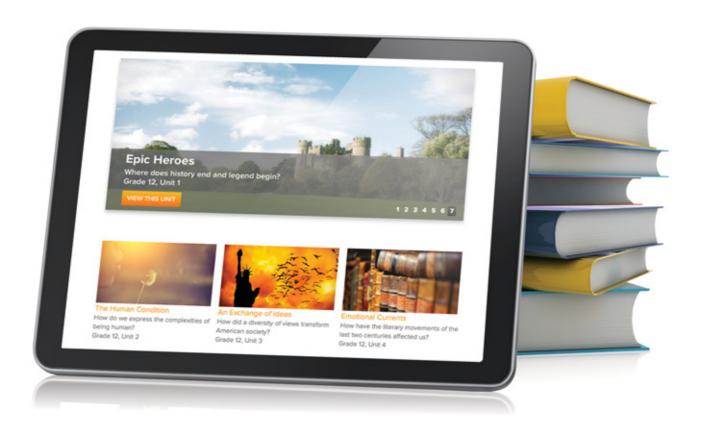
Studysync®

Reading & Writing Companion



GRADE 12 UNITS

Epic Heroes • The Human Condition

An Exchange of Ideas • Emotional Currents

Studysync[®]

Reading & Writing Companion

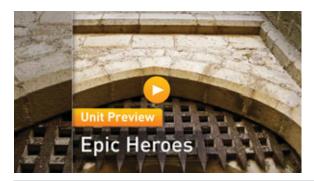
GRADE 12 UNITS

Epic Heroes • The Human Condition

An Exchange of Ideas • Emotional Currents

studysync°

Table of Contents

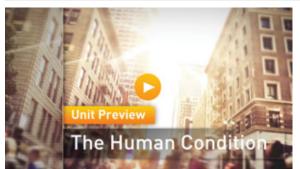


Epic Heroes

Where does history end and legend begin?

UNIT 1



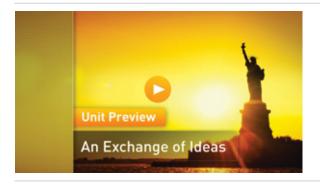


The Human Condition

How do we express the complexities of being human?

UNIT 2



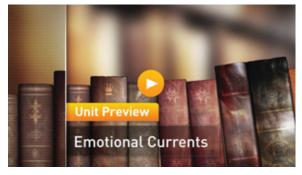


An Exchange of Ideas

How did a diversity of views transform American society?

UNIT 3





Emotional Currents

How have the literary movements of the last two centuries affected us?

UNIT 4





GETTING STARTED

elcome to the StudySync Reading and Writing Companion! In this booklet, you will find a collection of readings based on the theme of the unit you are studying. As you work through the readings, you will be asked to answer questions and perform a variety of tasks designed to help you closely analyze and understand each text selection. Read on for an explanation of each section of this booklet.



CORE ELA TEXTS

In each Core ELA Unit you will read texts and text excerpts that share a common theme, despite their different genres, time periods, and authors. Each reading encourages a closer look with questions and a short writing assignment.







INTRODUCTION

An Introduction to each text provides historical context for your reading as well as information about the author. You will also learn about the genre of the excerpt and the year in which it was written.



FIRST READ

During your first reading of each excerpt, you should just try to get a general idea of the content and message of the reading. Don't worry if there are parts you don't understand or words that are unfamiliar to you. You'll have an opportunity later to dive deeper into the text.



NOTES

Many times, while working through the activities after each text, you will be asked to annotate or make annotations about what you are reading. This means that you should highlight or underline words in the text and use the "Notes" column to make comments or jot down any questions you may have. You may also want to note any unfamiliar vocabulary words here.



vocabulary words used in the excerpt.

CLOSE READ & FOCUS QUESTIONS

After you have completed the First Read, you will then be asked to go back and read the excerpt more closely and critically. Before you begin your Close Read, you should read through the Focus Questions to get an idea of the concepts you will want to focus on during your second reading. You should work through the Focus Questions by making annotations, highlighting important concepts, and writing notes or questions in the "Notes" column. Depending on instructions from your teacher, you may need to respond online or use a separate piece of paper to start expanding on your thoughts and ideas.

WRITING PROMPT

Your study of each excerpt or selection will end with a writing assignment. To complete this assignment, you should use your notes, annotations, and answers to both the Think and Focus Questions. Be sure to read the prompt carefully and address each part of it in your writing assignment.

