***ENGLISH 1201***

***Unit 1*** - ***Conflict***

***Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

***Teacher: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

***Date:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

***Unit One – Conflict***

***Course Text:***

*Nelson English 10* (2013)

**Objectives: Analyzing Narrative Writing and the Short Story**

**Handouts:**

1. Examinable Literary Terms
2. Point of View
3. Sentence Structure
4. Tone Vocabulary List

**Selections:**

1. *Fish Cheeks (p.16)*
2. *Accident (p.36)*
3. *Tomorrow, Summer (p.38)*
4. *Ashes (p.30) and Beyond Pastel (p.36)*
5. *The Trickster (p.5)*
6. *Scars (p.23)*

**Examinable Literary Terms**

**Alliteration** – is the repetition of consonant sounds at the beginning of a word, to intensify the beat. Example: sweet smell of success, do or die, safe and sound

**Allusion** – is a reference to another work of [literature](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#What) (song, movie, novel etc.) within writing.  Example: In the movie “ Reeves says “This is not Kansas Dorothy”. This is an allusion to the movie “Wizard of Oz”.

**Analogy** –.Comparison between two pairs, where one difficult comparison is explained with reference to a simpler, but similar comparison.

**Antagonist** – is the [character](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Character), force, or collection of forces in fiction or drama that opposes the [protagonist](http://web.cocc.edu/lisal/literaryterms/i_z.htm/t_blank#Protagonist) and gives rise to the [conflict](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm#conflict) of the story; an opponent of the protagonist. Although the antagonist often acts against the protagonist, they do not have to be a villain, they can simply just be the character acting against the protagonist

**Atmosphere –** Atmosphere is the [mood](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Mood) or persistent feeling implied by a literary work. An author establishes atmosphere partly through description of [setting](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Setting) and partly by the objects chosen to be described.

**Characterization –** is the method a writer uses to reveal the personality of a character in a literary work: Methods may include by what the character says about himself or herself; by what others reveal about the character; or the character’s actions. (direct/indirect characterization)

**Climax –** the decisive moment in a drama, the climax is the turning point of the play to which the rising action leads. This is the crucial part of the drama, the part that determines the outcome of the conflict.

**Complication –** is a complicating factor or occurrence as in the plot of a story or in the unfolding of events. Example: A complication in *MSND* would be when Puck put the lotion on the wrong Athenian’s eyes, causing much conflict.

**Conflict –** is the struggle within the plot between opposing forces. The protagonist engages in the conflict with the [antagonist](http://web.cocc.edu/lisal/literaryterms/t_blank#Antagonist), which may take the form of a character, society, nature, or an aspect of the protagonist’s personality. (Three types are external, internal, and inter-personal)

**Connotation –** are associations and implications that go beyond the literal meaning of a word, which derive from how the word has been commonly used and the associations people make with it. Example: The word eagle connotes ideas of liberty and freedom that have little to do with the word’s literal meaning.

**Denotation –** is the literal meaning of a word, the dictionary meaning. Opposite of [connotation](http://web.cocc.edu/lisal/literaryterms/a_c.htm/t_blank#Connotation). Example: "Good night, sweet prince, and flights of angels sing thee to thy rest" of which the literal meaning would be sleep.

**Dialogue –** is the conversation between [characters](http://www.uncp.edu/home/canada/work/allam/general/#character) in a drama or [narrative](http://www.uncp.edu/home/canada/work/allam/general/#narrative).

**Diction –** isa writer’s choice of words, phrases, sentence structures, and figurative language, which combine to help create meaning.

**Epiphany – (**in [fiction](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Elements)) when a [character](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Character) suddenly experiences a deep realization about himself or herself; a truth that is grasped in an ordinary rather than a melodramatic moment.

**Extended Metaphor –** the same [metaphor](http://web.cocc.edu/lisal/literaryterms/i_z.htm/t_blank#Metaphor) is continued over several lines or through the entire

**Figurative Language –** isa type of language that varies from the norms of literal language, in which words mean exactly what they say. (simile, metaphor, personification).

**Flashback –** is action that interrupts to show an event that happened at an earlier time which is necessary to better understanding

**Foreshadowing –** is the use of hints or clues to suggest what will happen later in the piece.

**Hyperbole –** is an exaggeration or overstatement.

**Imagery –** is a word or group of words in a literary work which appeal to one or more of the senses: sight, taste, touch, hearing, and smell. The use of images serves to intensify the impact of the work.

