

The Tools of Fiction: Building a Scaffold from which to Examine “The Necklace” by Guy de Maupassant

Grade Level or Special Area: 7th Grade Language Arts

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Length of Unit: 10 lessons (approximately three weeks, one day = 50 minutes)

I. ABSTRACT

In this unit, students will do an in-depth study of the elements of fiction and literary devices, providing a scaffold from which to examine Guy de Maupassant’s short story, “The Necklace.” Reinforcement of the literary elements is provided through a variety of auditory, visual and kinesthetic lessons with an emphasis on writing. The study of the tools of fiction will promote students’ ability to read critically for detail and understanding; this unit lays the foundation for further study of works of fiction in the Core Knowledge curriculum.

II. OVERVIEW

A. Concept Objectives

1. Students will understand how to read, respond to, and discuss a variety of novels, poetry, short stories, non-fiction, and plays. (Colorado Grade Level Expectations 7.6.A.)
2. Students will understand how to locate the main idea or essential message of the text. (Colorado Grade Level Expectations 7.1.C.)
3. Students will understand how to use literature terminology accurately, including setting, character, conflict, plot, resolution, dialect, and point of view. (Colorado Grade Level Expectations 7.6.C.)
4. Students will understand an author’s or speaker’s point of view or purpose. (Colorado Grade Level Expectations 7.4.A.)

B. Content from the *Core Knowledge Sequence*

1. Seventh Grade English: Fiction, Nonfiction, and Drama (pages 160-161)
 - a. Short Stories
 - i. “The Necklace” by Guy de Maupassant
 - b. Elements of Fiction
 - i. Review aspects of plot and setting
 - ii. Theme
 - iii. Points of view in narration
 - a) omniscient narrator
 - b) unreliable narrator
 - c) third person limited
 - d) first person
 - iv. Conflict: external and internal
 - v. Character (not in the *Core Knowledge Sequence*)
 - c. Literary Terms
 - i. Irony: verbal, situational, dramatic
 - ii. Fiction, nonfiction and short story (not in the *Core Knowledge Sequence*)

C. Skill Objectives

1. Students will compare and contrast fiction v. nonfiction.
2. Students will recognize the short story versus the novel.
3. Students will identify the various aspects of plot in a short story: introduction, conflict, rising action, climax, falling action, resolution.

4. Students will compare and contrast the various points of view in a work of fiction.
5. Students will compare and contrast internal and external conflict in a work of fiction.
6. Students will write a short skit for entertainment purposes and to apply the elements of fiction such as internal and external conflict.
7. Students will identify the literary element of setting in a work of fiction.
8. Students will apply their knowledge of the senses to create and write a setting that uses vivid and precise language.
9. Students will identify the literary element of theme.
10. Students will recognize the various aspects of irony in a work of fiction.
11. Students will apply their knowledge of irony by writing the conclusion of a work of fiction using situational irony.
12. Students will read, respond to, and discuss literature that represents points of view from places, people, and events that are familiar and unfamiliar.
13. Students will read, respond to, and discuss a short story.
14. Students will apply their knowledge of the elements of fiction to a literary work.
15. Students will analyze and draw conclusions regarding a character in a work of fiction.

III. BACKGROUND KNOWLEDGE

A. For Teachers

1. Harvard Study Guide (Appendix A): this convenient tool allows students to self-monitor mastery of material. Fold the handout back on the vertical line to hide either the definition or the literary term; students can either self-quiz or work with a partner. (Lesson One)
2. Pronunciation Key: Guy de Maupassant (gE du mOpäsän')
3. Biography of Guy de Maupassant (Lesson Seven)
<http://www.bedfordmartins.com/litlinks/fiction/maupassant>
4. Social classes in Paris in the 19th century (Lesson Seven)
http://gallery.sjsu.edu/Paris/social_classes/upper/index.html
5. *You Gotta Be the Book* by Jeffrey D. Wilhelm (Lesson Eight)
6. Reading: Instructional Philosophy and Teaching Instructions
<http://www.sasked.gov.sk.ca/docs/mla/read.html>

B. For Students

1. Prior knowledge to produce a variety of writings—for example, brief stories, descriptions, journal entries, etc. (*Core Knowledge Sequence*, page 24)
2. Prior knowledge of familiarity with a variety of fiction and non-fiction selections. (*Core Knowledge Sequence*, page 43)
3. Prior knowledge of literary terms: novel, plot, and setting. (*Core Knowledge Sequence*, page 89)

IV. RESOURCES

- A. *Realms of Gold*, Volume II, “The Necklace” by Guy de Maupassant
- B. “The Interlopers” by Saki:
http://eastoftheweb.com/cgi-bin/version_printable.pl?story_id=Inte.shtml

V. LESSONS

Lesson One: Fiction is *Not* the Opposite of Fact (50 minutes)

- A. *Daily Objectives*
 1. Concept Objective(s)

- a. Students will understand how to use literature terminology accurately, including setting, character, conflict, plot, resolution, dialect, and point of view.
 2. Lesson Content
 - a. Literary Terms
 - i. Fiction, nonfiction and short story (not in the *Core Knowledge Sequence*)
 3. Skill Objective(s)
 - a. Students will compare and contrast fiction v. nonfiction.
 - b. Students will recognize the short story versus the novel.
- B. *Materials*
1. Overhead Projector
 2. Appendix A: Harvard Study Guide (handout(s), three per student)
 3. Appendix B, page 1: Elements of Fiction (transparency)
 4. One fiction book and one non-fiction book per student in the class—gather a wide assortment of books, magazines, autobiographies, car repair manuals, etc. from the library and other sources; fiction (label A with post-it note) and non-fiction book (label B with Post-it note)
 5. New York Times Book Review (or any other major newspaper with a list of the fiction and nonfiction current bestsellers and book reviews)
 6. Appendix C: *Your Name on the New York Times Bestseller List* (transparency)
 7. Paper and pen/pencil
- C. *Key Vocabulary*
1. Fiction—a narrative that expresses the ideas of the author within a sequence of events using created character and setting
 2. Non-fiction—factual, true to life information
 3. Novel—a fictional book with highly developed plot and characters
 4. Short story—a sequence of events told in less detail than a novel, using a less developed character and setting
- D. *Procedures/Activities*
1. Give each student a book with a Post-it note labeled *A* or *B*. *Label A* is a fiction book, *Label B* is non-fiction. Have the class take out paper and pencil.
 2. Write a T chart on the board. [A tall vertical line and a horizontal line across the top, in the shape of a . . .um . . .well, a T.] Label the first column *A* and the second column *B*. Ask the class to draw a T chart like the one on the board.
 3. Show the students that you have an *A* labeled book in your hand. Model for the students what they will be doing shortly with their book by *thinking out loud*. “Hmm. The title of this book is _____. There is a table of contents. Some of the chapters might be about ____, ____, and _____. This book seems to be a story. There is a narrator.” Write *story, chapters, narrator, etc.* in *A* column. Pick up *B* label book. “Hmm. This book seems to be about _____.” Follow the same procedure as #4 but this time the teacher will be writing down words appropriate to examining a work of non-fiction. (factual information, etc.)
 4. Give the class time to explore the book in their possession. When they discover something about the book, they are to write it down in the appropriate column.
 5. Have the class divide into pairs—a student with an *A* label book will pair up with a student with a *B* label book. Have the students switch books and record information as above. Allot three to five minutes for the students to compare and discuss the information on their T chart.
 6. Have the class direct their attention to the T chart on the board. Ask what type of literature—fiction or non-fiction—is in column *A*? (*fiction*) Column *B*? (*non-*

- fiction*) Ask the students what they discovered about their books. (Answers will vary.) Add any new information to the T chart on the board.
7. Tell students they have just been hired by Webster’s Dictionary to write a definition for the word *fiction*. Their job, working in pairs, is to write the best possible definition for *fiction and non-fiction*, using the list on the board to assist them. Give the class time to complete the assignment. Ask the class to read their definitions—collect books as students are doing this and put on the front table for the last assignment.
 8. Hand out to class *three* copies per student of Appendix A- Harvard Study Guide. Have students put away two in their literature notebooks for future use. Demonstrate to the class how to use the guide.
 9. On the overhead projector, place Appendix B, page 1: Elements of Fiction (transparency). Reveal to the class the definition for fiction and non-fiction. Allow the class time to copy this information into their study guide. Reveal the word *novel*. Ask the class for examples of novels they have read. Have the class define novel. Reveal the definition and ask them to enter it in their guide. Continue as above with remainder of words.
 10. Have the class take out paper and pen/pencil. Open up the “New York Times” to the best selling fiction and nonfiction books. Show the class the NY Times Book Review (Sunday section) and read a few lines of some of the reviews. [Optional: locate an author to visit the class and talk about the writing process. Have the class spend time writing up a list of questions for the visitor. Follow up the visit by writing a thank you to your guest. Put up a model of Assignment #1: Appendix C: *Your Name* on the New York Times Bestseller List.
 11. With the remainder of the class time have the class choose one of the following assignments to be completed for class work/homework:
 - a. You are the author of a New York Times Bestseller book on _____. You have been asked to write a paragraph for the newspaper telling what your book is about (either fiction or nonfiction book).
 - b. Copy one paragraph from **both** a fiction and nonfiction book and/or magazine (of your choosing) [an alternative assignment for **Special Education** students].
- E. *Assessment/Evaluation*
1. Spot check entries in the study guide.