STUDYSYNC LIBRARY | Lord of the Flies the glamour and made happy by it. They turned to each other, laughing excitedly, talking, not listening. The air was bright. Raiph, faced by the task of translating all this into an explanation, stood on his head and fell over. When they had done laughing, Simon stroked Raiph's arm shyly; and they had to "Come on," said Jack presently, "we're explorers." THINK QUESTIONS What has happened that has caused be where they are? Explain your about where they are and what happ textual evidence Why must the boys choose a lead role does the conch shell play answer using evidence from th tat can you infer about procede Reading & Writing 51

Reread the excerpt from Lord of the Flies use your answers and annotations from th

FOCUS QUESTIONS

As you reread the excerpt from T In The Lord of the Flies. Golding explores the Flies, focus on the character

do his words and a nove except Two Upp and the Street and th

In this excerpt, the boys choose a leader. Why do they choose Ralph? Is it because they think he will be the best leader or for some other reason? What possible theme might Golding be exploring through the election and its results?

very popular. Summarize the events that take place in this excerpt from the story. What do you think has attracted readers to the story's conflicts and suspense? Use text evidence to describe how the reader is drawn into the story's plot.

Think about the relationship between the characters of Ralph and Piggy as revealed in this excerpt. How does Jack Merridew affect this relationship? Use your understanding of character and theme to examine the relationship between Ralph and Piggy and what it might suggest about the rules and challenges of finerithinp.

What do his words and actions reveal about his character? Why do you think he wants to be called Merridew instead of Jack? Ask and answer your own question about Jack's character.

As you reread the excerpt from *The Lord of the*4. What might the mysterious conch symbolize?

Files, focus on the character of Jack Merridew.

Why might it hold such a strange power over the boys? What possible theme in the novel might Golding be exploring through the conch?

Analyze the character of Piggy in the novel

5. In The Lord of the Flies, Golding explores the theme of civilization. Based on evidence throughout the excerpt, what tension exists between the boys' ideas about civilization and their behavior toward one another?

what possible theme

The story is a classic in literature as well as b very popular. Summarize the events that take place in this excerpt from the story. What do you think has attracted readers to the story's conflicts and suspense? Use text evidence to describe how the reader is drawn into the story's plot.

Think about the relationship betys of Ralph and Piggy as revealed in this ex How does Jack Merridew affect be your understanding of character and theme to challenges of friendship.



ENGLISH LANGUAGE DEVELOPMENT TEXTS

The English Language Development texts and activities take a closer look at the language choices that authors make to communicate their ideas. Individual and group activities will help develop your understanding of each text.





After you have completed the First Read, you will have two additional opportunities to revisit portions of the excerpt more closely. The directions for each reread will specify which paragraphs or sections you should focus on.

2 USING LANGUAGE

These questions will ask you to analyze the author's use of language and conventions in the text. You may be asked to write in sentence frames, fill in a chart, or you may simply choose between multiple-choice options. To answer these questions, you should read the exercise carefully and go back in the text as necessary to accurately complete the activity.

MEANINGFUL INTERACTIONS & SELF-ASSESSMENT RUBRIC

After each reading, you will participate in a group activity or discussion with your peers. You may be provided speaking frames to guide your discussions or writing frames to support your group work. To complete these activities, you should revisit the excerpt for textual evidence and support. When you finish, use the Self-Assessment Rubric to evaluate how well you participated and collaborated.





EXTENDED WRITING PROJECT

The Extended Writing Project is your opportunity to explore the theme of each unit in a longer written work. You will draw information from your readings, research, and own life experiences to complete the assignment.

1

WRITING PROJECT

After you have read all of the unit text selections, you will move on to a writing project. Each project will guide you through the process of writing an argumentative, narrative, informative, or literary analysis essay. Student models and graphic organizers will provide guidance and help you organize your thoughts as you plan and write your essay. Throughout the project, you will also study and work on specific writing skills to help you develop different portions of your writing.

2

WRITING PROCESS STEPS

There are five steps in the writing process: Prewrite, Plan, Draft, Revise, and Edit, Proofread, and Publish. During each step, you will form and shape your writing project so that you can effectively express your ideas. Lessons focus on one step at a time, and you will have the chance to receive feedback from your peers and teacher.