**Irony –** takes many forms. In **irony of situation**, the result of an action is the reverse of what the actor expected. In **dramatic irony**, the audience knows something that the characters in the drama do not. In **verbal irony**, the contrast is between the literal meaning of what is said and what is meant.

**Juxtaposition –** placing things side by side for the purposes of comparison (often to contrast). Comparison of things or ideas. Authors often use juxtaposition of ideas or examples in order to make a point.

**Literal Meaning –** means exactly what it says; a rose is the physical flower.

**Metaphor –** A comparison between two unlike things. The metaphor can be stated or implied.

**Mood** – is the atmosphere or feeling created by a literary work, partly by a description of the objects or by the style of the descriptions. A work may contain a mood of horror, mystery, holiness, or childlike simplicity, to name a few, depending on the author's treatment of the work.

**Narrator –** is the teller of a story. The narrator may be the author or a [character](http://www.galegroup.com/free_resources/glossary/glossary_bc.htm#character) in the story through whom the author speaks.

**Onomatopoeia –** is a literary device wherein the sound of a word echoes the sound it represents. Example: crunch, drip, boom

**Oxymoron –** is a combination of contradictory terms (usually 2 words side by side that are opposites). Example: In *Romeo and Juliet*, "O brawling love! O loving hate!" are examples of oxymorons.

**Paradox** – is a situation or a statement that seems to contradict itself, but on closer inspection, does not.

**Personification –** is a figure of speech in which something nonhuman is given human characteristics.

**Point of View –** isa way the events of a story are conveyed to the reader, it is the "vantage point" from which the [narrative](http://www.uncp.edu/home/canada/work/allam/general/#narrative) is passed from author to the reader. The point of view can vary from work to work, in first person – the narrator is telling things from his or her own perspective, or in the third person, telling things from the perspective of an onlooker. If the speaker knows everything including the actions, motives, and thoughts of all the characters, the speaker is referred to as omniscient (all-knowing). If the speaker is unable to know what is in any character's mind but his or her own, this is called limited omniscience.

**Protagonist –** is the hero or main character in a story, who acts against the [antagonist](http://web.cocc.edu/lisal/literaryterms/a_c.htm/t_blank#Antagonist). Although the protagonist is often the hero or heroin, they do not have to be heroic.

**Pun –** is a play on words wherein a word is used to convey two meanings at the same time.

**Purpose –** what the writer wants to accomplish with a particular piece of writing or what the character’s goals are.

**Rhetorical Question –** is a question intended to provoke thought, but not an expressed answer, in the reader. It is most commonly used in oratory and other persuasive [genre](http://www.galegroup.com/free_resources/glossary/glossary_fh.htm#genre)s. Example: Bugs Bunny typically asks, "What’s up, doc?" He isn’t actually inquiring how you are, it is more of a greeting.

**Satire –** is a work that uses ridicule, humor, and wit to criticize and provoke change in human nature and institutions. There are two major types of satire: "formal" or "direct" satire speaks directly to the reader or to a [character](http://www.galegroup.com/free_resources/glossary/glossary_bc.htm#character) in the work; "indirect" satire relies upon the ridiculous behavior of its characters to make its point

**Setting –** is the time, place, and circumstance in which the action of a [narrative](http://www.galegroup.com/free_resources/glossary/glossary_no.htm#narrative) takes place. The elements of setting may include geographic location, [character](http://www.galegroup.com/free_resources/glossary/glossary_bc.htm#character)s' physical and mental environments, prevailing cultural attitudes, or the historical time in which the action takes place.

**Simile –** is a figure of speech that takes the form of a comparison between two unlike quantities for which a basis for comparison can be found, and which uses the words "like" or "as". Example: Shakespeare’s "My love is like a red, red rose…"

**Suspense –** is a literary device in which the author maintains the [audience](http://www.galegroup.com/free_resources/glossary/index.htm#audience)'s attention through the buildup of events, the outcome of which will soon be revealed. It results primarily from two factors: the reader's identification with and concern for the welfare of a convincing and sympathetic character, and an anticipation of violence.

**Symbolism –** is a device in literature where an object represents an idea.

**Theme –** is a central idea or statement that unifies and controls the entire work. The theme can take the form of a brief and meaningful insight or a comprehensive vision of life; it may be a single idea.

