shaking nor open his eyes. He stood where he was, breathing deeply, trying to hold back the terror of the glimpse he had had of what lay below him; and he knew he had made a mistake in not making himself stare down at the street, getting used to it and accepting it, when he had first stepped out onto the ledge.

It was impossible to walk back. He simply could not do it. He couldn't bring himself to make the slightest movement. The strength was gone from his legs; his shivering hands--numb, cold, and desperately rigid--had lost all deftness; his easy ability to move and balance was gone. Within a step or two, if he tried to move, he knew that he would stumble and fall.

Seconds passed, with the chill faint wind pressing the side of his face, and he could hear the toned-down volume of the street traffic far beneath him. Again and again it slowed and then stopped, almost to silence; then presently, even this high, he would hear the click of the traffic signals and the subdued roar of the cars starting up again. During a lull in the street sounds, he called out. Then he was shouting "*Help!*" so loudly it rasped his throat. But he felt the steady pressure of the wind, moving between his face and the blank wall, snatch up his cries as he uttered them, and he knew they must sound directionless and distant. And he remembered how habitually, here in New York, he himself heard and ignored shouts in the night. If anyone heard him, there was no sign of it, and presently Tom Benecke knew he had to try moving; there was nothing else he could do.

Eyes squeezed shut, he watched scenes in his mind like scraps of motion-picture film--he could not stop them. He saw himself stumbling suddenly sideways as he crept along the ledge and saw his upper body arc outward, arms flailing. He was a dangling shoestring caught between the ledge and the sole of his other shoe, saw a foot start to move, to be stopped with a jerk, and felt his balance leaving him. He saw himself falling with a terrible speed as his body revolved in the air, knees clutched tight to his chest, eyes squeezed shut, moaning softly.

Out of utter necessity, knowing that any of these thoughts might be reality in the very next seconds, he was slowly able to shut his mind against every thought but what he now began to do. With fear-soaked slowness, he slid his left foot an inch or two toward his own impossibly distant window. Then he slid the fingers of his shivering left hand a corresponding distance. For a moment he could not bring himself to lift his right foot from one ledge to the other; then he did it, and became aware of the harsh exhalation of air from his throat and realized that he was panting. As his right hand, then, began to slide along the brick edging, he was astonished to feel the yellow paper pressed to the bricks underneath his stiff fingers, and he uttered a terrible, abrupt bark that might have been a laugh or a moan. He opened his mouth and took the paper in his teeth pulling it out from under his fingers.

By a kind of trick--by concentrating his entire mind on first his left foot, then his left hand, then the other foot, then the other hand--he was able to move, almost imperceptibly, trembling steadily, very nearly without thought. But he could feel the terrible strength of the pent-up horror on just the other side of the flimsy barrier he had erected in his mind; and he knew that if it broke through he would lose this thin artificial control of his body.

During one slow step he tried keeping his eyes closed; it made him feel safer shutting him off a little from the fearful reality of where he was. Then a sudden rush of giddiness swept over him and he had to open his eyes wide, staring sideways at the cold rough brick and angled lines of mortar, his cheek tight against the building. He kept his eyes open then knowing that if he once let them flick outward, to stare for an instant at the lighted windows across the street, he would be past help.

He didn't know how many dozens of tiny sidling steps he had taken, his chest, belly, and face pressed to the wall; but he knew the slender hold he was keeping on his mind and body was going to break. He had a sudden mental picture of his apartment on just the other side of this wall--warm, cheerful, incredibly spacious. And he saw himself striding through it lying down on the floor on his back, arms spread wide, reveling in its unbelievable security. The impossible remoteness of this utter safety, the contrast between it and where he now stood, was more than he could bear. And the barrier broke then and the fear of the awful height he stood on coursed through his nerves and muscles.

A fraction of his mind knew he was going to fall, and he began taking rapid blind steps with no feeling of what he was doing, sidling with a clumsy desperate swiftness, fingers scrabbling along the brick, almost hopelessly resigned to the sudden backward pull and swift motion outward and down. Then his moving left hand slid onto not brick but sheer emptiness, an impossible gap in the face of the wall, and he stumbled.

His right foot smashed into his left anklebone; he staggered sideways, began falling, and the claw of his hand

cracked against glass and wood, slid down it, and his finger tips were pressed hard on the puttyless edging of his window. His right hand smacked gropingly beside it as he fell to his knees; and, under the full weight and direct downward pull of his sagging body, the open window dropped shudderingly in its frame till it closed and his wrists struck the sill and were jarred off.

For a single moment he knelt, knee bones against stone on the very edge of the ledge, body swaying and touching nowhere else, fighting for balance. Then he lost it, his shoulders plunging backward, and he flung his arms forward, his hands smashing against the window casing on either side; and--his body moving backward--his fingers clutched the narrow wood stripping of the upper pane.

For an instant he hung suspended between balance and falling, his finger tips pressed onto the quarter-inch wood strips. Then, with utmost delicacy, with a focused concentration of all his senses, he increased even further the strain on his finger tips hooked to these slim edgings of wood. Elbows slowly bending, he began to draw the full weight of his upper body forward, knowing that the instant his fingers slipped off these quarter-inch strips he'd plunge backward and be falling. Elbows imperceptibly bending, body shaking with the strain, the sweat starting from his forehead in great sudden drops, he pulled, his entire being and thought concentrated in his finger tips. Then suddenly, the strain slackened and ended, his chest touching the window sill, and he was kneeling on the ledge, his forehead pressed to the glass of the closed window.

Dropping his palms to the sill, he stared into his living room--at the red-brown davenport across the room, and a magazine he had left there; at the pictures on the walls and the gray rug; the entrance to the hallway; and at his papers, typewriter, and desk, not two feet from his nose. A movement from his desk caught his eye and he saw that it was a thin curl of blue smoke; his cigarette, the ash long, was still burning in the ash tray where he'd left it--this was past all belief--only a few minutes before.

His head moved, and in faint reflection from the glass before him he saw the yellow paper clenched in his front teeth. Lifting a hand from the sill he took it from his mouth; the moistened corner parted from the paper, and he spat it out.

For a moment, in the light from the living room, he stared wonderingly at the yellow sheet in his hand and then crushed it into the side pocket of his jacket.

He couldn't open the window. It had been pulled not completely closed, but its lower edge was below the level of the outside sill; there was no room to get his fingers underneath it. Between the upper sash and the lower was a gap not wide enough--reaching up, he tried--to get his fingers into; he couldn't push it open. The upper window panel, he knew from long experience, was impossible to move, frozen tight with dried paint.

Very carefully observing his balance, the finger tips of his left hand again hooked to the narrow stripping of the window casing, he drew back his right hand, palm facing the glass, and then struck the glass with the heel of his hand.

His arm rebounded from the pane, his body tottering. He knew he didn't dare strike a harder blow.

But in the security and relief of his new position, he simply smiled; with only a sheet of glass between him and the room just before him, it was not possible that there wasn't a way past it. Eyes narrowing, he thought for a few moments about what to do. Then his eyes widened, for nothing occurred to him. But still he felt calm: the trembling, he realized, had stopped. At the back of his mind there still lay the thought that once he was again in his home, he could give release to his feelings. He actually *would* lie on the floor, rolling, clenching tufts of the rug in his hands. He would literally run across the room, free to move as he liked, jumping on the floor, testing and reveling in its absolute security, letting the relief flood through him, draining the fear from his mind and body. His yearning for this was astonishingly intense, and somehow he understood that he had better keep this feeling at bay.