Lesson Two: What Are You Plotting? (50 minutes)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students will understand how to use literature terminology accurately, including setting, character, conflict, lot, resolution, dialect, and point of view.
 2. Lesson Content
 - a. Elements of Fiction
 - i. Review aspects of plot
 3. Skill Objective(s)
 - a. Students will identify the various aspects of plot in a short story: introduction, conflict, rising action, climax, falling action, resolution.
- B. *Teacher Materials*
1. Overhead Projector
 2. Appendix B, page 1: Elements of Fiction (transparency)
 3. Appendix B, page 2: More Elements of Fiction (transparency)

4. “Big Bad John” (or any ballad or current popular song that tells a *short* story)
 5. Lyrics for “Big Bad John” (optional but recommended for special needs students in the classroom) <http://ntl.matrix.com.br/pfilho/html/lyrics/b/bigbadjohn.txt> or purchase online at www.walmart.com and download to your computer
 6. CD/tape player
 7. Appendix D: Thirty-six Word Summary (one handout per student)
 8. Appendix E: Thirty-six Word Summary Possible Solutions (transparency)
- C. *Key Vocabulary*
1. Plot—a sequence of happenings in a literary work
 2. Introduction—the beginning of the story; information is given to the reader about the story’s character(s), location, and time period
 3. Conflict—a struggle between two opposing forces
 4. Rising action—presents the conflict (problem) and explains how the character(s) struggles to solve it
 5. Climax—the most exciting part of the story in which the conflict is solved; the turning point in the story
 6. Falling action—tells what happens as a result of the character(s) solution to his or her problem
 7. Resolution—the loose ends of the story are tied up and the story ends
- D. *Procedures/Activities*
1. Write plot on the board. Have the class define plot and the stages of plot.
 2. Have the class take out their Appendix A: Harvard Study Guides. Place Appendix B, page 1: Elements of Fiction (transparency) and Appendix B, page 2: More Elements of Fiction (transparency) on the overhead projector revealing only plot and the components of plot. Have class write definitions in their Harvard Study Guide. Put Study Guides away in literature notebooks.
 3. Write the following on the board: introduction, conflict, rising action, climax, falling action, resolution. Briefly discuss. Draw an arch on the board. Have students come to the board and label where on the arch the various stages of plot are located.
 4. Hand out one copy of Appendix F: Thirty-six Word Summary to each student. Class will listen as you play “Big Bad John” and work independently to fill in the summary. Optional: For **special education** students, display the lyrics on an overhead.
 5. Discuss with the class the following:

What line on Appendix D: 36 Word Summary fits our definition of an introduction—meeting the character and learning the setting? (The introduction includes meeting Big Bad John, and having the setting, the coal mine, revealed.)

What have we learned about the character in the introduction? (John killed a man in a fight over a woman. That is how he got the name *Big Bad*.)

We have not studied conflict yet. We will get to the topic of conflict in literature in a few days. In the meantime, can you guess what the conflict in the story might be? (Lead the students to recognize the conflicts—man v. nature or man v. fate—because the mine walls fall in; man v. himself because of the way the men reacted when the walls collapsed around them—*crying, frozen in fear, but not John*).

Now the problem has been stated. Can you feel the rising tension in the story? What is the rising tension called? (Rising action)

What is the highest point of tension called in literature? (climax) What is the climax in “Big Bad John?” (when John holds up the timbers and the men escape)

What is the falling action—no pun intended! (when the mine walls collapse on John)

How is the story resolved? In other words, what is the resolution to the problem presented earlier? (John is honored in death by the miners—he has gone from Big Bad to Big Big.)

Remember—fiction is all about the character. It is about the character trying to get what he or she wants—or not getting what he or she wants. It is all about a character changing or not changing.

Did John change? (Yes, instead of using his strength to kill, he used his strength to help his fellow miners. He died a hero. His fellow man went from seeing him as *bad* to seeing him as *big*—big not just in size but in heart, big in bravery.)

6. Collect Appendix D, page 1: Thirty-six Word Summary. Tell the class to be *sharp* for class tomorrow—we will be studying *point* of view.

E. *Assessment/Evaluation*

1. Check Thirty-six Word Summary for comprehension
2. Make note of comprehension in class discussion

Lesson Three: So What’s Your Point...of View? (50 minutes)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will understand an author’s or speaker’s point of view or purpose.
2. Lesson Content
 - a. Elements of Fiction
 - i. Points of view in narration
 - a) omniscient narrator
 - b) unreliable narrator
 - c) third person limited
 - d) first person
3. Skill Objective(s)
 - a. Students will compare and contrast the various points of view in a work of fiction.

B. *Materials*

1. Overhead projector
2. Appendix B, page 2: More Elements of Fiction (transparency)
3. Four classroom chairs
4. Cell phone
5. Appendix F: What’s Your Point...of View? (teacher help)
6. Appendix G: Do You Get the Point...of View? (transparency)

C. *Key Vocabulary*

1. Point of view—the perspective from which the story is told
2. First person-narration from one character’s perspective; uses *I, me, my*
3. Third person limited-narration from someone who can see and feel the thoughts and emotions of some but not all of the characters in the story
4. Third person omniscient-narration from someone who can see and feel each one of the character’s thoughts and emotions; uses *he, she, they*
5. Unreliable narrator—a narrator who lies or has mental problems

D. *Procedures/Activities*

1. Before the class enters, copy on the board the information from Appendix F: Do You Get the Point...of View? in *four chair width columns* with a chair pulled in front of each column:
2. After the class enters the room, your cell phone rings. Look surprised and concerned. Your look will turn to relief and then excitement. The remainder is up to the individual teacher. [My personal script: I have received a phone call from my daughter-in-law telling me good news—she is pregnant with my first grandchild. I act—overreact—even to the point of jumping up and down.] Hang up.
3. Announce to the class that you have great news—you just saved money on your car insurance. No, just kidding. Today we will be studying point of view! Tell the class the proceeding performance was for their benefit (take a bow). We will come back to the performance shortly, but first...
4. Put Appendix G: Do You Get the Point...of View? (transparency) Ask the class what Shel Silverstein, the author of this poem, thinks of point of view? Read the poem. Discuss the poem. Ask the class tell how a story changes when it is narrated from different points of view?
5. Ask the class to imagine you are a storyteller. You are going to write a story about what happened when the cell phone rang this morning. Have the class listen as you move from chair to chair reading the same story in different points of view. (For **Special Education** students put on an overhead with the four scripts, Appendix F: What's Your Point of View.)

Sitting in the first person chair:

Just as class was about to start my cell phone rang. I was worried because an emergency in my family would be the only reason someone would call. My heart beat faster when I heard my daughter-in-law's voice. I was immediately relieved, however, when I realized she sounded excited—happy and excited. Good news—she was going to have a baby. My first grandchild; I was so excited!

Sitting in the third person limited chair:

The teacher's cell phone rang just as class was about to start. She looked worried and answered it. In a minute she was smiling and jumping up and down.

Sitting in the third person omniscient:

The teacher's cell phone rang. She was worried who might be calling her in the middle of a school day. She wondered if there was an emergency and her heart beat faster as she picked up the phone— perhaps her husband or one of her children was hurt.

Sitting in the unreliable narrator chair:

The teacher's cell phone rang at the beginning of class. She freaked out because her husband was hurt and at the hospital.

6. Have the class describe the difference between the points of view. (different use of pronouns, one sounded better—the omniscient was more like a story, the unreliable narrator lied) Have the class take out paper and pencil. Have each student write an event that happened in their life—no more than four to six sentences.
7. Divide the class into groups of four. Each student will read their event to the group and the group will decide which *one* event to use. Every student, in discussion with the group, will write up the same event in the four different

points of view to turn in for class work. When written work is completed, have students from each group sit in a *point of view chair* and read their work to the class.

8. Have the class copy the Appendix B (page 2): More Elements of Fiction from the transparency onto their Harvard Study Guides.

E. *Assessment/Evaluation*

1. Spot check Harvard Study Guides
2. Make note of comprehension as students work on point of view in groups.

Lesson Four: I'm So Conflicted! (50 minutes)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will understand how to use literature terminology accurately, including setting, character, conflict, lot, resolution, dialect, and point of view.
2. Lesson Content
 - a. Elements of Fiction
 - i. Conflict: external and internal
3. Skill Objective(s)
 - a. Students will compare and contrast internal and external conflict in a work of fiction.
 - b. Students will write a short skit for entertainment purposes and to apply the elements of fiction such as internal and external conflict.