**Thematic Statement** - A thematic statement is a general sentence that captures the main idea conveyed by the work

**Title (significance) –** is how the title relates to the work and what new insights can be gained into the work when one considers the title (eg. Is it symbolic? Related to theme? Create suspense? Hint at thesis? Identify topic of essay? Etc.).

**Tone –**expresses the author's attitude toward his or her subject. Since there are as many tones in literature as there are tones of voice in real relationships, the tone of a literary work may be one of anger or approval, pride or piety-the entire gamut of attitudes toward life's phenomena.

**Point of View**

The teller of a story is the *narrator*, who is not to be confused with the author.

**First person**

* a character in the story is referred to as “I” and tells the story with a limited point of view.
* the reader only has access to that person’s thoughts and feelings, but no other characters’.
* Not always trustworthy as we only get the narrator’s story

*Advantages*

+ direct

+ allows a deeper understanding of narrative character

+ true, insofar as the narrator understands “what is true”

*Drawbacks*

– limited to one character

– “truth” is clouded by biases, perceptions, and experiences

**Third person point of view**

* told by a narrator who is not involved in the action of the story and addresses the characters as “he” or “she.”

**Third person limited**

* one or a few characters are fully “known” by the reader

*Advantages*

+ allows narrative distance, useful for very painful stories

+ generally true, and implied truthful given the distance

+ focus on one character allows rich understanding of character, but not as much as 1st person pov

+ less obvious bias than 1st person pov

*Drawbacks*

– still limited to one character

– limited understanding of the whole truth

– indirect (“he thought that”/ “she wondered if” etc. Instead of “I think”/ “I wonder”)

**Third person omniscient** (omni=all /scient = knowing)

* reader knows thoughts and feelings of all characters
* allows the reader to better understand the motivations of each character

3rd person, point of view

*Advantages*

+ allows the narrative distance of 3rd person pov

+ jumps from character to character, revealing many character’s thoughts and feelings, therefore

+ fullest understanding of truth

+ rich storytelling from many perspectives possible

+ eliminates bias and other problems

+ allows for dramatic irony, great for increased tension, or comic effect

*Drawbacks*

– indirect

– can be confusing to read and to write clearly (which “he” do we mean when we read “he thought that”

– does not allow for the eye-witness account of first-person pov which is valued in our culture

– does not share a complete picture of a single character from his or her (or its) own perspective

**2nd person point of view**

**Second person** is a **point of view** where the narrator tells the story to another character using the word 'you.' The author could be talking to the audience, which we could tell by the use of 'you,' 'you're,' or 'your.'

Traditionally, the second-person form is used less often in literary fiction than the first-person and third-person forms.

But it is, in many languages, a very common technique of several popular and non- or quasi-fictional written genres such as guide books, self-help books, do-it-yourself manuals, interactive fiction, role-playing games, gamebooks, advertisements, and also blogs.

Although not the most common narrative technique in literary fiction, second-person point of view is effective for a variety of reasons.

1. **Second person pulls the reader into the action.**

Especially if you write in the present tense, second person allows the reader to experience the story as if it’s their own.

* Example: *You’re late. Heart pounding, you race up the stairs as the train enters the station. You weave around the slow-moving people milling on the platform and dash towards the train, throwing your body through the doorway with only a moment to spare.*

**2. Second person gets personal.**

Second person often reflects on past events and current feelings, and asking questions. It can be used to give advice or to provide support to the reader.

1. **It provides step by step instructions and support for doing a particular task.**
* *Example: Now you should always do what you believe is right. There will be things you do not understand but give it time and it will make sense to you.*

**Effects of Point of View:**

* creates suspense
* affects the tone
* creates speculation about events
* develops character
* reveals conflict, inner thoughts, feelings
* create a relationship between the reader and character(s)
	+ sympathy
	+ empathy
	+ compassion
* could reveal bias as is may be more subjective than objective.

**The Four Types of Sentences**

1. Simple

2. Compound

3. Complex

4. Compound – Complex

* Words, phrases and clauses make up sentences.
* Subject + Verb = Clause

**Focus** on the **clause** to identify sentence type.

* A **dependent** (subordinate) **clause** is part of a sentence; it cannot stand alone.
* An **independent clause** is a complete sentence; it can stand alone.