WRITING SKILLS

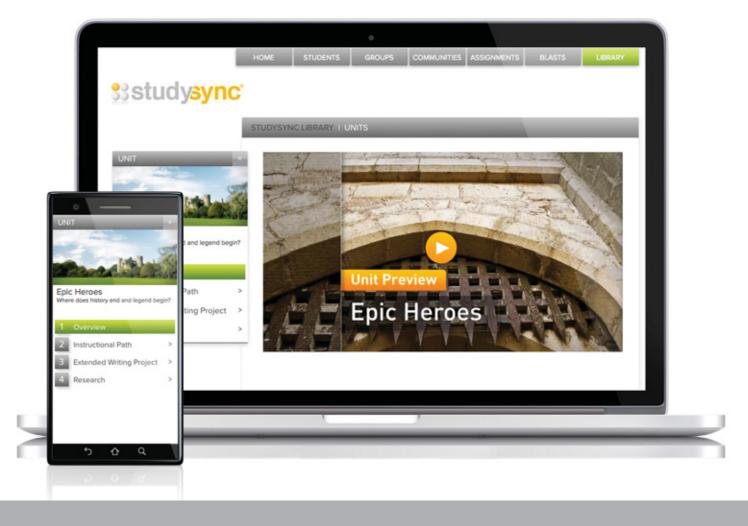
Each Writing Skill lesson focuses on a specific strategy or technique that you will use during your writing project. The lessons begin by analyzing a student model or mentor text, and give you a chance to learn and practice the skill on its own. Then, you will have the opportunity to apply each new skill to improve the writing in your own project.





Studysync[®]

Reading & Writing Companion



Where does history end and legend begin?

Epic Heroes



Epic Heroes



TEXTS

4	Beowulf POETRY Anglo-Saxon Tradition
11	Grendel FICTION John Gardner
17	The Ecclesiastical History of the English People NON-FICTION Venerable Bede
22	The Canterbury Tales POETRY Geoffrey Chaucer
31	The Once and Future King FICTION T. H. White
37	Le Morte d'Arthur FICTION Sir Thomas Malory
46	Conversation with Geoffrey Ashe Re: King Arthur NON-FICTION Geoffrey Ashe
54	Unsolved Mysteries of History: An Eye-Opening Investigation into the Most Baffling Events of All Time NON-FICTION Paul Aron

60 The Lord of the Rings FICTION J. R. R. Tolkien

66 DC Comics: Sixty Years of the World's Favorite Comic Book Heroes

NON-FICTION Les Daniels



ENGLISH LANGUAGE DEVELOPMENT TEXTS

71 The Legend of Carman **FICTION**

79 Searching for Robin Hood **NON-FICTION**



88

EXTENDED WRITING PROJECT

Extended Writing Project: Narrative Writing

92	SKILL: Organize Narrative Writing
95	Extended Writing Project: Prewrite
97	SKILL: Narrative Sequencing
100	Extended Writing Project: Plan
102	SKILL: Introductions
105	SKILL: Narrative Techniques
109	SKILL: Conclusions
112	Extended Writing Project: Draft
114	SKILL: Descriptive Details
116	Extended Writing Project: Revise
118	Extended Writing Project: Edit, Proofread, and Publish

547

Text Fulfillment through StudySync





n Geoffrey Chaucer's 14th Century poem, the narrator joins 29 travelers on a pilgrimage from London to Canterbury Cathedral to pay homage to St. Thomas Becket. Telling stories along their journey, with the best tale winning a prize of a free dinner, the pilgrims compete with colorful characters and magical plots. The Wife of Bath, a prosperous widow married five times, tells the tale of a young knight who commits a heinous crime and is sentenced to death. If, by the end of a year and a day, the knight can name the one thing that women truly want, the queen will commute his sentence. On his quest, the knight meets an old woman who holds the answer to the riddle. Accepting her conditions to ensure his freedom, he is beholden to grant her one special request.

"I'll grant you life if you can tell to me What thing it is that women most desire."