He took a half dollar from his pocket and struck it against the pane, but without any hope that the glass would break and with very little disappointment when it did not. After a few moments of thought he drew his leg onto the ledge and picked loose the knot of his shoelace. He slipped off the shoe and, holding it across the instep, drew back his arm as far as he dared and struck the leather heel against the glass. The pane rattled, but he knew he'd been a long way from breaking it. His foot was cold and he slipped the shoe back on. He shouted again, experimentally, and then once more, but there was no answer.

The realization suddenly struck him that he might have to wait here till Clare came home, and for a moment the thought was funny. He could see Clare opening the front door, withdrawing her key from the lock, closing the door behind her, and then glancing up to see him crouched on the other side of the window. He could see her rush across the room, face astounded and frightened, and hear himself shouting instructions: "Never mind how I got here! Just

open the wind--" She couldn't open it, he remembered, she'd never been able to; she'd always had to call him. She'd have to get the building superintendent or a neighbor, and he pictured himself smiling, and answering their questions as he climbed in. "I just wanted to get a breath of fresh air, so--"

He couldn't possibly wait here till Clare came home. It was the second feature she'd wanted to see, and she'd left in time to see the first. She'd be another three hours or--He glanced at his watch: Clare had been gone eight minutes. It wasn't possible, but only eight minutes ago he had kissed his wife good-by. She wasn't even at the theater yet!

It would be four hours before she could possibly be home, and he tried to picture himself kneeling out here, finger tips hooked to these narrow strippings, while first one movie, preceded by a slow listing of credits, began, developed, reached its climax, and then finally ended. There'd be a newsreel next, maybe, and then an animated cartoon, and then interminable scenes from coming pictures. And then, once more, the beginning of a full-length picture--while all the time he hung out here in the night.

He might possibly get to his feet, but he was afraid to try. Already his legs were cramped, his thigh muscles tired; his knees hurt, his feet felt numb, and his hands were stiff. He couldn't possibly stay out here for four hours, or anywhere near it. Long before that his legs and arms would give out; he would be forced to try changing his position often--stiffly, clumsily, his coordination and strength gone--and he would fall. Quite realistically, he knew that he would fall; no one could stay out here on this ledge for four hours.

A dozen windows in the apartment building across the street were lighted. Looking over his shoulder, he could see the top of a man's head behind the newspaper he was reading; in another window he saw the blue-gray flicker of a television screen. No more than twenty-odd yards from his back were scores of people, and if just one of them would walk idly to his window and glance out. . . . For some moments he stared over his shoulder at the lighted rectangles, waiting. But no one appeared. The man reading his paper turned a page and then continued his reading. A figure passed another of the windows and was immediately gone.

In the inside pocket of his jacket he found a little sheaf of papers, and he pulled one out and looked at it in the light from the living room. It was an old letter, an advertisement of some sort; his name and address, in purple ink, were on a label pasted to the envelope. Gripping one end of the envelope in his teeth, he twisted it into a tight curl. From his shirt pocket he brought out a book of matches. He didn't dare let go the casing with both hands but, with the twist of paper in his teeth, he opened the matchbook with his free hand; then he bent one of the matches in two without tearing it from the folder, its red tipped end now touching the striking surface. With his thumb, he rubbed the red tip across the striking area.

He did it again, then again and still again, pressing harder each time, and the match suddenly flared, burning his thumb. But he kept it alight, cupping the matchbook in his hand and shielding it with his body. He held the flame to the paper in his mouth till it caught. Then he snuffed out the match flame with his thumb and forefinger, careless of the burn, and replaced the book in his pocket. Taking the paper twist in his hand, he held it flame down, watching the flame crawl up the paper, till it flared bright. Then he held it behind him over the street, moving it from side to side, watching it over his shoulder, the flame flickering and guttering in the wind.

There were three letters in his pocket and he lighted each of them, holding each till the flame touched his hand and then dropping it to the street below. At one point, watching over his shoulder while the last of the letters burned, he saw the man across the street put down his paper and stand--even seeming to glance toward Tom's window. But when he moved, it was only to walk across the room and disappear from sight.

There were a dozen coins in Tom Benecke's pocket and he dropped them, three or four at a time. But if they struck anyone, or if anyone noticed their falling, no one connected them with their source.

His arms had begun to tremble from the steady strain of clinging to this narrow perch, and he did not know what to do now and was terribly frightened. Clinging to the window stripping with one hand, he again searched his pockets. But now--he had left his wallet on his dresser when he'd changed clothes--there was nothing left but the yellow sheet. It occurred to him irrelevantly that his death on the sidewalk below would be an eternal mystery; the window closed--why, how, and from where could he have fallen? No one would be able to identify his body for a time, either--the thought was somehow unbearable and increased his fear. All they'd find in his pockets would be the yellow sheet. *Contents of the dead man's pockets*, he thought, *one sheet of paper bearing penciled notations--incomprehensible.*

He understood fully that he might actually be going to die; his arms, maintaining his balance on the ledge, were trembling steadily now. And it occurred to him then with all the force of a revelation that, if he fell, all he was ever

going to have out of life he would then, abruptly, have had. Nothing, then, could ever be changed; and nothing more--no least experience or pleasure--could ever be added to his life. He wished, then, that he had not allowed his wife to go off by herself tonight--and on similar nights. He thought of all the evenings he had spent away from her, working; and he regretted them. He thought wonderingly of his fierce ambition and of the direction his life had taken; he thought of the hours he'd spent by himself, filling the yellow sheet that had brought him out here. *Contents of the dead man's pockets*, he thought with sudden fierce anger, *a wasted life*.

He was simply not going to cling here till he slipped and fell; he told himself that now. There was one last thing he could try; he had been aware of it for some moments, refusing to think about it, but now he faced it. Kneeling here on the ledge, the finger tips of one hand pressed to the narrow strip of wood, he could, he knew, draw his other hand back a yard perhaps, fist clenched tight, doing it very slowly till he sensed the outer limit of balance, then, as hard as he was able from the distance, he could drive his fist forward against the glass. If it broke, his fist smashing through, he was safe; he might cut himself badly, and probably would, but with his arm inside the room, he would be secure. But if the glass did not break, the rebound, flinging his arm back, would topple him off the ledge. He was certain of that.

He tested his plan. The fingers of his left hand clawlike on the little stripping, he drew back his other fist until his body began teetering backward. But he had no leverage now--he could feel that there would be no force to his swing--and he moved his fist slowly forward till he rocked forward on his knees again and could sense that this swing would carry its greatest force. Glancing down, however, measuring the distance from his fist to the glass, he saw it was less than two feet.

It occurred to him that he could raise his arm over his head, to bring it down against the glass. But, experimenting in slow motion, he knew it would be an awkward girl-like blow without the force of a driving punch, and not nearly enough to break the glass.

Facing the window, he had to drive a blow from the shoulder, he knew now, at a distance of less than two feet; and he did not know whether it would break through the heavy glass. It might; he could picture it happening, he could feel it in the nerves of his arm. And it might not; he could feel that too--feel his fist striking this glass and being instantaneously flung back by the unbreaking pane, feel the fingers of his other hand breaking loose, nails scraping along the casing as he fell.

He waited, arm drawn back, fist balled, but in no hurry to strike; this pause, he knew, might be an extension of his life. And to live even a few seconds longer, he felt, even out here on this ledge in the night, was infinitely better than to die a moment earlier than he had to. His arm grew tired, and he brought it down.