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**Simple Sentence: Independent Clause or Main clause:** sentence makes sense – complete thought

The dog ate my homework.

 S V

Verb “to be”:

is She is happy.

are We are happy.

 They are happy.

am I am happy.

was I was happy.

were We were happy.

 They were happy.

John and Jane work at Sobeys.

 CS V

 Compound subject

Golf and curling are my favourite sports.

 CS V

**Compound Sentence:** Two **Simple Sentences** joined together by a **coordinating conjunction**

 *For*

*And*

 *Nor*

 FANBOYS

 *But*

*Or*

*Yet*

 *So*

Or the semi-colon ( ; )

The dog barked, and the cat ran away.

 S V S V

Mary went to the park**, but** John stayed at home.

Tom wanted to exercise**, so** he went for a walk.

You can study now**, or** you can pray later.

Mary likes reading**;** John likes television.

**Complex Sentence:** A sentence that has **one Independent clause** and at least **one Dependent clause**.

**Dependent Clause:** has a **subject** and a **verb**, but NOT a complete sentence / thought

**Clue #1:** look for subordinate conjunctions – they mark the beginning of dependent clauses

**Here are a few examples:**

after

since

because

when

although

until

if

After the bell rings, students race for the busses.

Since I like reading, I spend a lot of time at Chapters.

Because the dog ate my homework, I now have a smart dog.

When I watch movies, I love to eat popcorn.

Although we have to work, we always find time for some fun.

Until we meet again, I’ll think of you.

If we have time, we’ll go shopping.

**Clue #2:** look for clauses that begin with **Relative Pronouns** – they take the place of nouns

**Here are the famous four Relative Pronouns:**

who

whom

which

that

The boy **who** sits in the back of the classroom is on the hockey team.

The dog **that** ate my homework is a very smart dog.

**Compound - Complex Sentence:**

* Sentence that has **one Dependent clause** and **one** OR **more Independent clauses**.

Example: ( When I go shopping,) I like to buy shoes**, and** I like to browse through the bookstore.

**The Eight Parts of Speech Practice Sheet**

1. Interjection
2. Verb
3. Adjective
4. Noun
5. Conjunction
6. Adverb
7. Pronouns
8. Preposition

For each word in BOLD identify the part of speech:

1. **Oh my[[1]](#footnote-1),** the cat is **under[[2]](#footnote-2)** the table.
2. The **book[[3]](#footnote-3)** on the desk belongs to the **studious[[4]](#footnote-4)** student.
3. I like coffee **and[[5]](#footnote-5)** I like tea.
4. He **skipped[[6]](#footnote-6)** school and then **served[[7]](#footnote-7)** a detention.
5. **She[[8]](#footnote-8)** likes to read **mystery[[9]](#footnote-9)** novels.
6. **Well[[10]](#footnote-10)**, I think it **is[[11]](#footnote-11)** time to **quickly[[12]](#footnote-12)** leave.
7. The girl **happily[[13]](#footnote-13)** gave away her ticket.
8. The dog **drooled[[14]](#footnote-14)** **on[[15]](#footnote-15)** the **floral[[16]](#footnote-16)** couch.

**
Sorrow-Fear-Worry Tone/Attitude Words**

|  |  |  |
| --- | --- | --- |
| Aggravated Embarrassed  | Morose  | Resigned  |
| Agitated Fearful  | Mournful  | Sad  |
| Anxious Foreboding  | Nervous  | Serious  |
| Apologetic Gloomy  | Numb  | Sober  |
| Apprehensive Grave  | Ominous  | Solemn  |
| Concerned Hollow  | Paranoid  | Somber  |
| Confused Hopeless  | Pessimistic  | Staid  |
| Dejected Horrific  | Pitiful  | Upset  |
| Depressed Horror  | Poignant  |   |
| Despairing Melancholy  | Regretful  |   |
| Disturbed Miserable **Neutral Tone/Attitude Words**   | Remorseful  |   |
| Admonitory Dramatic  | Intimae  | Questioning  |
| Allusive Earnest  | Judgmental  | Reflective  |
| Apathetic Expectant  | Learned  | Reminiscent  |
| Authoritative Factual  | Loud  | Resigned  |
| Baffled Fervent  | Lyrical  | Restrained  |
| Callous Formal  | Matter-of-fact  | Seductive  |
| Candid Forthright  | Meditative  | Sentimental  |
| Ceremonial Frivolous  | Nostalgic  | Serious  |
| Clinical Haughty  | Objective  | Shocking  |
| Consoling Histrionic  | Obsequious  | Sincere  |
| Contemplative Humble  | Patriotic  | Unemotional  |
| Conventional Incredulous  | Persuasive  | Urgent  |
| Detached Informative  | Pleading  | Vexed  |
| Didactic Inquisitive  | Pretentious  | Wistful  |
| Disbelieving Instructive  | Provocative  | Zealous  |