FIRST READ



FROM THE PROLOGUE

- Here begins the Book of the Tales of Canterbury
- When April with his showers sweet with fruit
- The drought of March has pierced unto the root
- And bathed each vein with liquor that has power
- To generate therein and sire the flower;
- 6 When Zephyr also has, with his sweet breath,
- Quickened again, in every holt and heath,
- The tender shoots and buds, and the young sun
- 9 Into the Ram one half his course has run,
- 10 And many little birds make melody
- That sleep through all the night with open eye
- (So Nature pricks them on to ramp and rage)—
- Then do folk long to go on pilgrimage,
- And palmers to go seeking out strange strands,
- To distant shrines well known in sundry lands.
- 16 And specially from every shire's end
- Of England they to Canterbury wend,
- 18 The holy blessed martyr there to seek
- 19 Who help ed them when they lay so ill and weak
- 20 Befell that, in that season, on a day
- 21 In Southwark, at the Tabard, as I lay
- 22 Ready to start upon my pilgrimage
- 23 To Canterbury, full of devout homage,
- 24 There came at nightfall to that hostelry
- 25 Some nine and twenty in a company
- 26 Of **sundry** persons who had chanced to fall
- 27 In fellowship, and pilgrims were they all
- That toward Canterbury town would ride.

- The rooms and stables spacious were and wide,
- And well we there were eased, and of the best.
- 31 And briefly, when the sun had gone to rest,
- 32 So had I spoken with them, every one,
- That I was of their fellowship anon,
- And made agreement that we'd early rise
- To take the road, as you I will apprise.
- But none the less, whilst I have time and space,
- Before yet farther in this tale I pace, 37
- It seems to me accordant with reason
- To inform you of the state of every one
- 40 Of all of these, as it appeared to me,
- And who they were, and what was their degree,
- 42 And even how arrayed there at the inn;
- 43 And with a knight thus will I first begin.

FROM THE WIFE OF BATH'S TALE

- And so befell it that this King Arthur
- Had at his court a lusty bachelor
- Who, on a day, came riding from river;
- And happened that, alone as she was born,
- He saw a maiden walking through the corn,
- From whom, in spite of all she did and said,
- Straightway by force he took her maidenhead;
- 51 For which violation was there such clamour,
- 52 And such appealing unto King Arthur,
- That soon condemned was this knight to be dead
- By course of law, and should have lost his head,
- Peradventure, such being the statute then;
- But that the other ladies and the gueen
- So long prayed of the king to show him grace,
- He granted life, at last, in the law's place,
- And gave him to the queen, as she should will,
- 60 Whether she'd save him, or his blood should spill.
- The queen she thanked the king with all her might,
- And after this, thus spoke she to the knight,
- When she'd an opportunity, one day:
- "You stand yet," said she, "in such poor a way
- That for your life you've no security.
- I'll grant you life if you can tell to me
- What thing it is that women most desire.
- Be wise, and keep your neck from iron dire!
- And if you cannot tell it me anon,
- Then will I give you license to be gone

- A twelvemonth and a day, to search and learn
- Sufficient answer in this grave concern.
- And your knight's word I'll have, ere forth you pace,
- To yield your body to me in this place."

- This knight my tale is chiefly told about
- When what he went for he could not find out,
- That is, the thing that women love the best,
- Most saddened was the spirit in his breast; 78
- But home he goes, he could no more delay.
- The day was come when home he turned his way;
- And on his way it chanced that he should ride
- In all his care, beneath a forest's side,
- And there he saw, a-dancing him before,
- Full four and twenty ladies, maybe more;
- Toward which dance eagerly did he turn
- In hope that there some wisdom he should learn.
- But truly, ere he came upon them there,
- The dancers vanished all, he knew not where.
- No creature saw he that gave sign of life,
- Save, on the greensward sitting, an old wife;
- A fouler person could no man devise. 91
- Before the knight this old wife did arise,
- And said: "Sir knight, hence lies no travelled way.
- Tell me what thing you seek, and by your fay.
- Perchance you'll find it may the better be;
- These ancient folk know many things," said she.
- "Dear mother," said this knight assuredly,
- "I am but dead, save I can tell, truly,
- What thing it is that women most desire;
- Could you inform me, I'd pay well your hire."
- "Plight me your troth here, hand in hand," said she,
- "That you will do, whatever it may be,
- The thing I ask if it lie in your might;
- And I'll give you your answer ere the night."
- "Have here my word," said he. "That thing I grant." 105
- "Then," said the crone, "of this I make my vaunt, 106
- Your life is safe; and I will stand thereby,
- 108 Upon my life, the queen will say as I.
- Let's see which is the proudest of them all
- 110 That wears upon her hair kerchief or caul,
- Shall dare say no to that which I shall teach;
- Let us go now and without longer speech."