Then he knew that it was time to make the attempt. He could not kneel here hesitating indefinitely till he lost all courage to act, waiting till he slipped off the ledge. Again he drew back his arm, knowing this time that he would not bring it down till he struck. His elbow protruding over Lexington Avenue far below, the fingers of his other hand pressed down bloodlessly tight against the narrow stripping, he waited, feeling the sick tenseness and terrible excitement building. It grew and swelled toward the moment of action, his nerves tautening. He thought of Clare--just a wordless, yearning thought--and then drew his arm back just a bit more, fist so tight his fingers pained him, and knowing he was going to do it. Then with full power, with every last scrap of strength he could bring to bear, he shot his arm forward toward the glass, and he said, "*Clare!*"

He heard the sound, felt the blow, felt himself falling forward, and his hand closed on the living-room curtains, the shards and fragments of glass showering onto the floor. And then, kneeling there on the ledge, an arm thrust into the room up to the shoulder, he began picking away the protruding slivers and great wedges of glass from the window frame, tossing them in onto the rug. And, as he grasped the edges of the empty window frame and climbed into his home, he was grinning in triumph.

He did not lie down on the floor or run through the apartment, as he had promised himself; even in the first few moments it seemed to him natural and normal that he should be where he was. He simply turned to his desk, pulled the crumpled yellow sheet from his pocket, and laid it down where it had been, smoothing it out; then he absently laid a pencil across it to weight it down. He shook his head wonderingly, and turned to walk toward the closet.

There he got out his topcoat and hat and, without waiting to put them on, opened the front door and stepped out, to go find his wife. He turned to pull the door closed and the warm air from the hall rushed through the narrow opening again. As he saw the yellow paper, the pencil flying, scooped off the desk and, unimpeded by the glassless window, sail out into the night and out of his life, Tom Benecke burst into laughter and then closed the door behind him.

1. Continue your Biblical allusions project (Exercise 1: Biblical Allusions Project on page 34).
 - Write down the Bible reference and write out a short summary (2-3 sentences). Give an example of how that reference could be alluded to in the story and the meaning behind the allusion.
 - Complete two Biblical allusions this week.

2. **Begin reading and annotating Harper Lee's *To Kill a Mockingbird*.** Try to read the whole thing but do read at least the first half.
 - Make chart to list of characters and information about each (age, clothing, character) and places (name of the place, what happened there).
 - Be sure to look up vocabulary with which you are unfamiliar.
 - Also look up information on Harper Lee.

1. Continue your Biblical allusions project (Exercise 1: Biblical Allusions Project on page 34).
 - Write down the Bible reference and write out a short summary (2-3 sentences). Give an example of how that reference could be alluded to in the story and the meaning behind the allusion.
 - Complete two Biblical allusions this week.
2. Finish reading *To Kill a Mockingbird*. Complete your character list. Look up information on Harper Lee if you haven't already.

Name: _____

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 - Write down the Bible reference and write out a short summary (2-3 sentences). Give an example of how that reference could be alluded to in the story and the meaning behind the allusion.
 - Complete two Biblical allusions this week.

2. Using the questions from Exercise 4: Plot Summary on page 44-45 as a guide, complete that exercise using the book *To Kill a Mockingbird*. Since this is a novel and not a short story, your plot diagram does not need to include everything in the book. Choose one major conflict and limit your summary to that conflict’s main points. You do not need to do the checklist on page 46. Be sure to look at the grade sheet below to know what is required.

EXERCISE 4: PLOT ANALYSIS OF *TO KILL A MOCKINGBIRD* GRADE

Name on paper	_____/1
Identified at least three major and minor conflicts	_____/15
Complete plot diagram of one of the major conflicts	
• Exposition	_____/4
• Inciting moment	_____/4
• Rising action	_____/4
• Climax	_____/4
• Falling action (denouement)	_____/4
Example of suspended disbelief	_____/4
At least five examples of how the author created suspense (2 points each)	_____/10
<hr/>	
Total	_____/50

WW Homework Lesson 8 *To Kill a Mockingbird* Discussion

Name: _____

1. Continue your Biblical allusions project ([Exercise 1: Biblical Allusions Project](#) on page 34).
 - Write down the Bible reference and write out a short summary (2-3 sentences). Give an example of how that reference could be alluded to in the story and the meaning behind the allusion.
 - Complete two Biblical allusions this week.
2. Choose three of the last five questions on page 46 of the student book and write an essay answering the three questions, applying them to this book, *To Kill a Mockingbird*. Each question chosen will be a body paragraph. You may include a simple introduction and conclusion if desired.

TO KILL A MOCKINGBIRD PARAGRAPHS GRADE

Name on paper _____/1

Paragraph 1

Good topic sentence (states student's thesis) _____/3

Enough details and analysis from the text to support the topic _____/5

Good clincher sentence (concludes the paragraph) _____/3

Answered the question _____/2

Did not use "I" _____/2

Paragraph 2

Good topic sentence (states student's thesis) _____/3

Enough details and analysis from the text to support the topic _____/5

Good clincher sentence (concludes the paragraph) _____/3

Answered the question _____/2

Did not use "I" _____/2

Paragraph 3

Good topic sentence (states student's thesis) _____/3

Enough details and analysis from the text to support the topic _____/5

Good clincher sentence (concludes the paragraph) _____/3

Answered the question _____/2

Did not use "I" _____/2

Good style throughout (varied sentence openers, some dress-ups included) _____/4

-1 point per grammar/spelling error over 3 throughout _____

Total _____/50

1. Continue your Biblical allusions project (Exercise 1: Biblical Allusions Project on page 34).
 - Write down the Bible reference and write out a short summary (2-3 sentences). Give an example of how that reference could be alluded to in the story and the meaning behind the allusion.
 - Complete two Biblical allusions this week.

2. You will begin the Suspense Essay assigned on page 64 of your student book. You will have four weeks to complete this essay.

3. Using the formula on page 50 of the student book, write a thesis statement to answer the question, *How does Connell create suspense in "The Most Dangerous Game"?* You may rearrange the sentence if you desire as described on the bottom of page 51. You may also write on how suspense is created in *To Kill a Mockingbird*, if desired.

4. Using the graphic organizers on page 65 and 66, create outlines for TWO body paragraphs, one for each technique (topic) listed in your thesis statement. There is an extra copy of the organizer on page 67 if you mess up and want to make several more copies to practice with. ☺ You may use the traditional outline or the graphic organizer, your choice. You should have at least one example from the book for each topic. Two examples would be better.

There is no grade for this homework as the grade will go on the final paper.

1. Continue your Biblical allusions project (Exercise 1: Biblical Allusions Project on page 34).
 - Write down the Bible reference and write out a short summary (2-3 sentences). Give an example of how that reference could be alluded to in the story and the meaning behind the allusion.
 - Complete two Biblical allusions this week.

2. Using the outlines created last week, and refined in class, write TWO paragraphs for your literary analysis.
 - a. DOUBLE SPACE! You will be editing these, so the extra room to write and change things will be a blessing later!
 - b. Be careful to stay on topic and do not get into creating a plot summary.
 - c. Remember to stay in present tense when describing the story's action.
 - d. Be sure to include quotes from the text to support your topic.
 - e. When writing your clincher sentence, do not repeat the topic. Rather, prove your point. If "Connell also builds suspense by slowly unfolding the story's action," then the clincher explains what we end up feeling: "By slowly revealing the general's thoughts and the story's action, the narrator makes readers anxiously empathize with Rainsford's desperate situation."

There is no grade for this homework as the grade will go on the final paper.

1. Continue your Biblical allusions project (Exercise 1: Biblical Allusions Project on page 34).
 - Write down the Bible reference and write out a short summary (2-3 sentences). Give an example of how that reference could be alluded to in the story and the meaning behind the allusion.
 - Complete two Biblical allusions this week.

1. Using the paragraphs created last week refine your quotations and commentary.
 - a. Look for long quotes and blend them.
 - b. Ensure that every quote has a correctly punctuated page number.
 - c. Review your commentary. Does it answer the prompt: *How does Connell (Lee) create suspense in “The Most Dangerous Game” (To Kill a Mockingbird)?*

There is no grade for this homework as the grade will go on the final paper.