Selection #1: Fish Cheeks (p.16)

by: Amy Tan

1. **Comprehension Questions**
2. Why does Tan **cry** when she finds out that the boy she is in love with is coming to dinner?

1. a) Why does Tan's mother go out of her way to prepare a **disturbingly traditional** Chinese dinner for her daughter and guests?

1. What one sentence best sums up **the lesson** Tan was not able to understand until years later?

1. How does the fourteen-year-old Tan **feel** about her Chinese background? And about her mother?

1. What is Tan's **purpose** in writing this essay?Does she just want to entertain readers or might she have a weightier goal?

1. **Writing Style**
2. How does Tan **draw the reader into** her story right from the beginning?

1. How does Tan use **transitions** both to drive and to clarify her narrative?

1. What is the **irony** of the last sentence of the essay?

1. Paragraph 3 is a passage of pure description.
2. Why does Tan **linger** over the food?

1. What is the **effect** of this paragraph?

1. **Language**

9.(a) Why is the **simile** about Mary in the second sentence of the essay is surprising?

(b) And why is it **amusing**?

1. How does the narrator's age affect the **tone** of this essay?

1. Give examples of language particularly **appropriate** to a fourteen-year-old.

**Selection #2: Accident (p.36)**

By: Dave Eggers

**Points of view:**

* First-person narration uses the pronoun I.
* Second-person narration uses the pronoun you.
* Third-person narration uses he, she, and they.

**Analogy Definition**

An analogy is a comparison in which an idea or a thing is compared to another thing that is quite different from it. It aims at explaining that idea or thing by comparing it to something that is familiar. Metaphors and similes are tools used to draw an analogy. Therefore, analogy is more extensive and elaborate than either a simile or a metaphor.

* Life is like a race. The one who keeps running wins the race and the one who stops to catch a breath loses.
* Just as a sword is the weapon of a warrior, a pen is the weapon of a writer.
* How a doctor diagnoses diseases is like how a detective investigates crimes.
* Just as a caterpillar comes out of its cocoon, so we must come out of our comfort zone.
* You are as annoying as nails on a chalkboard.

**Making Connections**

1. Read the title of the story and examine the image. What personal connections does the title alone suggest for you? What conflict do you expect to be part of this story?

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**Analyzing Short Stories**

1. Why does Dave Eggers tell his story from the second-person point of view? Was this point of view the best choice? Explain.

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**Analyzing Literary Devices**

1. “Accident” ends with an analogy. How does the analogy affect your understanding of the story’s message or theme?

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**Analyzing Language Conventions**

1. There are several compound complex sentences toward the end of “Accident.” What does this sentence structure reveal about the narrator? What mood does this create?

(Utilizing your electronic device go to http://mail.nlesd.ca/~roger\_sheppard/Eng1201/index.htm and review the material on complex sentence structure)

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**Section #3: Tomorrow, Summer (p.38)**

By:Naomi Shihab Nye

**Character Evaluation:**

1. Explain two ways the character of Mirage is developed, using two specific references to support your answer.

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**Theme Analysis:**

2. Write a thematic statement that can apply to the short story of “Tomorrow, Summer”. Using TWO specific references explain how this theme is supported through characterization and conflict.

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**Personal Response:**

3. Personal Response: Recall a time when you unintentionally upset someone or when someone unintentionally upset you. Write a narrative essay explaining the situation. Consider including the answers to some of these question in your personal response. Why were feelings hurt? Were apologies made? How do you feel about the event today? What did you learn from the experience?

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\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Selection 4: Ashes (p. 30)**

 By:Susan Beth Pfeffer

**Selected Response Questions:**

1. What does the word **beckoning** mean in the context of the line: “...the winter stars looked joyful and beckoning.” (page 30)?