- Then whispered she a sentence in his ear,
- 114 And bade him to be glad and have no fear.
- Mhen they were come unto the court, this knight
- Said he had kept his promise as was right,
- And ready was his answer, as he said.
- 118 Full many a noble wife, and many a maid,
- 119 And many a widow, since they are so wise,
- 120 The queen herself sitting as high justice,
- 121 Assembled were, his answer there to hear;
- 122 And then the knight was bidden to appear.
- 123 Command was given for silence in the hall,
- 124 And that the knight should tell before them all
- 125 What thing all worldly women love the best.
- 126 This knight did not stand dumb, as does a beast,
- But to this question promptly answered
- 128 With manly voice, so that the whole court heard
- "My liege lady, generally," said he,
- "Women desire to have the sovereignty
- 131 As well upon their husband as their love,
- And to have mastery their man above;
- 133 This thing you most desire, though me you kill
- Do as you please, I am here at your will."
- 135 In all the court there was no wife or maid
- Or widow that denied the thing he said,
- But all held, he was worthy to have life.
- And with that word up started the old wife
- Whom he had seen a-sitting on the green.
- "Mercy," cried she, "my sovereign lady queen!
- 141 Before the court's dismissed, give me my right.
- 'Twas I who taught the answer to this knight;
- For which he did gave his word to me, out there,
- 144 That the first thing I should of him require
- He would do that, if it lay in his might.
- Before the court, now, pray I you, sir knight,"
- Said she, "that you will take me for your wife;
- For well you know that I have saved your life.
- 149 If this be false, say nay, upon your fay!"
- 150 This knight replied: "Alas and welaway!
- 151 That I so promised I will not protest.
- 152 But for God's love pray make a new request.
- Take all my wealth and let my body go."

- 154 "Nay then," said she, "beshrew us if I do!
- For though I may be foul and old and poor,
- I will not, for all metal and all ore
- That from the earth is dug or lies above. 157
- Be aught except your wife and your true love."
- "My love?" cried he, "nay, rather my damnation! 159
- Alas! that any of my race and station
- Should ever so dishonoured foully be!"
- But all for naught; the end was this, that he
- Was so **constrained** he needs must go and wed,
- And take his ancient wife and go to bed.
- Now, peradventure, would some men say here,
- That, of my negligence, I take no care 166
- To tell you of the joy and all the array 167
- That at the wedding feast were seen that day.
- Make a brief answer to this thing I shall;
- I say, there was no joy or feast at all;
- There was but heaviness and grievous sorrow;
- For privately he wedded on the morrow,
- And all day, then, he hid him like an owl;
- So sad he was, his old wife looked so foul.
- Great was the woe the knight had in his thought
- When he, with her, to marriage bed was brought;
- He rolled about and turned him to and fro.
- His old wife lay there, always smiling so,
- And said: "O my dear husband, ben'cite!
- Fares every knight with wife as you with me?
- Is this the custom in King Arthur's house?
- Are knights of his all so fastidious?
- I am your own true love and, more, your wife;
- And I am she who saved your very life;
- And truly, since I've never done you wrong,
- Why do you treat me so, this first night long?
- You act as does a man who's lost his wit;
- What is my fault? For God's love tell me it,
- And it shall be amended, if I may."
- "Amended!" cried this knight, "Alas, nay, nay! 190
- 191 It will not be amended ever, no!
- 192 You are so loathsome, and so old also,
- 193 And therewith of so low a race were born.
- 194 It's little wonder that I toss and turn.
- Would God my heart would break within my breast!"





- "Is this," asked she, "the cause of your unrest?"
- "Yes, truly," said he, "and no wonder 'tis."

..