Name: _____

1. Continue your Biblical allusions project (Exercise 1: Biblical Allusions Project on page 34).
 - Write down the Bible reference and write out a short summary (2-3 sentences). Give an example of how that reference could be alluded to in the story and the meaning behind the allusion.
 - Complete two Biblical allusions this week.
2. Using the checklist on page 68 of the student book, complete the final draft of your literary analysis essay.
3. Attach this grade sheet to your final, typed draft. DUE NEXT WEEK.

LITERARY ANALYSIS ESSAY GRADE

Name on paper	_____ /1
Includes a title	_____ /4
Thesis statement answers the prompt	_____ /10
Each body paragraph includes a topic sentence that is related to the prompt	_____ /20
Grammar and Spelling (-1/error over 3)	_____ /10
<ul style="list-style-type: none"> • 3 or fewer errors per paragraph • Only present tense verbs to describe the story’s action • Commas and periods that follow a quote go inside the quotation marks • No contractions 	
Commentary shows /explains how your quotation or example proves your topic sentence	_____ /20
Quotations are introduced and blended	_____ /4
Quotations are properly documented with page number in parenthesis	_____ /4
Each body paragraph includes a clincher that goes beyond repeating/reflecting topic and wraps up the paragraph, proving the point	_____ /12
No “I” or “you” statements	_____ /5
Answered the prompt, <i>How does Connell (Lee) create suspense in “The Most Dangerous Game” (To Kill a Mockingbird)?</i>	_____ /10
<hr/>	
Total	_____ /100

1. Continue your Biblical allusions project ([Exercise 1: Biblical Allusions Project](#) on page 34).
 - Write down the Bible reference and write out a short summary (2-3 sentences). Give an example of how that reference could be alluded to in the story and the meaning behind the allusion.
 - Complete two Biblical allusions this week.
2. Begin reading *Jane Eyre*. Be sure to annotate, and watch for parallelism, euphemisms, and similes. Try to get half the book read this week.
3. Read the Brother's Grimm version of "Cinderella" (see below).
4. Your teacher might also ask you to read "The Necklace" in the student book on pages 82-85.

There is no grade for this lesson

Cinderella

By Jacob and Wilhelm Grimm

Once upon a time there was a rich man who lived happily for a long time with his wife. Together they had a single daughter. Then the woman became ill, and when she was lying on her deathbed, she called her daughter to her side, and said, "Dear child, I must leave you now, but I will look down on you from heaven. Plant a little tree on my grave, and when you want something, just shake the tree, and you shall get what you want. I will help you in time of need. Just remain pious and good." Then she closed her eyes and died. The child cried, and planted a little tree on her mother's grave. She did not need to carry any water to it, because her tears provided all the water that it needed.

The snow fell over the mother's grave like a white cloth; then after the sun had retired from it a second time, and the little tree had become green a second time, the man took another wife.

The stepmother already had two daughters by her first husband. They were beautiful to look at, but in their hearts they were proud, arrogant, and evil. After the wedding was over, the three moved into the man's house, and times grew very bad for his poor child.

"What is that useless creature doing in the best room?" asked the stepmother. "Away to the kitchen with her! And if she wants to eat, then she must earn it. She can be our maid."

Her stepsisters took her dresses away from her and made her wear an old gray skirt. "That is good enough for you!" they said, making fun of her and leading her into the kitchen. Then the poor child had to do the most difficult work. She had to get up before sunrise, carry water, make the fire, cook, and wash. To add to her misery, her stepsisters ridiculed her and then scattered peas and lentils into the ashes, and she had to spend the whole day sorting them out again. At night when she was tired, there was no bed for her to sleep in, but she had to lie down next to the hearth in the ashes. Because she was always dirty with ashes and dust, they gave her the name Cinderella.

The time came when the king announced a ball. It was to last, in all splendor, for three days, and there his son, the prince, would choose a wife for himself. The two proud sisters were invited. "Cinderella," they cried, "Come here. Comb our hair. Brush our shoes, and tighten our laces. We are going to the prince's ball."

Cinderella did the best that she could, but they rewarded her only with curses. When they were ready, they said with scorn, "Cinderella, wouldn't you like to go to the ball?"

"Oh, yes. But how can I go? I don't have a dress."

"No," said the oldest one, "and we would be ashamed if you were to be seen there, and people

learned that you are our sister. You belong in the kitchen. Here is a basin of lentils. Sort the good ones from the bad ones, and if there is a single bad one in the lot when we return, you can expect the worst.”

With that, they left. Cinderella stood and watched until she could no longer see them. Then she sadly went into the kitchen and spread the lentils out over the hearth. There was a very, very large pile of them. “Oh,” she said with a sigh. “I’ll have to sit here sorting lentils until midnight, and I can’t close my eyes, no matter how much they hurt. If only my mother knew about this!”

She kneeled down in the ashes next to the hearth and was about to begin her work when two white pigeons flew in through the window. They lit on the hearth next to the lentils. Nodding their heads, they said, “Cinderella, do you want us to help you sort the lentils?”

“Yes,” she answered:

The bad ones go into your crop,
The good ones go into the pot.

And peck, peck, peck, peck, they started at once, eating up the bad ones and leaving the good ones lying. In only a quarter of an hour there was not a single bad lentil among the good ones, and she brushed them all into the pot.

Then the pigeons said to her, “Cinderella, if you would like to see your sisters dancing with the prince, just climb up to the pigeon roost.” She followed them and climbed to the top rung of the ladder to the pigeon roost. There she could see into the hall, and she saw her sisters dancing with the prince. Everything glistened by the glow of a thousand lights. After she had seen enough, she climbed back down. With a heavy heart she lay down in the ashes and fell asleep.

The next morning the two sisters came to the kitchen. They were angry when they saw that she had sorted the lentils, for they wanted to scold her. Because they could not, they began telling her about the ball. They said, “Cinderella, it was so grand at the ball. The prince, who is the best looking man in the whole world, escorted us, and he is going to choose one of us to be his wife.”

“Yes,” said Cinderella, “I saw the glistening lights. It must have been magnificent.”

“Now just how did you do that?” asked the oldest one.

“By standing up there on the pigeon roost.”

When she heard this, her envy drove her to have the pigeon roost torn down immediately.

Cinderella had to comb their hair and get them ready again. The youngest sister, who had a little sympathy in her heart, said, “Cinderella, when it gets dark you can go and look through the windows from the outside.”

“No!” said the oldest one. “That would only make her lazy. Here is a sackful of seeds. Sort the good ones from the bad ones, and do it well. If tomorrow there are any bad ones in the lot, then I will dump the whole sackful into the ashes, and you will have to go without eating until you have picked them all out again.”

Cinderella sadly sat down on the hearth and spread out the seeds. The pigeons flew in again, and said, “Cinderella, do you want us to help you sort the seeds?”

“Yes,” she answered:

The bad ones go into your crop,
The good ones go into the pot.

Peck, peck, peck, peck, it went as fast as if twelve hands were at work. When they were finished, the pigeons said, “Cinderella, would you like to go dancing at the ball?”

“Oh, my goodness,” she said, “how could I go in these dirty clothes?”

“Just go to the little tree on your mother’s grave, shake it, and wish yourself some beautiful clothes. But come back before midnight.”

So Cinderella went and shook the little tree, and said:

Shake yourself, shake yourself, little tree.
Throw some nice clothing down to me!