 A. Repelling

 B. Calling

 C. Dull

 D. Bright

2. What reason did the writer have for using italics in the line, “I made a list that evening of all of the words that rhymed with *ashes*---*smashes* and *crashes*, *trashes* and *bashes*, *clashes* and *mashes*...” (page 31)?

1. The italicized words are titles of television shows.
2. The italicized words are foreign words or phrases.
3. The italicized words are emphasizing a point.
4. The italicized words are reproducing sounds.

3. What literary device is used in the lines, “She’s the most level-headed woman I know. As straight as a yardstick.” (page 32)?

 A. Metaphor

 B. Foreshadowing

 C. Simile

 D. Allusion

4. Why was Ashleigh’s father constantly complimenting her that day in February?

 A. He was trying to get on her good side so she would go along with his plan.

 B. He was happy to see her since they were not together very often.

 C. He was trying to patch things up with Ashleigh’s mother.

 D. He wanted to make her mother look bad.

5. Repetition is a literary device used in short stories to provide emphasis of a certain point. Which of the following is an example of repetition used by the writer of “Ashes”?

 A. “*smashes*  and *crashes*”

 B. “one in a million”

 C. “he’s a rescuer”

 D. “you can always see right through me”

**Constructed Response Questions**

**Analyzing Literary Devices**

1. An effective way to describe one character is to contrast that character with another. Explain how the author uses this method to develop an impression of the mother using TWO specific references from the story.

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2. Explain the significance of the title. Use TWO specific references to support your response.

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1. A.) Identify and explain what internal and external conflicts the protagonist, Ashes, struggles with? Use TWO specific references from the text to support your response.

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B.) Why does Susan Beth Pfeffer leave these conflicts unresolved?

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**Analyzing Voice**

1. Identify the words and sentence structures used to develop each character in “Ashes” and explain their development using examples. (You might need to read the marginal notes on pages 31 and 34 before writing a response to the following) Remember when making inferences sometimes “how” something is said is more important than what is said, additionally sometimes things “not said” are significant.

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**Making Connections: “Beyond Pastel” p. 35**

**by Katherine Lawrence**

**Making Connections**

1. After you have read “Ashes,” read the poem “Beyond Pastel”. Why do you think the two texts have been placed together?

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**Responding**

Comparing Texts:

1. Utilizing one well developed paragraph compare “Ashes” and “Beyond Pastel.” Consider the theme and mood of both texts and how both authors created strong characters and sympathy for those characters.

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**Selection #5: The Trickster (p.5)**

**By: Jacqueline Pearce**

1. Identify the two flashbacks in this short story and summarize the main events in each. What purpose do these flashbacks serve?

*Flashback – is action that interrupts to show an event that happened at an earlier time which is necessary to better understanding. They are often brought on by a particular trigger.*

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2. Identify two examples of figurative language and explain why they are effective.

*Figurative Language – a term referring to the use of simile, metaphor and personification.*

*Simile – a comparison between two things using “like,” “as,” or “than.”*

*Metaphor – a comparison between two things without using “like,” “as,” or “than.”*

*Personification – assigning non-living things the characteristics of living things.*

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3. From beginning to end, how does Josh change? Is this just a change in mood or a change in his character? Support your answer with two specific examples.

*Characterization – is the method a writer uses to reveal the personality of a character in a literary work: Methods may include by what the character says about himself or herself; by what others reveal about the character; or the character’s actions. (Direct/indirect characterization)*

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4. Identify two examples of conflict and explain how they are developed using two specific examples. Are these conflicts resolved? Explain.

*Conflict – is the struggle within the plot between opposing forces. The protagonist engages in the conflict with the* [*antagonist*](http://web.cocc.edu/lisal/literaryterms/t_blank#Antagonist)*, which may take the form of a character, society, nature, or an aspect of the protagonist’s personality. (Three types are external, internal, and inter-personal)*

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**Selection 6: Scars (p.25)**

**By: Don Aker**

Respond to following questions:

1. Identify the main conflict of this short story. Support your ideas with TWO references to the selection.

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2. State and defend one theme of this short story. Support your response with TWO references to the selection.

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3. Explain the significance of the title. Use TWO specific references to support your response.

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4. Identify the point of view used in the story. With TWO specific references explain one advantage and one disadvantage of using this point of view.

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5. Using two specific references to the use of figurative language (simile, metaphor, personification) explain how they are used effectively and what is achieved through their use.

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