B. *Materials*

1. Appendix B, page 3: Elements of You Know What (transparency)
2. Appendix H, page 1: Lights, Camera, Action!
3. Appendix H, page 2: A Sample Skit
4. A shiny necklace
5. A reward poster
6. A bank loan document
7. A party invitation

C. *Key Vocabulary*

1. Internal conflict—a struggle within a person (man vs. himself)
2. External conflict—a struggle between two or more people or things (man vs. man, man vs. nature)

D. *Procedures/Activities*

1. Write the word *conflict* on the board.
2. Discuss the following:
 - a. What are the different types of conflict found in a story? (Prompt the students if necessary.) If you and your sister are having a fight...that is a type of conflict—an external conflict—a conflict that is not *inside* of you but involves something *outside* of you. In literature that the type of conflict we call man vs. _____? (man)
 - b. A second type of conflict: If you are trying to get home from school in the middle of a blizzard...that is man vs. _____ (nature). Is that internal or external? (external)
 - c. If you are unhappy with your grade on a test and you know you should have studied more that is man vs. _____ (himself). Is that internal or external conflict? (internal)

3. Have the students take out their Harvard Study Guide. Place Appendix B, page 1: Elements of Fiction and Appendix B, page 2: More Elements of Fiction on the overhead revealing only internal and external conflict.
 4. Allow students time to copy definitions for conflict. Put their Study Guides away.
 5. Explain to the students that in just a few days we will read the short story, “The Necklace” by Guy de Maupassant. The objects on the table (necklace, party invitation, bank loan documents, reward poster) are a representation of items important to the story.
 6. Hand out Appendix H, page 1: Directions for Producing a Skit (one per student). Go over the directions for producing a skit. Each “script writer” in your group receives four tokens. Every time someone speaks to contribute to creating this skit, the speaker must put one token in the cup in the center of the table. When tokens are used up, you must stop talking until *all* of the members of the group have put their tokens in the center of the table. This is a *group* project and everyone is asked to participate and contribute their ideas—not just the talkative students! Before beginning, chose a recorder for the group to write your script. Everyone, however, should have paper and pencil to brainstorm.
 7. Place the Appendix H, page 2: A Sample Skit on the overhead. Read the Sample Skit to the class.
 8. Have the class divide into groups of four. Each group will plan a two-three minute skit that has to do with a conflict—internal or external—that surrounds those objects.
 9. Monitor time to allow presentations of skits.
- E. *Assessment/Evaluation*
1. Collect class work and evaluate.

Lesson Five: Jus’ Settin’ Awhile (50 minutes)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students will understand how to use literature terminology accurately, including setting, character, conflict, lot, resolution, dialect, and point of view.
 2. Lesson Content
 - a. Elements of Fiction
 - i. Review aspects of setting
 3. Skill Objective(s)
 - a. Students will identify the literary element of setting in a work of fiction.
 - b. Students will apply their knowledge of the senses to create and write a setting that uses vivid and precise language.
- B. *Materials*
1. Overhead projector
 2. Chalk
 3. Appendix B, page 3: More Elements of You Know What! (transparency)
 4. Appendix I: Just Imagine the Imagery (transparency)
- C. *Key Vocabulary*
1. Setting-when and where the story takes place
- D. *Procedures/Activities*
1. Have the students take out their Harvard Study Guides.

2. Put Appendix B, page 3 More Elements of You Know What (transparency) on the overhead. Give students time to copy the definition for setting. Have the class put their Study Guides in their literature notebooks.
3. Put up Appendix I: Just Imagine the Imagery (transparency). Reveal only the first story. Have the class discuss the following:
 - a. What do you think about this piece of writing? (answers will vary) Is this a good description of a room? Why or why not? (it just lists things and colors, it really does not tell anything, it is boring)
 - b. What would the writer need to do to make it better? (make longer sentences, give a better description)
 - c. Let's start with the colors in the room. What are the predominant colors—the colors that are used the most in this room? (blue, red) Do you all have a favorite color used in your bedrooms? What is it you like about that color? Does the color remind you of anything else? (answers will vary)
 - d. Blue is a favorite color of many people in this class—and it is probably the favorite color of our author. Let's brainstorm as a class some things about the color blue.
 - e. When you think of something blue go to the chalkboard and write it down and then return to your seat. (sky, water, policeman's uniforms, cars, cotton candy, blue jeans, flowers, the flag). Let's pick three of these things to concentrate on. (sky, water, cotton candy) How do you know the sky is blue? (look at it) What are you doing when looking at the sky? (riding in a car, riding my bike, walking, lying on the grass) Pick one of those activities. (lying on the grass)
 - f. Use your senses. What do you hear, smell, see, feel, taste? Go to the board and write a phrase that uses one of your senses while lying on the grass. (I see clouds, hear birds, hear planes, feel the breeze, feel the sun, feel the grass, smell the lawn). Describe a cloud. (white, puffy, like lots of cotton balls) Use a verb to tell me how the cloud stays up there. (floats, hangs) [Using this method, the class came up with the following sentence: Blue is the color of the sky when I lie on the grass and look at the cotton clouds hanging by invisible threads.]
4. Follow this method of asking questions and having the students respond in greater detail using imagery. Once one paragraph has been modeled reveal the sensory rewrite on Appendix I: Just *Imagine* the Imagery (transparency).
5. For a one day writing project, have the class write a paragraph (using their senses) describing either (1) a favorite color or (2) a favorite activity. For a longer writing project (two or three days) assign to the class to write (1) what their dream room would be or (2) what their bedroom looks like now. Can be completed for homework.

E. *Assessment/Evaluation*

1. Appendix O: Final Test

Lesson Six: It Themes There's a Hidden Meaning Somewhere (50 minutes)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will understand how to locate the main idea or essential message of the text.
2. Lesson Content
 - a. Elements of Fiction

- i. Theme
 - b. Literary Terms
 - i. Irony: verbal, situational, dramatic
 - 3. Skill Objective(s)
 - a. Students will identify the literary element of theme.
 - b. Students will recognize the various aspects of irony in a work of fiction.
 - c. Students will apply their knowledge of irony by writing the conclusion of a work of fiction using situational irony.
- B. *Materials*
- 1. Appendix B, page 3: More Elements of You-Know What
 - 2. “The Interlopers” by Saki: http://eastoftheweb.com/cgi-bin/version_printable.pl?story_id=Inte.shtml
 - 3. Paper and pencil
 - 4. Harvard Study Guides from students literature notebooks
- C. *Key Vocabulary*
- 1. Theme-the main idea of the story; the message about life the writer has for the reader
 - 2. Irony-the difference between what is believed to be true and what is actually true
 - 3. Dramatic irony-when the audience knows something the character does not
 - 4. Situational irony-one thing is expected to happen but instead, the unexpected happens
 - 5. Verbal irony-something said that is the opposite of the its intended meaning
- D. *Procedures/Activities*
- 1. Write theme on the board. Ask the class for a definition and examples of the theme of some of their favorite books, current movies, favorite television shows. Explain that theme is the message the author wants the student to take away from reading his story. Ask the class: If my idea for a theme is different than your idea of a theme, is one of us right and the other wrong? Why or why not? (there is more than one theme and the reader can prove his or her idea of the theme by using quotes from the story)
 - 2. Write irony on the board. Have the class define irony. How many different types of irony are there? Prompt the class by giving the examples from the Appendix B (3): More Elements of You Know What! On the overhead.
 - 3. Have students copy definitions in their Harvard study guide and put their study guides away in their literature notebook.
 - 4. Have the class take out a piece of paper and a pencil.
 - 5. Explain to the class that the teacher will read a short story with one major difference. The complete story will not be read. The teacher will stop three sentences short of the end. One of the three sentences is only a one word sentence! Your assignment will be to complete the ending of the story. You will try to put yourself in Saki’s shoes—or rather put his pen in your hand!
 - 6. Before you begin—a couple of reminders. The ending will be an example of situational irony. Ask the class again what is situational irony? Your assignment will be to try to think of what the expected ending would be...and then turn it into the unexpected. Much of “The Interlopers” is written in dialogue in the end. Dialogue expresses the spoken words of two or more people. Each person speaking gets his or her own paragraph, no matter how much or how little is said.
 - 7. Have the class read and follow the directions on the board:
 - (#1) Complete the ending in the third person omniscient (look back in your Study Guide for a reminder).
 - (#2) Complete the ending in as few sentences as possible.

(#3) Try to make your ending an unexpected one.

(#4) For dialogue, pick one of the following two examples:

Choice #1: Ulrich: Do you want to be friends?
Georg: Yes, we have fought long enough.
Ulrich: Yes, we have indeed.

Choice #2:

“Do you want to be friends?” asked Ulrich.
“Yes,” said Georg. “We have fought long enough.”

8. Read “The Interlopers” by Saki. Very important! **STOP** reading after the following line:

“Are they your men?” asked Georg. “Are they your men?”
he repeated impatiently as Ulrich did not answer.