- "Now, sir, with age you have upbraided me;
- 199 And truly, sir, though no authority
- 200 Were in a book, you gentles of honour
- 201 Say that men should the aged show favour,
- 202 And call him father, of your gentleness;
- 203 And authors could I find for this, I guess.
- Now since you say that I am foul and old,
- 205 Then fear you not to be made a cuckold;
- For dirt and age, as prosperous I may be,
- 207 Are mighty wardens over chastity.
- Nevertheless, since I know your delight,
- 209 I'll satisfy your worldly appetite.
- 210 "Two choices," said she, "which one will you try,
- To have me foul and old until I die,
- 212 And be to you a true and humble wife,
- 213 And never anger you in all my life;
- Or else to have me young and very fair
- 215 And take your chance with those who will repair
- 216 Unto your house, and all because of me,
- Or in some other place, as well may be.
- Now choose which you like better and reply."
- 219 This knight considered, and did sorely sigh,
- 220 But at the last replied as you shall hear:
- "My lady and my love, and wife so dear,
- 222 I put myself in your wise governing;
- Do you choose which may be the more pleasing,
- 224 And bring most honour to you, and me also.
- l care not which it be of these things two;
- 226 For if you like it, that suffices me."
- "Then have I got of you the mastery,
- 228 Since I may choose and govern, in earnest?"
- "Yes, truly, wife," said he, "I hold that best."
- 230 "Kiss me," said she, "we'll be no longer wroth,
- For by my truth, to you I will be both;
- That is to say, I'll be both good and fair.
- 1 pray God I go mad, and so declare,

- 234 If I be not to you as good and true
- 235 As ever wife was since the world was new.
- 236 And, save I be, at dawn, as fairly seen
- 237 As any lady, empress, or great queen
- 238 That is between the east and the far west,
- Do with my life and death as you like best.
- Throw back the curtain and see how it is." 240
- 241 And when the knight saw verily all this,
- That she so very fair was, and young too,
- For joy he clasped her in his strong arms two,
- 244 His heart bathed in a bath of utter bliss;
- A thousand times, all in a row, he'd kiss.
- 246 And she obeyed his wish in everything
- That might give pleasure to his love-liking.
- And thus they lived unto their lives' fair end, 248
- In perfect joy; and Jesus to us send
- Meek husbands, and young ones, and fresh in bed,
- 251 And good luck to outlive them that we wed.
- 252 And I pray Jesus to cut short the lives
- Of those who'll not be governed by their wives;
- 254 And old and **querulous** niggards with their pence,
- And send them soon a mortal pestilence!



THINK QUESTIONS CA-CCSS: CA.RL.11-12.1, CA.L.11-12.4a, CA.L.11-12.4d

- 1. Why might the time of year that the pilgrims are traveling, as identified in the Prologue, be meaningful? Use textual evidence to support vour answer.
- 2. An antihero is a main character who lacks traditional heroic qualities such as being noble and courageous. In what way is the knight in the Wife of Bath's tale an antihero? Refer to one or more details from the text to support your answer.
- 3. In what way does the last part of the Wife of Bath's tale deal with the concept of beauty? Use textual evidence to support your answer.
- What context clues help you to determine the meaning of the word **apprise** as it is used in *The* Canterbury Tales? What do you think "apprise" might mean? Look up the meaning of "apprise" and compare the dictionary definition with your guess.
- 5. Use context to determine the meaning of the word **upbraided** as it is used in *The Canterbury* Tales. Explain how context helps you determine the word's meaning. Write your definition of upbraided here.



CLOSE READ CA-CCSS: CA.RL.11-12.1, CA.RL.11-12.2, CA.RL.11-12.3, CA.RL.11-12.4, CA.W.11-12.4, CA.W.11-12.5, CA.W.11-12.6, CA.W.11-12.9a, CA.W.11-12.10

Reread the excerpt from the poem The Canterbury Tales. As you reread, complete the Focus Questions below. Then use your answers and annotations from the questions to help you complete the Writing Prompt.



FOCUS QUESTIONS

- Highlight a word in the Prologue to The Canterbury Tales that you did not know before reading the text. Then use one or more strategies to determine the word's meaning. Write the definitions of the word, describe the steps you took to learn the word's meaning, and explain how knowing the word's meaning helps you better understand the text. Use the annotation tool to write your response to these questions.
- 2. Chaucer uses strong modifiers to show the anger and frustration that the knight feels when he must marry the old woman. What motivates these emotions? Highlight some of these adjectives and adverbs in the seventh and eighth stanzas of the Wife of Bath's tale and write annotations to explain how they reflect the knight's unhappiness. Study context to gain a greater understanding of the words you choose.
- 3. One theme of the Wife of Bath's tale involves true love. What can you infer about her attitude toward true love? Highlight evidence from the text that will help support your ideas. Choose one piece of evidence from the middle of the excerpt and one from near the end.