She had scarcely spoken these words when a splendid silver dress fell down before her. With it were pearls, silk stockings with silver decorations, silver slippers, and everything else that she needed. Cinderella carried it all home. After she had washed herself and put on the beautiful clothing, she was as beautiful as a rose washed in dew. She went to the front door, and there was a carriage with six black horses all decorated with feathers, and servants dressed in blue and silver. They helped her into the carriage, and away they galloped to the king’s castle.

The prince saw the carriage stop before the gate, and thought that a foreign princess was arriving. He himself walked down the steps, helped Cinderella out, and escorted her into the hall. Many thousand lights shone upon her, and she was so beautiful that everyone there was amazed. The sisters stood there, angry that someone was more beautiful than they were, but they had no idea that it was Cinderella, who

they thought was lying at home in the ashes. The prince danced with Cinderella and paid her every royal honor. He thought to himself, "I am supposed to choose myself a bride. I will have no one but her."

However long she had suffered in ashes and sorrow, Cinderella was now living in splendor and joy. As midnight approached, before the clock struck twelve, she stood up, bowed, and said that she had to go, in spite of the prince's requests for her to stay. The prince escorted her out. Her carriage stood there waiting for her. And she rode away just as splendidly as she had come.

Back at home, Cinderella returned to the tree on her mother's grave, and said:

Shake yourself, shake yourself, little tree!
Take the clothing back from me!

The tree took back the clothes. Cinderella put on her old ash-dress again, went home, dirtied her face, and lay down in the ashes to sleep.

The next morning the two sisters came in looking out of sorts, and without saying a word. Cinderella said, "Did you have a good time yesterday evening?"

"No. A princess was there who danced with the prince almost the whole time, but no one knew who she was nor where she came from."

"Was she the one in the splendid carriage drawn by six black horses?" asked Cinderella.

"How did you know that?"

"I was standing in the front door when she rode by the house."

"In the future do not leave your work," said the oldest one, giving Cinderella an evil look. "What were you doing, standing in the front door?"

Cinderella had to get her sisters ready a third time. Her reward was a basin filled with peas, which she was supposed to sort. "And do not dare to leave your work," shouted the oldest one, as she was leaving.

Cinderella thought, "If only my pigeons will come again," and her heart beat a little faster. The pigeons did come, just as they had the evening before, and said, "Cinderella, would you like us to help you sort the peas?"

"Yes," she said:

The bad ones go into your crop,
The good ones go into the pot.

Once again the pigeons picked out the bad ones, and soon they were finished. Then they said, "Cinderella, shake the little tree, and it will throw down even more beautiful clothes. Go to the ball, but

be careful to come back before midnight." Cinderella went and said:

Shake yourself, shake yourself, little tree.
Throw some nice clothing down to me!

Then a dress fell down that was even more magnificent and more splendid than the other one, made entirely of gold and precious stones. With it were stockings decorated with gold, and slippers made of gold. Cinderella put them on, and she glistened like the sun at midday. A carriage with six white horses pulled up at the door. The horses had tall white plumes on their heads, and the servants were dressed in red and gold.

When Cinderella arrived, the prince was waiting for her at the stairway. He escorted her into the hall. If everyone had been astounded at her beauty yesterday, today they were even more astounded. The sisters stood in the corner, pale with envy. If they had known that this was Cinderella, who they thought was at home lying in the ashes, they would have died of jealousy.

The prince wanted to know who the foreign princess was, where she was from, and where she was going. He placed his people in the street to keep watch. To prevent her from running away so fast, he had the stairway covered with pitch. Cinderella danced with the prince again and again. Filled with joy, she did not think about midnight. Suddenly, in the middle of a dance, she heard the clock strike. She suddenly remembered what the pigeons had warned her. Frightened, she rushed to the door and ran down the stairs. Because they were covered with pitch, one of her golden slippers stuck fast, and in her fear she did not think to pick it up. She reached the last step just as the clock struck twelve. The carriage and the horses disappeared, and Cinderella was left standing there in the dark street dressed in her ash-clothes.

The prince had rushed after her. He found the golden slipper on the stairway, pulled it loose, and picked it up. But by the time he arrived below, she had disappeared. The people whom he had ordered to keep watch came and said that they had seen nothing.

Cinderella was glad that it had not been worse. She returned home, lit her simple oil lamp, hung it in the chimney, and lay down in the ashes. Before long the two sisters returned, and called out, "Cinderella, get up and light the way for us."

Cinderella yawned and acted as though she had been asleep. While lighting their way, she heard one of them say, "God knows who the cursed princess is. I wish that she were lying beneath the earth! The prince danced only with her, and after she left, he did

not want to stay any longer, and the whole party came to an end.”

“It was as though they suddenly blew out all the lights,” said the other one. Cinderella knew exactly who the foreign princess was, but she did not say a word.

Now the prince decided that since nothing else had succeeded, he would let the slipper help him find his bride. He had it proclaimed that he would marry the person whose foot fit the golden slipper. But it was too small for everyone. Indeed, some could not have gotten their foot inside, if it had been twice as large. Finally it came time for the two sisters to try on the slipper. They were happy, for they had small, beautiful feet, and each one believed that she could not fail. “If only the prince would come here sooner!” they thought.

“Listen,” said the mother secretly. “Take this knife, and if the slipper is too tight, just cut off part of your foot. It will hurt a little, but what harm is that? The pain will soon pass, and then one of you will be queen.” Then the oldest one went to her bedroom and tried on the slipper. The front of her foot went in, but her heel was too large, so she took the knife and cut part of it off, so she could force her foot into the slipper. Then she went out to the prince, and when he saw that she was wearing the slipper, he said that she was to be his bride. He escorted her to his carriage and was going to drive away with her. When he arrived at the gate, the two pigeons were perched above, and they called out:

Rook di goo, rook di goo!
There’s blood in the shoe.
The shoe is too tight,
This bride is not right!

The prince bent over and looked at the slipper. Blood was streaming from it. He saw that he had been deceived, and he took the false bride back.

The mother then said to her second daughter, “Take the slipper, and if it is too short for you, then cut off your toes.” So she took the slipper into her bedroom, and because her foot was too long, she bit her teeth together, and cut off a large part of her toes, then quickly pulled on the slipper. When she stepped out wearing it, the prince thought that she was the right one, and wanted to ride away with her. But when they came to the gate, the pigeons again called out:

Rook di goo, rook di goo!
There’s blood in the shoe.
The shoe is too tight,
This bride is not right!

The prince looked down and saw that her white stockings were stained red, and that blood had come up high on them. The prince took her back to her mother and said, “She is not the right bride either. Is there not another daughter here in this house?”

“No,” said the mother. “There is only a dirty cinder girl here. She is sitting down there in the ashes. The slipper would never fit her.” She did not want to call her, but the prince insisted. So they called Cinderella, and when she heard that the prince was there, she quickly washed her hands and face. She stepped into the best room and bowed. The prince handed her the golden slipper, and said, “Try it on. If it fits you, you shall be my wife.” She pulled the heavy shoe from her left foot, then put her foot into the slipper, pushing ever so slightly. It fit as if it had been poured over her foot. As she straightened herself up, she looked into the prince’s face, and he recognized her as the beautiful princess. He cried out, “This is the right bride.” The stepmother and the two proud sisters turned pale with horror. The prince escorted Cinderella away. He helped her into his carriage, and as they rode through the gate, the pigeons called out:

Rook di goo, rook di goo!
No blood’s in the shoe.
The shoe’s not too tight,
This bride is right!

After they had cried this out, they both flew down and lit on Cinderella’s shoulders, one on the right, the other on the left, and remained sitting there.