9. Allot sufficient time to read some of the student endings and to complete the reading of “The Interlopers.”

10. The teacher will complete the reading of “The Interlopers,” by **going back** to Section 5 that begins with the following:

“For a space both men were silent, turning over in their
minds the wonderful changes that this dramatic
reconciliation would bring about.”

11. When returning to the reading for the second time, stop the reading at the following sentence:

“The two raised their voices in a prolonged hunting
call...listening in vain for an answering halloo.”

At this point take a Dramatic Pause. Have two students dramatically reenact Georg and Ulrich’s call for help, a prolonged “halloo.” Have the students put themselves into the story—it is cold, they are injured, they are anxious to be rescued and hoping to make their voices carry a great distance. (Warn the teachers in adjoining rooms beforehand so no one comes to your rescue ☺.) The prolonged “halloo” sounds like a wolf! Many of the students get it once they hear the final line spoken in the story!

12. Conclude the lesson by asking students how the title “The Interlopers” takes on new meaning after hearing the ending. What is the theme of this short story? The message of the story? (Feuds are a waste of time, relationships are more satisfying when we get along with other people.) Based on the title, what message—what moral, what theme—do you think Saki wanted the reader to take away from this reading? (Prompt the students if necessary. One man trespassing on another’s property is an interloper. The town’s people who interfere in their feud are interlopers. The true irony, however, lies in the fact that Georg and Ulrich are the interlopers in the forest home of the wolves.)

E. *Assessment/Evaluation*

1. Appendix O: Final Test

Lesson Seven: Paris—a Happenin’ Place in the 1800s (50 minutes)

A. *Daily Objectives*

1. Concept Objective(s)

a. Students will understand how to read, respond to, and discuss a variety of novels, poetry, short stories, non-fiction, and plays.

2. Lesson Content

a. Short Stories

i. “The Necklace” (Guy de Maupassant)

3. Skill Objective(s)

- a. Students will read, respond to, and discuss literature that represents points of view from places, people, and events that are familiar and unfamiliar.
- B. *Materials*
1. Overhead projector
 2. Paper and pen/pencil
 3. Appendix J: Just Who Is This Guy Guy (gE)? (transparency)
 4. Appendix K: It's More Important To... (handout—one per student)
 5. [Optional: Power Point demonstration using visuals of Paris in the 1800s, Napoleon, his fashion-conscious wife, Eugenie, French fashions, the Eiffel Tower, etc.]
- C. *Key Vocabulary*
1. Class system-*boundaries* set up for the poor, the middle class, and the rich
 2. Bourgeoisie-the middle class in France
- D. *Procedures/Activities*
1. Have students pair up and quiz each other with their Harvard Study Guides, both pages. If the student gets the word and/or definition correct, have the students put a dot next to the word. If the student got it incorrect, put a check next to the word. This will let the student know which words he needs to give more attention to for the test. Put Harvard Study Guides away in the literature notebook. Have the class take out paper and pen/pencil for a mini-lecture.
 2. Place Appendix J: Just Who Is This Guy Guy (gE)? on the overhead projector.
 3. Have the students write in their notes the following details from the overhead to know for the test:
de Maupassant was a French author
he was born to wealthy parents
he lived and died in the late 1800s
 4. The short story we will read tomorrow is about a woman who has choices to make. She lives in 19th century France and is very class conscious. Ask the class what that means. Give prompts, if necessary. (She notices what people around her have and do not have; notices what she has and does not have? Often societies have very strict boundaries if you are in a certain class. Do you think that is true for the United States? What other country have you heard about that uses a strict class system? (India, the caste system) No matter what class we are born into, we all have choices to make. Tomorrow in our short story, the husband and wife make choices that will have long-lasting consequences. You may agree with the choices they make or you may disagree with the choices they make. Today, you will have a survey that asks you about some important choices you could make that might determine your future. On this survey, there is no such thing as an incorrect answer. I am simply asking your opinion.
 5. Hand out Appendix K: It's More Important To... (handout). Fill in your responses to the following questions.
 6. Discuss the questionnaire.
- E. *Assessment/Evaluation*
1. Spot check note-taking

Lesson Eight: “The Necklace” (50 minutes)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students will understand how to read, respond to, and discuss a variety of novels, poetry, short stories, non-fiction, and plays.

2. Lesson Content
 - a. Short Stories
 - “The Necklace” (Guy de Maupassant)
 3. Skill Objective(s)
 - a. Students will read, respond to, and discuss a short story.
- B. *Materials*
1. Overhead projector
 2. Appendix L, pages 1-6: “The Necklace” by Guy de Maupassant [Appendix L: “The Necklace” provides a script for a dramatic reading of the short story. There are *Mama Dramas* in which I pause in my reading to *reenact* a scene. This reenactment is for the purpose of helping the students—especially the weaker readers—form a habit of visualizing the story and “getting into” the book—especially when there is lofty vocabulary. *Kodak Moments* are a “snapshot moment” in which the students freeze in a pose or a facial expression of one of the characters—again to help the readers become more involved with the story and promote greater understanding. *Freeze the Scene* is a pause in the reading. Students take notes on what they *see* happening, or if time permits, students may draw the scene (beneficial for *Special Education* students). After modeling the *Mama Dramas*, turn the *Dramatic Pauses* over to the students. The teacher will know immediately if the students “get” what is happening or if a passage needs further discussion.]
 3. a hand mirror
- C. *Key Vocabulary*
1. Madame-(French) Mrs.
 2. Monsieur-(French) Mr.
- D. *Procedures/Activities*
1. Distribute copies of “The Necklace” by Guy de Maupassant.
 2. Begin reading “The Necklace.”
 3. Upon completion of “The Necklace,” have students take out their literature journals. Use Appendix M: Model for Two Column Note-taking. Have the class complete a two column note-taking on “The Necklace.”
- E. *Assessment/Evaluation*
1. Two-column Note-taking

Lesson Nine: Two-column Note-taking (50 minutes)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students will understand how to use literature terminology accurately, including setting, character, conflict, lot, resolution, dialect, and point of view.
 2. Lesson Content
 - a. Elements of Fiction
 - i. Review aspects of plot and setting
 - ii. Theme
 - iii. Points of view in narration
 - a) omniscient narrator
 - b) unreliable narrator
 - c) third person limited
 - d) first person
 - iv. Conflict: external and internal
 3. Skill Objective(s)

- a. Students will apply their knowledge of the elements of fiction to a literary work.
- B. *Materials*
- 1. “The Necklace” by Guy de Maupassant
 - 2. Overhead projector
 - 3. Appendix M: Model for Two-Column Note-taking (transparency)
 - 4. Student’s literary journal
- C. *Procedures/Activities*
- 1. Upon completion of the reading of “The Necklace,” discuss the story.
 - a. How does the irony in “The Interlopers compare to the irony in “The Necklace”?
 - b. What did you like about the story? (answers will vary)
 - c. What do you think of the characters, Madame and Monsieur Loisel? (answers will vary)
 - d. Tomorrow we will spend more time discussing characters. How would the story have been different if Madame Loisel was content with being in the middle class? (answers will vary)
 - e. How do you think the class conscious society helped produce this character? (answers will vary)
 - f. What do you think of the fact that the author, Guy de Maupassant, was born into a wealthy family and yet wrote about the middle class and the poor? (answers will vary)
 - g. Do you think our country is a class conscious society? (answers will vary)
 - h. Do you know anyone who is discontent with what they have? (answers will vary)
 - i. Do you think that there is a little Madame Loisel in all of us? Why or why not?
 - 2. Have students take out their literature journals and draw a line down the middle of their journal page (or have them use two facing pages in their journal.)
 - 3. Write the elements of fiction and literary terms studied for this unit on the board. See Appendix B, pages 1-3.
 - 4. Place Appendix M: Model for Two Column Note-taking on the overhead projector. Demonstrate to the class how to fill in the details using “The Interlopers.” The right-hand column is for their reaction to the story—what did they like, what didn’t they like, favorite scene, favorite character, disliked character.
 - 5. Have the class refer to their copy of “The Necklace” and direct them to fill in the left column with information from the story that can be labeled with the appropriate elements of fiction and literary terms.
 - 6. Have the class review their note-taking results.
 - 7. Have the students pair up and use the completed Appendix A: Harvard Study Guides to review for the test.
- D. *Assessment/Evaluation*
- 1. Literary journal (two-column note-taking)

Lesson Ten: Madame Loisel is Such a Character! (50 minutes)

A. *Daily Objectives*

- 1. Concept Objective(s)
 - a. Students will understand how to read, respond to, and discuss a variety of novels, poetry, short stories, non-fiction, and plays.