- 4. Another theme of the Wife of Bath's tale involves the role of a woman's physical beauty in malefemale relationships. Use textual evidence to infer what the knight's attitude is toward beauty, or the lack thereof. Highlight in the eighth and tenth stanzas and make annotations to explain your choices.
- 5. In the Wife of Bath's tale, what can you infer about the Wife's attitude toward the connection between people's social rank and how well they behave and how wise they are? Highlight evidence from different parts of the excerpt and make annotations to explain your choices.
- 6. As you reread the excerpt from the Prologue of The Canterbury Tales, think about how such pilgrimages to Canterbury might have contributed to national unity in medieval England. Keep in mind that, at the time, St. Thomas Becket was considered a national hero. Then apply the unit's Essential Question to the text. In *The Canterbury* Tales, where does history end and legend begin? Highlight evidence from the excerpt and make annotations to explain your response.

WRITING PROMPT

Chaucer's tales include many examples of magic and witchcraft. Think about some of the traditional qualities associated with witches in legends. How is magic used to bring about justice and redemption? Write a response in which you compare and contrast the descriptions and actions of the old woman in the Wife of Bath's tale with those of a witch. How does her "magic" redeem the knight's behavior? Use textual evidence to support your position, including inferences.



English Language
Development

FICTION

INTRODUCTION

his short story revisits an ancient Irish myth about an Athenian sorceress named Carman and her three sons—Dub, Dother, and Dian. Once Carman sees the fertile green fields of Ireland, she decides to conquer the current rulers, the Tuatha Dé Dannan, and make the land her home, but her sons' bad behavior leads to unforeseen complications.

"Soon,' she cooed to the terrible trio, 'all you see will be ours."





FIRST READ

- Hearken! Attend the tale of noble Carman, the fair. Hold your tongues, and listen closely to her sorrowful story.
- 2 Carman, the raven-haired warrior woman from Athens, was a wonder. The gods blessed this battle-tested beauty with magic powers. Her three sons, a rank of rapacious offspring, were with her always. Dub, the Black-Hearted, had a soul as dark and empty as the deepest cavern. Dother, the Evil, hated everything. Dian, the Violent, was a walking nightmare, leaving a bevy of victims wherever he traveled. Carman and her sons had been sailing in search of land to conquer when she heard news of skirmishes on the shores of Ireland. Despite her great gifts, she never could have guessed that their next voyage would be her last. Not even her most skillful spell could save her from her sons' selfish mistake.
- The Tuatha Dé Dannan had recently descended upon Ireland's emerald shores. Their name means "tribe of the gods," and gods they were. The Tuatha Dé Dannan came to the coast of Connemara in clouds of mist. Some say they sailed into the harbor like men and burned their boats, creating smoke that spread out across the land. Others swear that they came down from the heavens on dark clouds like a fine rain that soaked the ground. It is believed that these supernatural beings brought with them three days and three nights of complete darkness, a harbinger of changes to come. No one knows the true story of how the Tuatha Dé Dannan arrived in Ireland. But everyone knows how they fought their way across the land until it was theirs.
- When Carman heard about this recent unrest, she saw an opportunity. Perhaps Carman and her power-hungry **progeny** could **usurp** the new leaders if they moved quickly. Barely rested from their last battle, they boarded a boat and sailed toward their next conquest.

Copyright © BookheadEd Learning, LLC

- Carman and her sons came upon the southern shore of Ireland in their mighty vessel. Her heart danced with joy when she saw the green land that lay before them. Countless cattle and crops covered the countryside. She decided that her clan could be content living on that coast. "Soon," she cooed to the terrible trio, "all you see will be ours." The Black-Hearted, the Evil, and the Violent raised their swords, preparing to take the land by force. But wise and noble Carman knew a better way to achieve their aim. She called upon her ancient powers and cast a spell across the land. Her magic turned green to gray as the crops withered away at her words. The soil under the shriveled roots would live to grow plants again, but the Irish would be too weak with hunger to fight. They would need Carman to reverse the spell, so they would welcome her as their queen.
- But Carman would not succeed. The bellicose brothers did not obey their orders. As Carman slept, they laid siege to the nearest village. Their actions drew the attention of the Tuatha Dé Dannan. Before morning, the brothers had been captured and given the choice of death or exile. They deserted Carman to save themselves. As punishment for her sons' crimes, fair Carman was sealed in a tomb and buried alive. Her sons' **treason** burned in her chest like the fire of a thousand flames. Her cry of grief echoed across the cliffs as breath left her body for the last time. Carman's anguish revealed her remorse and reversed her spell. The farms became more bountiful than ever before, and the Irish were satisfied by the sorceress's sacrifice.
- Too late, the Irish realized that courageous Carman was not as **callous** as her sons. Deeply affected by her **deplorable** death and her final act of mercy, many mourners held a festival in her honor. The land where her brave bones are buried was renamed Carman to pay tribute to this noble woman's memory.