When the wedding with the prince was to be held, the two false sisters came, wanting to gain favor with Cinderella and to share her good fortune. When the bridal couple walked into the church, the older sister walked on their right side and the younger on their left side, and the pigeons pecked out one eye from each of them. Afterwards, as they came out of the church, the older one was on the left side, and the younger one on the right side, and then the pigeons pecked out the other eye from each of them. And thus, for their wickedness and falsehood, they were punished with blindness as long as they lived.

As you read the student pages, take notes on these elements of characterization.

Kind of Character	Definition
Protagonist	
Antagonist	
Foil	
Stock	
Static vs. Dynamic	
Flat vs. Round	

Method of Characterization: Direct and Indirect	
Thoughts	
Appearance	
Clues from setting	
Actions and Mannerisms	
Reactions of others	
Speech	

Try to determine the meaning of the bolded word by inference. Check your answers with the dictionary.

She was one of those pretty and charming girls born, as though fate had blundered over her, into a family of **artisans**. She had no marriage portion, no expectations, no means of getting known...

When she sat down for dinner at the round table covered with a three-days-old cloth, opposite her husband, who took the cover off the soup-tureen, exclaiming delightedly: "Aha! **Scotch broth!** What could be better?"

She imagined delicate meals, gleaming silver, tapestries peopling the walls with folk of a past age and strange birds in fairy forests; she imagined delicate food served in marvelous dishes, murmured **gallantries**, listened to with an **inscrutable** smile as one **trifled** with the rosy flesh of trout or wings of asparagus chicken.

Instead of being delighted, as her husband hoped, she flung the invitation **petulantly** across the table, murmuring, "What do you want me to do with this?"

He stopped, **stupefied** and utterly at a loss when he saw that his wife was beginning to cry. Two large tears ran slowly down from the corners of her eyes towards the corners of her mouth.

Suddenly she discovered, in a black satin case, a superb diamond necklace; her heart began to beat **covetously**.

She remained in her evening clothes, lacking strength to get into bed, huddled on a chair, without **volition** or power of thought.

Madame Loisel came to know the **ghastly** life of abject poverty.

They changed their flat; they took a **garret** under the roof.

1. Continue your Biblical allusions project (Exercise 1: Biblical Allusions Project on page 34).
 - Write down the Bible reference and write out a short summary (2-3 sentences). Give an example of how that reference could be alluded to in the story and the meaning behind the allusion.
 - Complete two Biblical allusions this week.

2. Finish Exercise 6: Characterization on pages 86-87 in your student book. (50 points if everything is filled in).

3. Continue reading *Jane Eyre*. Try to finish it this week if possible. Next week you will be busy writing an essay!

EXERCISE 6: CHARACTERIZATION GRADE

1. Text annotated	_____	2
2. Identified a conflict: 2 points each (conflict/description/quotation)	_____	6
3. Plot diagram (1 point each item for total of 9) (exposition, inciting moment, rising action (3), climax, falling action (3), resolution)	_____	9
4. Identified protagonist and antagonist (3 each)	_____	6
5. Character list with identification (2 each main character)	_____	6
6. Seven methods of characterization with at least one example of each (2 pts ea)	_____	14
7. Character Arc (1 point each section up to 7)	_____	7
Total		_____ 50

Name: _____

1. Continue your Biblical allusions project (Exercise 1: Biblical Allusions Project on page 34).
 - Write down the Bible reference and write out a short summary (2-3 sentences). Give an example of how that reference could be alluded to in the story and the meaning behind the allusion.
 - Complete two Biblical allusions this week.

2. Complete Exercise 7: Characterization Essay. Write a characterization essay as described on page 90 of the student text. Use the graphic organizer idea presented on page 66. This essay may have one or two body paragraphs, your choice. The final draft is due at lesson 17 (you have two weeks to complete it).

EXERCISE 7: CHARACTERIZATION ESSAY GRADE

Essay due at Lesson 17

Name on paper	_____/1
Includes a title	_____/1
Author and title of book included in the introduction	_____/2
Thesis statement answers the prompt	_____/5
Each body paragraph includes a topic sentence that is related to the prompt	_____/6
Grammar and Spelling (-1/error over 3)	_____/5
<ul style="list-style-type: none"> • 3 or fewer errors per paragraph • Only present tense verbs to describe the story’s action • Commas and periods that follow a quote go inside the quotation marks • No contractions 	
Commentary shows /explains how your quotation or example proves your topic sentence	_____/10
Quotations are introduced and blended	_____/4
Quotations are properly documented with page number in parenthesis	_____/4
Each body paragraph includes a clincher that goes beyond repeating/reflecting topic and wraps up the paragraph, proving the point	_____/6
No “I” or “you” statements	_____/1
Answered the prompt	_____/5
<hr/>	
Total	_____/50

Name: _____

1. Continue your Biblical allusions project (Exercise 1: Biblical Allusions on page 34).
 - Write down the Bible reference and write out a short summary (2-3 sentences). Give an example of how that reference could be alluded to in the story and the meaning behind the allusion.
 - Complete two Biblical allusions this week.
2. Create a character arch for the protagonist of *Jane Eyre*. Be sure to include quotes from the book to prove your observations. You will receive 10 points for bringing your character arch to class.
3. Finish your characterization essay to turn in next week.

JANE EYRE CHARACTER ARCH GRADE

Complete a character arch on the protagonist of *Jane Eyre*.
Be sure to include quotes from the text to prove your points.

_____/10

Name: _____

1. Continue your Biblical allusions project (Exercise 1: Biblical Allusions on page 34).
 - Write down the Bible reference and write out a short summary (2-3 sentences). Give an example of how that reference could be alluded to in the story and the meaning behind the allusion.
 - Complete two Biblical allusions this week.
2. If you didn't do it in class, read pages 91-96 in the student book. Write out a definition of anaphora and epistrophe. Complete Exercise 8: Symbol Analysis.
3. Skim through *Jane Eyre* and look for examples of symbols and what they mean. Also look for examples of anaphora and epistrophe.

SYMBOLS, ANAPHORA & EPISTROPHE IN *JANE EYRE* GRADE

Student listed at least three symbols from *Jane Eyre*

_____/10

1. Continue your Biblical allusions project (Exercise 1: Biblical Allusions on page 34).
 - Write down the Bible reference and write out a short summary (2-3 sentences). Give an example of how that reference could be alluded to in the story and the meaning behind the allusion.
 - Complete two Biblical allusions this week.

2. Choose one of the following questions for a literary analysis essay.
 - What does Jane think is the most important thing in life? How do you know this? Does she say it out loud, or do her thoughts and actions give her away?
 - Do Jane's priorities change over the course of the story? In what way? What causes this change? Is it for the better or the worse?
 - Does Bronte use any objects, persons, pictures, or things to represent an idea in the story? If so, what do they mean?

To begin your essay:

- a. Write a thesis statement answering the question and listing your two topics.
- b. Use the outline on the next page to organize two paragraphs to answer the question. You may want to also refer to the graphic organizer on page 67 of the student book. Be sure to find quotes from *Jane Eyre* to support your topics. Bring these outlines to class next week.

Due Dates: Thesis statement and rough outline using graphic organizer (next page)—Lesson 19
Rough draft due—Lesson 20
Final draft due—Lesson 21

3. Read and annotate the assigned story for a worldview discussion next week. Ask your teacher which option your class is doing:

Windows Option: Read and annotate *A Jury of Her Peers* by Susan Glaspell on pages 110–119 of the *Windows Student Book*.

Teaching the Classics Worldview Supplement Option: Read and annotate *To Build a Fire* by Jack London (provided by your teacher). If your teacher did not provide the story, go online and find a copy to read. One possible site is: <http://www.jacklondon.net/buildafire.html>.