2. Lesson Content
 - a. Element of Fiction
 - i. Character (not in the *Core Knowledge Sequence*)
 3. Skill Objective(s)
 - a. Students will analyze and draw conclusions regarding a character in a work of fiction.
- B. *Materials*
1. Overhead projector
 2. Appendix N: What a character! (handout- one per student)
- C. *Key Vocabulary*
1. Character-a person or animal involved in the action of a literary work
- D. *Procedures/Activities*
1. Have the class go to the board and write the name of a memorable character in a book, movie or television show.
 - a. What made this character memorable for you? (what they said) When a character says something, what do you think that tells you the reader about the character? (it tells you about the person, what they think, what they feel).
 - b. What else made these characters on the board memorable to you? (what he or she did) How does this reveal to you something about the character? (if you are a hero you will rescue people, if you are a villain, you will be doing evil things, if you are adventurous, you will have adventures, if you are a chicken you will act afraid to do some things) Do bad characters ever do good things and good characters ever do bad things? (yes) Even though Madame Loisel was selfish and materialistic, did she still work hard to pay off the necklace? Could she and Monsieur Loisel have done something different when they realized the necklace was missing? (yes, they could have run away/ left town, they could have told the truth) What would have happened if the Loisels had been honest with Madame Forestier and told her the necklace was lost. How would the story have been different?
 - c. So far, you said the characters on the board were memorable because of what they did and what they said. Is there anything else that makes them memorable? (what they look like) If Guy de Maupassant created a character that was not beautiful, how would that have changed the story? (answers will vary)
 - d. So now we have an author creating a character by telling you, the reader, (1) what the character says, (2) what the character does, and (3) how the character looks. The last way an author creates a character is (4) by telling you how the character thinks or feels. Which type of narration would you use to write a story and tell the reader how the person thinks and feels? (third person omniscient, third person limited, first person)
 - e. How important is it for the author *to paint a clear picture* of a character with words? What lessons have you learned about life from Madame and Monsieur Loisel? (answers will vary)
 2. Hand out Appendix N: What a Character! Give directions to the class on independently completing the class work.
 3. In the remaining time, have the students review for the final test.
- E. *Assessment/Evaluation*
1. Appendix: N: What a Character!

VI. CULMINATING ACTIVITY

- A. Appendix O: Final Test

VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Harvard Study Guide
- B. Appendix B: Elements of Fiction, More Elements of Fiction, and Still More Elements of You Know What
- C. Appendix C: Your Name on the New York Times Bestseller List
- D. Appendix D: Thirty-six Word Summary
- E. Appendix E: Thirty-six Word Summary Suggested Answers
- F. Appendix F: What's the Point...of View?
- G. Appendix G: Now Do You Get the Point...of View?
- H. Appendix H: Lights, Camera, Action and A Sample Skit
- I. Appendix I: Just *Imagine* the Imagery!
- J. Appendix J: Just Who Is This Guy Guy (gE)?
- K. Appendix K: It Is More Important To...
- L. Appendix L : "The Necklace"
- M. Appendix M: Sample Two-Column Note-Taking
- N. Appendix N: What a Character!
- O. Appendix O: The Final Test and Answer Key for the Final Test

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Appendix A
Harvard Study Guide

Appendix B, page 1
Elements of Fiction

fiction	-a narrative (point of view) that expresses the ideas of the author (theme) within a sequence of events (plot) using created character (people, animal, or fictional creature) and setting (time and place)
nonfiction	- factual, true to life information
short story	- a sequence of events told in less detail than a novel
novel	-a long work of fiction with highly developed plot, characters, theme and often setting
plot	-the sequence of happenings in a story
introduction	-the beginning of the story -information is given to the reader about the story's characters, location and time period
conflict	- introduced near the beginning of the story -the main character, the protagonist, has a problem -a struggle between two opposing forces
rising action	-presents the conflict (problem) and explains how the character struggles to solve it

Appendix B, page 2
More Elements of Fiction

climax	-the most exciting part of the story in which the conflict is solved; the turning point in the story
falling action	-tells what happens as a result of the characters solution to his or her problem
resolution	-the loose end of the story are tied up and the story ends
point of view	-the perspective from which the story is told
first person	-this narrator is usually one of the characters in the story; uses I, me, my
third person limited	-this narrator can see into the thoughts and feelings of some of the characters but not all; uses he, she, they
third person omniscient	-this narrator <i>sees</i> into the thoughts and feelings of the characters; uses he, she, they
unreliable narrator	-a narrator that lies or has mental problems and is therefore unreliable in what he tells the reader

Appendix B, page 3
Still More Elements of Fiction

internal conflict	-a struggle between two opposing forces within a person -man v. himself
external conflict	-a struggle between two opposing forces -man v. man -man v. nature -man v. fate -man v. machine
theme	-the main idea of the story -the message about life the author has for the reader, often unstated
irony	-the difference between what is believed to be true and what is actually true
verbal irony	-something said that is the opposite of its intended meaning Example: Susie failed her spelling test and exclaimed, “Boy, are my parents going to love that.”
situational irony	-one thing is expected to happen but something else does Example: You give up going out with your friends to study for an English test. Consequently, you are the most prepared you have ever been. You arrive in school only to find out the test is the next week.
dramatic irony	-the reader has information that the character does not Example: The reader knows the bad guy is hiding in the attic but the homeowner is unaware and is going up to get something in the attic.
setting	the time and place in which the events of a work of literature occur

Appendix C
Imagine *Your* Name on the New York Times Bestseller List

New York Times Book Review

September 5, 2004

What happens when a classroom of students goes into the school library for an everyday assignment and instead disappears into another dimension? Mrs. Winslow, a Language Arts teacher at Belle Creek Charter School, knows. She has turned this unlikely adventure titled *What If?* into a national best seller for young adults. This page-turner of a story brings the unlikeliest of students to the rescue of their classmates in this out-of-this-world adventure. Elmo, once considered the class nerd, becomes the class hero, while R. Riley Dickenson III, once popular for being the school jock, not to mention the cutest heart throb in the seventh grade, falls from grace. The reader will be laughing and crying at the surprise ending. This not to be missed paperback is on the shelves in any Borders Bookstore near you.

Appendix D
Thirty-six Word Summary

1. Name the main character, the protagonist.
2. Write two words that describe the character.
3. Write three words that describe the setting.
4. Write four words that state the story problem.
5. Write five words that describe the first event in the story.
6. Write six words that describe the second event in the story.
7. Write seven words that describe the third event.
8. Write eight words that describe the solution to the problem.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

Appendix E
Thirty-six Word Summary Suggested Solutions

1. Name the main character, the protagonist.
2. Write two words that describe the character.
3. Write three words that describe the setting.
4. Write four words that state the story problem.
5. Write five words that describe the first event in the story.
6. Write six words that describe the second event in the story.
7. Write seven words that describe the third event.
8. Write eight words that describe the solution to the problem.

1. John
2. Big Bad
3. Dark coal mine
4. The mine walls collapse
5. Men are trapped and crying
6. Men escape while John holds timbers
7. John is crushed by the collapsing mine
8. John changes from Big Bad to Big Big

Appendix F

Do You Get the Point...of View?

Note to teacher: Write the information on the board in a chair-sized column. Place a chair under each column.

#1 Chair	#2 Chair	#3 Chair	#4 Chair
<p>first person narrator</p> <p>- uses I, me, my</p> <p>-a character in the story</p>	<p>third person omniscient narrator</p> <p>-uses he, she, they</p> <p>-can see into the thoughts and feelings of the characters in the story</p> <p>-an <i>outsider</i> to the story who is making observations</p>	<p>third person limited narrator</p> <p>-uses he, she, they</p> <p>-can see into some of the characters thoughts and feelings but not all</p>	<p>unreliable narrator</p> <p>-lies or has mental problems</p> <p>-can be first or third person narrator</p>

Appendix G
What's Your Point...of View?

POINT OF VIEW

by Shel Silverstein
Where the Sidewalk Ends

Thanksgiving's dinner sad and thankless

Christmas dinner's dark and blue

When you stop and try to see it

From the turkey's point of view.

Sunday dinner isn't sunny

Easter feasts are just bad luck

When you see it from that point of view

Of a chicken or a duck.

Oh, how I once loved tuna salad

Pork and lobsters, lamb chops too

Till I stopped and looked at dinner

From the dinner's point of view.

Appendix H, page 1
Lights, Camera....Action

1. Choose a moral for your story first and then build your story around it.

Suggested morals to stories: Actions speak louder than words.

One rotten apple spoils the whole barrel.

Beauty is only skin deep.

Two wrongs don't make a right.

Don't bite the hand that feeds you.

Don't make a mountain out of a molehill.

Every cloud has a silver lining.

Out of the frying pan into the fire.

A bird in the hand is worth two in the bush.

2. Once you have a moral, choose a conflict. Internal? External? Man v. man, man v. himself, man v. nature.
3. Once you have your moral and your conflict, choose your setting and characters—think of your favorite book, movie or television show—that might help.
4. Now choose a narrator and your characters. (The narrator should have the job of introducing the skit and giving the audience the background information on characters and setting.)