Jane Eyre Literary Analysis Organizer

Pick ONE question:

1. What does Jane think is the most important thing in life? How do you know this? Does she say it out loud, or do her thoughts and actions give her away?
2. Do Jane's priorities change over the course of the story? In what way? What causes this change? Is it for the better or the worse?
3. Does Bronte use any objects, persons, pictures, or things to represent an idea in the story? If so, what do they mean?

Write a Thesis Statement:

Topic Sentence 1:

1st assertion:

1st proof:

1st commentary:

Transition, 2nd assertion

2nd proof:

2nd commentary:

Clincher:

Topic Sentence 2:

1st assertion:

1st proof:

1st commentary:

Transition, 2nd assertion:

2nd proof:

2nd commentary:

Clincher:

Name: _____

1. Continue your Biblical allusions project (Exercise 1: Biblical Allusions on page 34).
 - Write down the Bible reference and write out a short summary (2-3 sentences). Give an example of how that reference could be alluded to in the story and the meaning behind the allusion.
 - Complete two Biblical allusions this week.

2. Finish the first draft of your *Jane Eyre* literary analysis essay.

3. If you read “A Jury of Her Peers,” look up the information you were assigned from the story (Exercise 10: Questioning the Story on page 108-109 of the student book).

If you watched Adam Andrew’s *Teaching the Classics Worldview Supplement*, you will need to read and annotate Anton Chekhov’s “A Slander” before next week. If not provided by your teacher, you can find a copy online. One possible site is: <http://www.classicreader.com/book/3189/1/>.

GRADE • JANE EYRE LITERARY ANALYSIS ESSAY (Due at Lesson 21)

Name on paper	_____ /1
Includes a title	_____ /4
Thesis statement answers the prompt	_____ /10
Each body paragraph includes a topic sentence that is related to the prompt	_____ /20
Grammar and Spelling (-1/error over 3)	_____ /10
<ul style="list-style-type: none"> • 3 or fewer errors per paragraph • Only present tense verbs to describe the story’s action • Commas and periods that follow a quote go inside the quotation marks • No contractions 	
Commentary shows /explains how your quotation or example proves your topic sentence	_____ /20
Quotations are introduced and blended	_____ /4
Quotations are properly documented with page number in parenthesis	_____ /4
Each body paragraph includes a clincher that goes beyond repeating/reflecting topic and wraps up the paragraph, proving the point	_____ /12
No “I” or “you” statements	_____ /5
Answered the question (copy the question answered below)	_____ /10
<hr/>	
Total	_____ /100

Name: _____

1. Continue your Biblical allusions project (Exercise 1: Biblical Allusions on page 34).
 - Write down the Bible reference and write out a short summary (2-3 sentences). Give an example of how that reference could be alluded to in the story and the meaning behind the allusion.
 - Complete two Biblical allusions this week.

2. Finish your *Jane Eyre* literary analysis essay this week. Be sure to attach the grade sheet from last week to your essay when you hand it in.

3. If you read through “A Jury of Her Peers” in class, complete Exercise 12: Journal Writing at home this week.
 If you watched Adam Andrew’s Teaching the Classics Worldview supplement, find the Theme Checklist on page 124 of your student book. Using Jack London’s “To Build a Fire,” answer the theme questions on a separate sheet of paper.

JOURNAL OR THEME GRADE

“Jury of Her Peers” Exercise 12 Journal Writing

Student included overall reaction to the story	_____/4
Student reactions reference specific parts of the story	_____/3
Less than 3 grammar/spelling errors	_____/1

OR

Theme Checklist using “To Build a Fire” or “A Slander”

Answers are given in complete sentences	_____/2
Each question answered	_____/8

Total	_____/10
-------	----------

Name: _____

1. Continue your Biblical allusions project (Exercise 1: Biblical Allusions on page 34).
 - Write down the Bible reference and write out a short summary (2-3 sentences). Give an example of how that reference could be alluded to in the story and the meaning behind the allusion.
 - Complete two Biblical allusions this week.
2. Using a separate piece of paper, answer the questions in Exercise 13: Setting & Character using Edgar Allan Poe's "The Tell Tale Heart." Story starts on the next page.

"TELL-TALE HEART" EXERCISE 13: SETTING & CHARACTER GRADE

- Question 1 includes where/when and evidence for both _____/3
- Question 2 includes insight into the narrator's character and how revealed _____/3
- Question 3 indicates the prevailing mood and provides support _____/3
- Question 4 list any repeated words and explain how they contribute to the story _____/1
- Total Grade: _____/10

The Tell-Tale Heart

By Edgar Allan Poe

TRUE! - nervous - very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses - not destroyed - not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily - how calmly I can tell you the whole story.

It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! He had the eye of a vulture - a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees - very gradually - I made up my mind to take the life of the old man, and thus rid myself of the eye forever.

Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded - with what caution - with what foresight - with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it - oh so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly - very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! would a madman have been so wise as this, And then, when my head was well in the room, I undid the lantern cautiously-oh, so cautiously - cautiously (for the hinges creaked) - I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights - every night just at midnight - but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I felt the extent of my own powers - of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back - but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.

I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out - "Who's there?"

I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed listening; - just as I have done, night after night, hearkening to the death watches in the wall.

Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief - oh, no! - it was the low stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself - "It is nothing but the wind in the chimney - it is only a mouse crossing the floor," or "It is merely a cricket which has made a single chirp." Yes, he had been trying to comfort himself with these suppositions: but he had found all in vain. All in vain; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of

the unperceived shadow that caused him to feel - although he neither saw nor heard - to feel the presence of my head within the room.

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little - a very, very little crevice in the lantern. So I opened it - you cannot imagine how stealthily, stealthily - until, at length a simple dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye.

It was open - wide, wide open - and I grew furious as I gazed upon it. I saw it with perfect distinctness - all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray as if by instinct, precisely upon the damned spot.

And have I not told you that what you mistake for madness is but over-acuteness of the sense? - now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew that sound well, too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eye. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror must have been extreme! It grew louder, I say, louder every moment! - do you mark me well I have told you that I am nervous: so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me - the sound would be heard by a neighbour! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once - once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.

If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs.

I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye - not even his - could have detected any thing wrong. There was nothing to wash out - no stain of any kind - no blood-spot whatever. I had been too wary for that. A tub had caught all - ha! ha!

When I had made an end of these labors, it was four o'clock - still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart, - for what had I now to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbour during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.

I smiled, - for what had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search - search well. I led them, at length, to his chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct: - It continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and

gained definiteness - until, at length, I found that the noise was not within my ears.

No doubt I now grew very pale; - but I talked more fluently, and with a heightened voice. Yet the sound increased - and what could I do? It was a low, dull, quick sound - much such a sound as a watch makes when enveloped in cotton. I gasped for breath - and yet the officers heard it not. I talked more quickly - more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men - but the noise steadily increased. Oh God! what could I do? I foamed - I raved - I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder - louder - louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! - no, no! They heard! - they suspected! - they knew! - they were making a mockery of my horror!-this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! and now - again! - hark! louder! louder! louder! louder!

“Villains!” I shrieked, “dissemble no more! I admit the deed! - tear up the planks! here, here! - It is the beating of his hideous heart!”

Name: _____

1. Work on finishing your Biblical allusions project (Exercise 1: Biblical Allusions on page 34).
2. Write a three-paragraph story using the Story Sequence Model (see next page for the model) using the plot of the Aesop fable discussed in class. You may change the characters/setting, but keep the problem.
3. Include in your story at least three of the literary styles listed below in your story. They can be in any of the paragraphs. Be sure to underline the style and identify what it is in the margin. Also indicate what point of view you are using to write your story.
 - Allusion
 - Plot devices (Chekhov’s gun, foreshadowing, frame story, twist ending, slow revelation of action, hopelessness, etc.)
 - Euphemism
 - Simile/metaphor
 - Symbolism
 - Imagery
 - Personification

POINT OF VIEW STORY GRADE

Name on paper	____/1
Story follows the “Story Sequence Model”	____/15
Point of view correctly indentified	____/15
Three literary devices used and correctly identified	____/30
Strong vocabulary and variety in sentence structure (sentence openers) used	____/30
No more than three spelling/grammar errors in the entire story	____/9
<hr/>	
Total Grade:	____/100

Story Sequence Model

I. Who-when-where

Who is in the story?

What are they like?

When does it happen? *(image/feeling)*

Where do they live or go?

II. What, Problem?

What do they need or want?

What do they think?

What do they say and do?

III. Climax, Resolution

How is the problem/need resolved?

What happens after?

What is learned?

Message

Moral

Epilogue

Final Clincher repeats title

Name: _____

1. Work on finishing your Biblical allusions project (Exercise 1: Biblical Allusions on page 34).
2. Complete Exercise 18: Analyzing POV and Tone on page 168 at home using the story printed in the student book on pages 169-170.

EXERCISE 18: ANALYZING POV AND TONE GRADE

Question 1: Identified the POV and the effect on you	____/3
Question 2: Identified the place the POV shifted and its effect	____/3
Question 3: Identified the tone and gave examples from the story	____/4
Total Grade:	____/10

Name: _____

1. Work on finishing your Biblical allusions project ([Exercise 1: Biblical Allusions](#) on page 34).

This project is due next week, so get it done!

2. Complete [Exercise 20: Irony in Poetry](#). Be sure to annotate the poem deeply. Think deeply about what the author is conveying and how he conveys it. Answer the questions.

Note: Your essay should analyze **two** effects of irony in the poem. Interestingly, the poem is about a real statue. It lies on the western side of the Nile among the tombs of the kings. “Ozymandias” is another name for Ramses II, pharaoh during the time that Moses led the Israelites across the Red Sea. How did he meet his end?

There is an organizer on the next page if you would like to use it to work out your essay outline. You can use many of your answers to Question 3 in your organizer.

This exercise is due in two weeks (WW Lesson 23), so do questions 1-3 and outline the essay this week, then write the essay next week and complete a final draft.

Be sure to attach this grade sheet to your essay when you hand it in.

EXERCISE 20: IRONY IN POETRY GRADE (Due at Lesson 23)

Annotation is in depth, making inferences and looking for more than surface meaning.	_____/10
Question 1: Events of poem summarized in one or two sentences.	_____/10
Question 2: Identified theme or message of poem in a complete sentence.	_____/10
Question 3: Irony is clearly annotated in the poem.	_____/5
Effect of irony clearly stated in a complete sentence.	_____/5
Purpose of irony stated in a sentence.	_____/5
Reinforcement of the theme by irony explained in a sentence.	_____/5
Question 4: Thesis statement answers the prompt:	_____/10
What is the effect of irony in the poem “Ozymandias”?	
Two body paragraphs have topics that are related to the thesis.	_____/10
Body paragraphs include quotes and commentary.	_____/10
Body paragraphs have clinchers that add to the topic.	_____/4
Introduction and conclusion are present.	_____/6
There are less than five grammar/spelling errors in the essay.	_____/10

Total Grade: _____/100

Irony Essay Organizer

Prompt:

What is the effect of irony in the poem “Ozymandias”?

Since this is a “short” essay, you may find one assertion per topic paragraph to be adequate, but see if you can get two.

Write a Thesis Statement:

Topic Sentence 1:

1st assertion:

1st proof:

1st commentary:

Transition, 2nd assertion

2nd proof:

2nd commentary:

Clincher:

Topic Sentence 2:

1st assertion:

1st proof:

1st commentary:

Transition, 2nd assertion:

2nd proof:

2nd commentary:

Clincher:

When your outline is complete, write the topic paragraphs, then the conclusion, then the introduction. Check for grammar and spelling. Rewrite neatly and turn it in.

Name: _____

Attach your Biblical Allusion Project to this grade sheet and hand it in.

EXERCISE 1: BIBLICAL ALLUSIONS GRADE

Bible references indicated _____/20

Short summary of reference (3 points each) _____/129

Example of how that reference could be alluded to in the story
and the meaning behind the allusion. (3 points each) _____/129

Overall Neatness _____/22

Total _____/300

Name: _____

The final exam for this course is to write a literary analysis essay on a short story. You should spend no longer than two to three hours on this exam, so watch your time!

You may look at former organizers in your notes to plan your essay. Be sure to follow the checklist below and attach this sheet to your essay when you hand it in.

Final Exam Checklist

- Plan 2-3 hours to work on your final exam. You may not spend more than 3 hours on the exam.
- Annotate “The Father” by Bjornstjerne Bjornson.
- Determine a theme for the story. Although there are several, choose one.
- Brainstorm on what literary elements are used to underscore his theme. Choose at least two literary elements to include in your essay.
- Use the essay organizer (next page) to plan your essay.

After writing the essay, verify the following:

- Your name is on the paper.
- Identify the story in the introduction. Be sure to have the title in quotation marks (“Title”) and include the author’s first and last name.
- Be sure to include quotations from the story in your body paragraphs.
- Quotations are be punctuated correctly with the page number of the quote included in parenthesis before the period. Example: *Rainsford is a “celebrated hunter “who has written a book about “hunting snow leopards in Tibet” (17), which Zaroff has read.*
- Thesis statement answers the prompt, “What is the **theme** of Bjornstjerne Bjornson’s “The Father” and how does the author use **various literary elements** and devices to underscore his message?”
- Edit the paper carefully for grammar and spelling.
- Rewrite or type neatly. Attach the grade sheet to your essay before handing it in.

Final Exam GRADE SHEET

Name is on the paper	_____/1
Title and author of the story is included in the introduction and properly punctuated.	_____/14
Thesis statement answers the question, “What is the theme of Bjornstjerne Bjornson’s “The Father” and how does the author use various literary elements and devices to underscore his message?”	_____/15
At least two literary techniques are explored.	_____/10
Each body paragraph includes quotes from the story that are properly punctuated and referenced.	_____/10
Each body paragraph has a topic/clincher that describes a literary technique.	_____/10
Body paragraph commentary shows more than surface insight.	_____/20
Essay shows good use of writing style. Some dress-ups are included and a variety of sentence openers are used.	_____/10
Essay has less than three grammar/spelling errors (–1 point for each error over three).	_____/10

Total Grade: _____/100

Final Exam Literary Analysis Essay Organizer

Prompt:

What is the **theme** of Bjornstjerne Bjornson's "The Father" and how does the author use **various literary elements** and devices to underscore his message?

Since this is a "short" essay, you may find one assertion per topic paragraph to be adequate, but see if you can get two.

Write a Thesis Statement:

Topic Sentence 1:

1st assertion:

1st proof:

1st commentary:

Transition, 2nd assertion

2nd proof:

2nd commentary:

Clincher:

Topic Sentence 2:

1st assertion:

1st proof:

1st commentary:

Transition, 2nd assertion:

2nd proof:

2nd commentary:

Clincher:

When your outline is complete, write the topic paragraphs, then the conclusion, then the introduction. Check for grammar and spelling. Rewrite neatly and turn it in.

Name: _____

Final Exam due. Turn it in with the grade sheet attached.

Complete Exercise 21: Reflective Narrative: Write a journal essay regarding your thoughts about how this course helped you enjoy *Hamlet*. Journal should include insights gained from the discussion in class.