Appendix H, page 2

A Sample Skit

Narrator: Once upon a time there lived a farmer, his fat wife and their little girl, Precious. One dark, stormy night a knock sounded at the door and a hungry stranger asked if he could have shelter and something to eat.

Stranger: May I have shelter and food. I have not eaten in days.

Wife: No, I only have two chickens to feed my family.

Narrator: But before the stranger went away, he gave the woman a gift.

Stranger: Because you are so poor, here is a **shiny necklace** for you. But beware; things are not always what they seem. Never put the necklace on. It will bring you untold grief.

Narrator: When the stranger left, the husband begged his wife.

Husband: Wife, please. I beg you. Bury this deep in the forest soil. I sense it will bring us nothing but trouble.

Narrator: But the wife did not listen to her husband. She loved staring at the shiny necklace and hid it in a box and took it down once in awhile when no one was around. One night the husband came home excited.

Husband: Wife, I am excited. Today the mailman brought us approval for the **bank loan** to buy a new farm. Also, a **party invitation** from our new neighbors came in the mail. Let us go and celebrate.

Narrator: The wife took out the necklace and gazed at it longingly. How she wished to put it on. It was so beautiful. When it was time to go she forgot to put it away.

Precious: Oh, look at this beautiful necklace. I wonder why I have never seen my mother wear it.

Narrator: And she put it on and immediately turned into a noisy black crow. When the husband and wife came home, they looked for Precious and could not find her anywhere. A noisy black bird cawed and the wife chased it outside with a broom. They put up a **Reward Poster** for something precious but never heard from her again. The noisy black crow lived in a bush outside their home for years to come.

The moral: The bird in the bush is worth more than the two in your hand (or at your table).

Appendix I

How *Not* To Describe Your Room

I have a nice room. It is big. I have a Spiderman bedspread on my bed. My dog sleeps on my bed but she is not supposed to. I have a blue dresser. There are curtains on my windows. They are blue. My desk is by my bed. I have a new computer on my desk. It is a Dell. I have a Dale Earnhardt Jr. poster by my bed. It is big and there is a red Chevy in the picture too.

Using our senses rewrite (only one of many possible variations of a rewrite):

Blue is the color of the sky when I lie on the grass and look at the cotton clouds hanging by invisible threads. Blue is the color of the lake where we go to water ski and where the sound of powerful engines bump into the sound of splashes and laughter. Blue is the color of cotton candy that melts in my mouth while the sounds of the carnival rides and the screams of the flashing lights attack my eyes and ears. Blue would be, of course, the color I would choose for my bedroom.

Appendix J

Just Who is This Guy Guy (gE)?

1801 Paris population about 400,000

1804 Invention of the steam locomotive

1824 Ministry of Public Education created

1831 Paris population is 861,400

1836 Arc de Triomphe de l'Etoile erected

1849 France invade Algeria, acquires new colonial land

1850 Guy de Maupassant born (father is a wealthy stockbroker)

1853 Emperor Napoleon III marries Eugenie; the Empress becomes the leader of fashion and society

1856 Flaubert (a distant relative of de Maupassant) writes *Madame Bovary*

1864 Regular steamship service between France and New York

1867 World's Fair in Paris draws 11 million visitors

1870 Siege of Paris by Germany

1870-1871 Guy de Maupassant cannot accept discipline in school; joins the Franco-Prussian War

1872-1879 de Maupassant apprentices himself to Flaubert; Flaubert teaches him that talent "is nothing other than a long patience. Work."

1877 Paris population exceeds two million

1886 Statue of Liberty dedicated in New York

1889 Eiffel Tower completed; world's tallest structure

1890 France leads the world in production of motor cars

1893 Guy de Maupassant published nearly 300 stories in a decade (that is approximately one every two weeks; he dies of syphilis in a mental institution at the age of 43; his last words, "...darkness, darkness;")

1898 Paris Metro begins and the first lines open

Appendix K
It is More Important To....

Circle your choice and explain why.

1. be good looking or athletic because

2. be the most popular student in the school or have the highest grade in the school because

3. win a college scholarship or a trip to Europe for a year because

4. have too much or too little because

Appendix L, page 1

“The Necklace”

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, understood, loved, and wedded by a man of wealth and distinction; and she let herself be married off to a little clerk in the Ministry of Education. Her tastes were simple because she had never been able to afford any other, but she was as unhappy as though she had married beneath her; for women have no caste or class, their beauty, grace, and charm serving them for birth or family. Their natural delicacy, their instinctive elegance, their nimbleness of wit, are their only mark of rank, and put the slum girl on a level with the highest lady in the land.

DRAMA MAMA:

(Hand mirror in hand) **Oh, I am so pretty, so charming. What a waste of my beauty and charm...such a shame I was born into the bourgeoisie—such a middle class family—when I deserve so much more. I hate this caste system, this class business that says if you are middle class it is impossible to marry someone rich. Beautiful women should be excluded from such a thing. It is such a shame. (Look in mirror, push back hair adoringly). I should have been married to a wealthy man instead of a *little* clerk. Ah, I am so witty, and pretty and charming and gay. I should not be confined to this middle class life. I deserve so much more!**

She suffered endlessly, feeling herself born for every delicacy and luxury. She suffered from the poorness of her house, from its mean walls, worn chairs, and ugly curtains. All these things, of which other women of her class would not even have been aware, tormented and insulted her. The sight of the little Breton girl who came to do the work in her little house aroused heart-broken regrets and hopeless dreams in her mind.

DRAMA MAMA:

Oh, how I suffer. I suffer. I suffer. I was born to be surrounded by pretty things, expensive things. Oh, I could just weep when I look at my ugly furniture and ugly chairs and ugly walls. And my little maid, I could weep over her too. I should have tall footmen. Tall *good-looking* footmen.

She imagined silent antechambers, heavy with Oriental tapestries, lit by torches in lofty bronze sockets, with two tall footmen in knee-breeches sleeping in large arm-chairs, overcome by the heavy warmth of the stove. She imagined vast saloons hung with antique silks, exquisite pieces of furniture supporting priceless ornaments, and small, charming, perfumed rooms, created just for little parties of intimate friends, men who were famous and sought after, whose homage roused every other woman’s envious longings.

DRAMA MAMA:

Oh, how I suffer. Do you understand how much I suffer? Have I made it clear to you yet? Oh, you wouldn’t understand. You are middle class and content with it. You are satisfied. But I...I am different. I should have expensive rugs and parties with famous people. I would be the envy of the other women (another DEEP sigh).

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 faery 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.

DRAMA MAMA: Oh, I do not know how my husband can stand it. He comes home from working all day—while I have been mooning around doing nothing but *suffering*. Suffering is such a full time job, you know. Oh, yes, that *little* clerk of mine, he actually finds pleasure in Scotch broth. BLAH. It is the soup of peasants. I can hardly believe him. He is satisfied with so little. But I deserve so much more. I deserve silver and rich, festive food and *instead* we eat soup. How I dream of the finer things...how I long for them.

She had no clothes, no jewels, nothing. And these were the only things she loved; she felt that she was made for them. She had longed so eagerly to charm, to be desired, to be wildly attractive and sought after.

Appendix L, page 2

“The Necklace”

DRAMA MAMA:

Oh, I have no clothes! I have no jewels. Was there ever such a deprived person? And jewels and clothes are the only things I love. The ONLY things. Oh, actually, there is more I love, come to think of it. I want to have men swarming at my feet. I want them begging me for my attention. And I do want nice furniture. And I do want silver and servants and...

She had a rich friend, an old school friend whom she refused to visit, because she suffered so keenly when she returned home. She would weep whole days, with grief, regret, despair, and misery.

DRAMA MAMA:

Oh, I have this old friend. (Look in the mirror and fix hair. Stare as if taken with your own image.) We went to school together. We were such good friends. But I refuse to visit her. She has sooo much and I have sooo little. I...I...weep for days after I have been to see her. And so—I just refuse to go any more. After all, why should I make myself miserable?

One evening her husband came home with an exultant air, holding a large envelope in his hand.

”Here’s something for you,” he said.

Swiftly she tore the paper and drew out a printed card on which were these words:

”The Minister of Education and Madame Ramponneau request the pleasure of the company of Monsieur and Madame Loisel at the Ministry on the evening of Monday, January the 18th.”

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?”

Ask the class what petulant means. (bad-tempered, snappish, huffy)

Kodak moment: Have everyone in the class pose with a look of their faces as if they have just asked their parents for something and their parents said, “No.” At that moment, someone snaps their picture.

”Why, darling, I thought you’d be pleased. You never go out, and this is a great occasion. I had tremendous trouble to get it. Every one wants one; it’s very select, and very few go to the clerks. You’ll see all the really big people there.”

She looked at him out of furious eyes, and said impatiently: “And what do you suppose I am to wear at such an affair?”

He had not thought about it; he stammered:

”Why, the dress you go to the theatre in. It looks very nice, to me....”

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.

”What’s the matter with you? What’s the matter with you?” he faltered.

But with a violent effort she overcame her grief and replied in a calm voice, wiping her wet cheeks:

”Nothing. Only I haven’t a dress and so I can’t go to

this party. Give your invitation to some friend of yours whose wife will be turned out better than I shall.”

What would happen if your mother gave you an invitation to a party and you threw it back at her and said, “Give it to another teenager who is dressed better than I am.” How do you think the husband should react?

He was heart-broken.

”Look here, Mathilde,” he persisted. :What would be the cost of a suitable dress, which you could use on other occasions as well, something very simple?”

She thought for several seconds, reckoning up prices and also wondering for how large a sum she could ask without bringing upon herself an immediate refusal and an exclamation of horror from the careful-minded clerk.

Appendix L, page 3

“The Necklace”

What does the word conniving mean? (manipulative, cunning, devious) Do you think it is a good description of her in this scene? Why or why not?

At last she replied with some hesitation:

”I don’t know exactly, but I think I could do it on four hundred francs.”

He grew slightly pale, for this was exactly the amount he had been saving for a gun, intending to get a little shooting next summer on the plain of Nanterre with some friends who went lark-shooting there on Sundays.

How long do you think it might have taken him to save that much money? A short time or a long time? How much do you think he loved his wife to sacrifice for her? What would you have done?

Nevertheless he said: “Very well. I’ll give you four hundred francs. But try and get a really nice dress with the money.”

The day of the party drew near, and Madame Loisel seemed sad, uneasy and anxious. Her dress was ready, however. One evening her husband said to her:

”What’s the matter with you? You’ve been very odd for the last three days.”

”I’m utterly miserable at not having any jewels, not a single stone, to wear,” she replied. “I shall look absolutely no one. I would almost rather not go to the party.”

”Wear flowers,” he said. “They’re very smart at this time of the year. For ten francs you could get two or three gorgeous roses.”

She was not convinced.

”No . . . there’s nothing so humiliating as looking poor in the middle of a lot of rich women.”

Do you agree or disagree with Madame Loisel’s philosophy: “There’s nothing so humiliating as looking poor in the middle of a lot of rich women.” Why or why not?

”How stupid you are!” exclaimed her husband. “Go and see Madame Forestier and ask her to lend you some jewels. You know her quite well enough for that.” She uttered a cry of delight.

”That’s true. I never thought of it.”

Next day she went to see her friend and told her trouble.

Madame Forestier went to her dressing-table, took up a large box, brought it to Madame Loisel, opened it, and said: “Choose, my dear.”

First she saw some bracelets, then a pearl necklace, then a Venetian cross in gold and gems, of exquisite workmanship. She tried the effect of the jewels before the mirror, hesitating, unable to make up her mind to leave them, to give them up. She kept on asking:

”Haven’t you anything else?”

”Yes. Look for yourself. I don’t know what you would like best.”

Suddenly she discovered, in a black satin case, a superb diamond necklace; her heart began to beat covetously. Her hands trembled as she lifted it. She fastened it round her neck, upon her high dress, and remained in ecstasy at sight of herself.

Ask the class what *covetously* means. (greedily, graspingly, materialistically)

Dramatic pause: Give a student the hand mirror. Have the student act out how Madame Loisel acts when she puts the necklace on. Be certain she is in ecstasy at the sight of herself in the mirror.

Then, with hesitation, she asked in anguish:

”Could you lend me this, just this alone?”

”Yes, of course.”

She flung herself on her friend’s breast, embraced her frenziedly, and went away with her treasure.

Appendix L, page 4

“The Necklace”

The day of the party arrived. Madame Loisel was a success. She was the prettiest woman present, elegant, graceful, smiling, and quite above herself with happiness. All the men stared at her, inquired her name, and asked to be introduced to her. All the Under-Secretaries of State were eager to waltz with her. The Minister noticed her. She danced madly, ecstatically, drunk with pleasure, with no thought for anything, in the triumph of her beauty, in the pride of her success, in a cloud of happiness made up of this universal homage and admiration, of the desires she had aroused, of the completeness of a victory so dear to her feminine heart. She left about four o'clock in the morning. Since midnight her husband had been dozing in a deserted little room, in company with three other men whose wives were having a good time.

Where has the husband been while his wife is having a good time? Husbands of the future in this classroom, would you ever want to take your wife to a party and fall asleep while she is busy having a good time? Why or why not? How would you treat her when it was time to go? Let's see how Monsieur Loisel treats his wife when she is ready to leave.

He threw over her shoulders the garments he had brought for them to go home in, modest everyday clothes, whose poverty clashed with the beauty of the ball-dress. She was conscious of this and was anxious to hurry away, so that she should not be noticed by the other women putting on their costly furs.

Loisel restrained her.

“Wait a little. You'll catch cold in the open. I'm going to fetch a cab.”

But she did not listen to him and rapidly descended the staircase. When they were out in the street they could not find a cab; they began to look for one, shouting at the drivers whom they saw passing in the distance.

They walked down towards the Seine, desperate and shivering. At last they found on the quay one of those old nightprowling carriages which are only to be seen in Paris after dark, as though they were ashamed of their shabbiness in the daylight.

It brought them to their door in the Rue des Martyrs, and sadly they walked up to their own apartment. It was the end, for her. As for him, he was thinking that he must be at the office at ten.

She took off the garments in which she had wrapped her shoulders, so as to see herself in all her glory before the mirror. But suddenly she uttered a cry. The necklace was no longer round her neck!

“What's the matter with you?” asked her husband, already half undressed.

She turned towards him in the utmost distress.

“I . . . I . . . I've no longer got Madame Forestier's necklace. . . .”

He started with astonishment.

“What! . . . Impossible!”

They searched in the folds of her dress, in the folds of the coat, in the pockets, everywhere. They could not find it.

“Are you sure that you still had it on when you came away from the ball?” he asked.

“Yes, I touched it in the hall at the Ministry.”

“But if you had lost it in the street, we should have heard it fall.”

“Yes. Probably we should. Did you take the number of the cab?”

“No. You didn't notice it, did you?”

“No.”

They stared at one another, dumbfounded. At last Loisel put on his clothes again.

“I'll go over all the ground we walked,” he said, “and see if I can't find it.”

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

Her husband returned about seven. He had found nothing.

Appendix L, page 5

“The Necklace”

He went to the police station, to the newspapers, to offer a reward, to the cab companies, everywhere that a ray of hope impelled him. She waited all day long, in the same state of bewilderment at this fearful catastrophe.

Loisel came home at night, his face lined and pale; he had discovered nothing.

”You must write to your friend,” he said, “and tell her that you’ve broken the clasp of her necklace and are getting it mended. That will give us time to look about us.”

She wrote at his dictation.

By the end of a week they had lost all hope.

Loisel, who had aged five years, declared:

”We must see about replacing the diamonds.”

Next day they took the box which had held the necklace and went to the jewelers whose name was inside. He consulted his books.

”It was not I who sold this necklace, Madame; I must have merely supplied the clasp.”

Then they went from jeweler to jeweler, searching for another necklace like the first, consulting their memories, both ill with remorse and anguish of mind.

In a shop at the Palais-Royal they found a string of diamonds which seemed to them exactly like the one they were looking for. It was worth forty thousand francs. They were allowed to have it for thirty-six thousand.

They begged the jeweler not to sell it for three days. And they arranged matters on the understanding that it would be taken back for thirty-four thousand francs, if the first one were found before the end of February.

What emotions were the Loisel’s experiencing when they were searching? (they were both “ill with remorse and anguish of mind.”) How would you be feeling if you were ill with remorse? if you had anguish of mind? What does “they were allowed to have it for thirty-six thousand” mean? (the jeweler was offering them a special deal!) If they found the necklace, what did the jeweler offer them? (to accept it back for thirty-four thousand francs)

Loisel possessed eighteen thousand francs left to him by his father. He intended to borrow the rest.

He did borrow it, getting a thousand from one man, five hundred from another, five louis here, three louis there. He gave notes of hand, entered into ruinous agreements, did business with usurers and the whole tribe of money-lenders. He mortgaged the whole remaining years of his existence, risked his signature without even knowing it he could honour it, and, appalled at the face of the future, at the black misery about to fall upon him, at the prospect of every possible physical privation and moral torture, he went to get the new necklace and put down upon the counter thirty-six thousand francs.

Discuss money lenders and usurers and ruinous agreements. Freeze the Scene: Have the students take notes on what they see happening. (Special Education students may sketch out a drawing of the scene in comic book fashion)

When Madame Loisel took back the necklace to Madame Forestier, the latter said to her in a chilly voice:

”You ought to have brought it back sooner; I might have needed it.”

She did not, as her friend had feared, open the case. If she had noticed the substitution, what would she have thought? What would she have said? Would she not have taken her for a thief?

Madame Loisel came to know the ghastly life of abject poverty. From the very first she played her part heroically. This fearful debt must be paid off. She would pay it. The servant was dismissed. They changed their flat; they took a garret under the roof.

She came to know the heavy work of the house, the hateful duties of the kitchen. She washed the plates, wearing out her pink nails on the coarse pottery and the bottoms of pans. She washed the dirty linen, the shirts and dish-cloths, and hung them out to dry on a string; every morning she took the dustbin down into the street and carried up the water, stopping on each landing to get her breath. And, clad like a poor woman, she went to the fruiterer, to the grocer, to the butcher, a basket on her arm, haggling, insulted, fighting for every wretched halfpenny of her money.

Appendix L, page 6

“The Necklace”

How is Madame Loisel’s life different than it was before? (before she had a maid to clean and do the laundry, and a house; now she has to cook and clean, live in a poor apartment and fight for her money like a poor woman)

Every month notes had to be paid off, others renewed, time gained.
Her husband worked in the evenings at putting straight a merchant’s accounts, and often at night he did copying at twopence-halfpenny a page.

How is the husband’s life different than it was before? (he had a house and more free time; he works more than one job, probably has no free time to do anything)

And this life lasted ten years.

At the end of ten years everything was paid off, everything, the usurer’s charges and the accumulation of superimposed interest.

Madame Loisel looked old now. She had become like all the other strong, hard, coarse women of poor households. Her hair was badly done, her skirts were awry, her hands were red. She spoke in a shrill voice, and the water slopped all over the floor when she scrubbed it. But sometimes, when her husband was at the office, she sat down by the window and thought of that evening long ago, of the ball at which she had been so beautiful and so much admired. What would have happened if she had never lost those jewels. Who knows? Who knows? How strange life is, how fickle! How little is needed to ruin or to save!

One Sunday, as she had gone for a walk along the Champs-Elysees to freshen herself after the labours of the week, she caught sight suddenly of a woman who was taking a child out for a walk. It was Madame Forestier, still young, still beautiful, still attractive.

Madame Loisel was conscious of some emotion. Should she speak to her? Yes, certainly. And now that she had paid, she would tell her all. Why not?

She went up to her.

”Good morning, Jeanne.”

The other did not recognize her, and was surprised at being thus familiarly addressed by a poor woman.

”But . . . Madame . . .” she stammered. “I don’t know . . . you must be making a mistake.

”No . . . I am Mathilde Loisel.”

Her friend uttered a cry.

”Oh! . . . my poor Mathilde, how you have changed! . . .”

”Yes, I’ve had some hard times since I saw you last; and many sorrows . . . and all on your account.”

”On my account! . . . How was that?”

”You remember the diamond necklace you lent me for the ball at the Ministry?”

”Yes. Well?”

”Well, I lost it.”

”How could you? Why, you brought it back.”

”I brought you another one just like it. And for the last ten years we have been paying for it. You realize it wasn’t easy for us; we had no money. . . . Well, it’s paid for at last, and I’m glad indeed.”

Madame Forestier had halted.

”You say you bought a diamond necklace to replace mine?”

”Yes. You hadn’t noticed it? They were very much alike.”

And she smiled in proud and innocent happiness.

Madame Forestier, deeply moved, took her two hands.

”Oh, my poor Mathilde! But mine was imitation. It was worth at the very most five hundred francs! . . . “

Appendix M
Two Column Note-taking

<p>“The Interlopers” by Saki</p> <p>Short story</p> <p>Characters: Ulrich- the landowner who is in a long-standing feud with Georg Georg- a poacher on land that was once belonged to his family</p> <p>Setting: a forest in the Carpathian mountains dark, stormy night</p> <p>Conflict:</p> <p>Plot:</p> <p>Point of view:</p> <p>Theme:</p> <p>Irony:</p>	<p>I liked the scene where they get stuck under the tree branch. It served them right.</p> <p>What a dumb thing to fight over a piece of land. I think they just liked being mad at each other.</p> <p>They must have been mean, angry people to have hated over something like a piece of land.</p> <p>It was a good thing when Ulrich realized it was silly to keep fighting.</p> <p>He saw his enemy as something other than the enemy. It was a good thing when he offers a drink.</p> <p>I was surprised by the ending. It was creepy and kind of sad.</p>
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Appendix N

What a Character!

Find an example from the story and fill in the following blanks. Use exact quotes to *prove* your opinion.

Name your character:	Title of the story here:
<p>Find one thing the character said that reveals something about him/her.</p> <p>What does it reveal about the character?</p> <p>What lesson do you, the reader, learn?</p>	
<p>Find one thing the character did that reveals something about the character.</p> <p>What does it reveal?</p> <p>What lesson do you, the reader, learn?</p>	
<p>Find one example of the character thinking something.</p> <p>What does it reveal about the character?</p> <p>What lesson do you, the reader, learn?</p>	
<p>Find one example of the character feeling something.</p> <p>What does it reveal about the character?</p> <p>What lesson do you, the reader, learn?</p>	
<p>Find one example of what the character looked like.</p> <p>What might this reveal about the character?</p> <p>What lesson do you, the reader, learn?</p>	

Appendix O, page 1
The Final Test

Elements of Fiction and Literary Devices

Identify the following points of view. Remember to also tell what *person* (Ex. third person omniscient):

1. A story is narrated using he/she/they. The narrator knows what all of the characters think and feel.

Name the point of view _____

2. A story is narrated by someone who lies or has a mental problem.

Name the point of view _____

3. A story is told using I/me/my and the person doing the talking is one of the characters.

Name the point of view _____

4. A story is narrated by someone who knows what some—but not all—of the characters are thinking and feeling.

Name the point of view _____

What is the function of the following parts of plot?

5. Introduction _____

6. Conflict _____

7. Rising action _____

8. Climax _____

9. Falling action _____

10. Resolution _____

Appendix O, page 2
Final Test

Match the following by putting the correct letter on the line:

11. _____ theme A. a narrative that expresses the ideas of the author within a sequence of events using created character and setting.
12. _____ setting B. the when and where of the story
13. _____ fiction C. a book that contains true, factual information
14. _____ nonfiction D. the message the author wants the reader to take away from reading the story

Create examples of conflict:

Example:

man v. fate Madame Loisel was born into a middle class family.

15. man v. himself

16. man v. man

17. man v. nature

Write **True** if the answer is true. Write the correct answer for the underlined word if it is false.

18. _____ Guy de Maupassant was born into a middle class family.

19. _____ The author of “The Necklace” was from Germany.

20. _____ The necklace that replaced the lost one in “The Necklace” was a fake.

21. _____ Madame Loisel felt she deserved better than being born into a middle class family.

22. _____ It took a lifetime for the Loisel’s to pay off the loans for the necklace.

Appendix O, page 3
Final Test

23. _____ Monsieur Loisel worked hard to get the invitation to the party he thought would please his wife.
24. _____ Madame Forestier and Madame Loisel were friends because they went to school together.
25. _____ The bourgeoisie was the lower class in France in the 1800s.

Short, but detailed and thoughtful answers:

1. As we have learned, fiction is all about character. In “The Necklace” did Madame Loisel get what she wanted? Why or why not? Give an example or two from the story to support your answer.

The BIGGEST question! In most works of fiction the character changes or does not change in some way in the story. Remember Big Bad John—he changed in the eyes of the miners to a Big Big man! Do you think Madame Loisel changed? Why or why not?

Appendix O
Answer Key for Final Test

1. first person omniscient
2. unreliable narrator
3. first person narrator
4. third person omniscient
5. introduction-information is given to the reader about the story's characters, location, and time period
6. conflict-a struggle between two opposing forces
7. rising action-the conflict is presented and explains how the characters struggle to solve it
8. climax-the most exciting part of the story in which the conflict is solved; the turning point
9. falling action-tells what happens as a result of the characters solution to his/her problem
10. resolution-the loose ends of the story are tied up and the story ends
11. D.
12. B.
13. A.
14. C.
15. answers will vary
16. answers will vary
17. answers will vary
16. upper
19. France
20. real
21. true
22. 10 years
23. true
24. true
25. middle

Short answers: (Answers will vary.)

Did Madame Loisel get what she wanted? Yes, she did. But at a great cost. She dreamed of a time when she would dance at a ball, wear beautiful clothes and jewels and be sought after by famous men. She had that experience at the ball.

OR No, she did not. She wanted to live an upper class life style. She wanted these things for a lifestyle, not merely for one night of pleasure at a party.

Did Madame Loisel change?

Yes, she went from middle class to lower class and had to work hard to pay off the necklace. She lost her pink nails, her beauty, and her charm. She became rough and coarse and was no longer beautiful.

OR No, Madame Loisel does not change. Even though she works hard to pay off the jewels she still dreams of the night at the ball, the night when she was the center of attention. Madame Loisel is a shallow, selfish, and immature person who is always finding fault with the world around her. She does not change. This is clear when she still blames her friend at the end of the story. This is "all your fault," she tells her friend. In a way, Madame Loisel is just like the necklace she borrowed. The original necklace gave the appearance of being something beautiful and special, but really it was just a fake—just like Madame Loisel.