USING LANGUAGE CA-CCSS: ELD.Pl.11-12.6.c.EX

Read each sentence. Use a print or online college-level dictionary to look up the precise meaning of each boldfaced word. Then choose the correct meaning.

1. **Hearken!** Attend the tale of noble Carman, the fair. O Listen! O Come here! 2. Her three sons, a rank of **rapacious** offspring, were with her always. violent greedy 3. It is believed that these supernatural beings brought with them three days and three nights of complete darkness, a harbinger of changes to come. something that comes before something else something that causes something else 4. The **bellicose** brothers did not obey their orders. likely to fight likely to disobey



MEANINGFUL INTERACTIONS CA-CCSS: ELD.PI.11-12.1.Ex, ELD.PI.11-12.8.Ex

Use the speaking frames to work with a partner or small group to discuss the author's word choice and its effect on readers. Remember that "alliteration" is repeating the same letter sounds at the beginning of more than one word. Then use the self-assessment rubric to evaluate your participation in the discussion.

- In the first paragraph, the narrator speaks directly to readers. This choice is/is not effective because . . .
- One example of alliteration is ... This phrase has a ... effect because ...
- One especially powerful descriptive word or phrase is . . . This word or phrase had a strong effect on me because . . .
- Lagree that . . . was a powerful word or phrase, but I think . . . was more powerful because . . .
- One descriptive word or phrase that could be improved is . . .
- I disagree. I think that word or phrase was effective because . . .



SELF-ASSESSMENT RUBRIC CA-CCSS: ELD.PI.11-12.8.EX

	4 I did this well.	3 I did this pretty well.	2 I did this a little bit.	1 I did not do this.
I contributed effectively to the group's discussion.				
I evaluated the author's word choice.				
I helped others understand how the author's word choice affected me.				
I provided coherent and well-articulated comments.				



REREAD

Reread paragraphs 1–4 of "The Legend of Carman." After you reread, complete the Using Language and Meaningful Interactions activities.



USING LANGUAGE CA-CCSS: ELD.PII.11-12.3.EX

Complete the sentences by filling in the blanks.

1.	Fill in the blank with a verb in the present tense.		
	The storyteller everyone to be quiet and listen to the story	y.	
2.	Fill in the blank with a verb in the past tense.		
	Carman and her sons from Athens.		
3.	Fill in the blank with a verb in the progressive aspect.		
	Dub, Dother, and Dian	with their mother.	
4.	Fill in the blank with a verb in the perfect aspect.		
	The Tuatha Dé Dannandecided to go there.	Ireland when Carman	
5.	Fill in the blank with a verb in the future tense.		
	Carman and her sons	the Tuatha Dé Dannan.	



MEANINGFUL INTERACTIONS CA-CCSS: ELD.PI.11-12.1.Ex, ELD.PI.11-12.6.a.Ex

Based on what you have read in "The Legend of Carman," what do you think about Carman, her sons, and the Tuatha Dé Dannan? Are they heroes or villains? What details support your inferences? Work in small groups to practice sharing your opinions and affirming others, using the speaking frames. Then use the selfassessment rubric to evaluate your participation in the discussion.

- I think Carman is . . . because . . .
- I think Carman's sons are . . . because . . .
- I think the Tuatha Dé Dannan are . . . because . . .
- I think you said that . . .
- Another detail that supports your idea is . . .
- I agree that . . . , but I also think that . . .



SELF-ASSESSMENT RUBRIC CA-CCSS: ELD.PI.11-12.1.EX

	4 I did this well.	3 I did this pretty well.	2 I did this a little bit.	1 I did not do this.
I expressed my opinion clearly.				
I listened carefully to others' opinions.				
I affirmed others' opinions.				
I used textual evidence to support my ideas.				



REREAD

Reread paragraphs 5-7 of "The Legend of Carman." After you reread, complete the Using Language and Meaningful Interactions activities.

E	ť	3	•
₹	4	~	

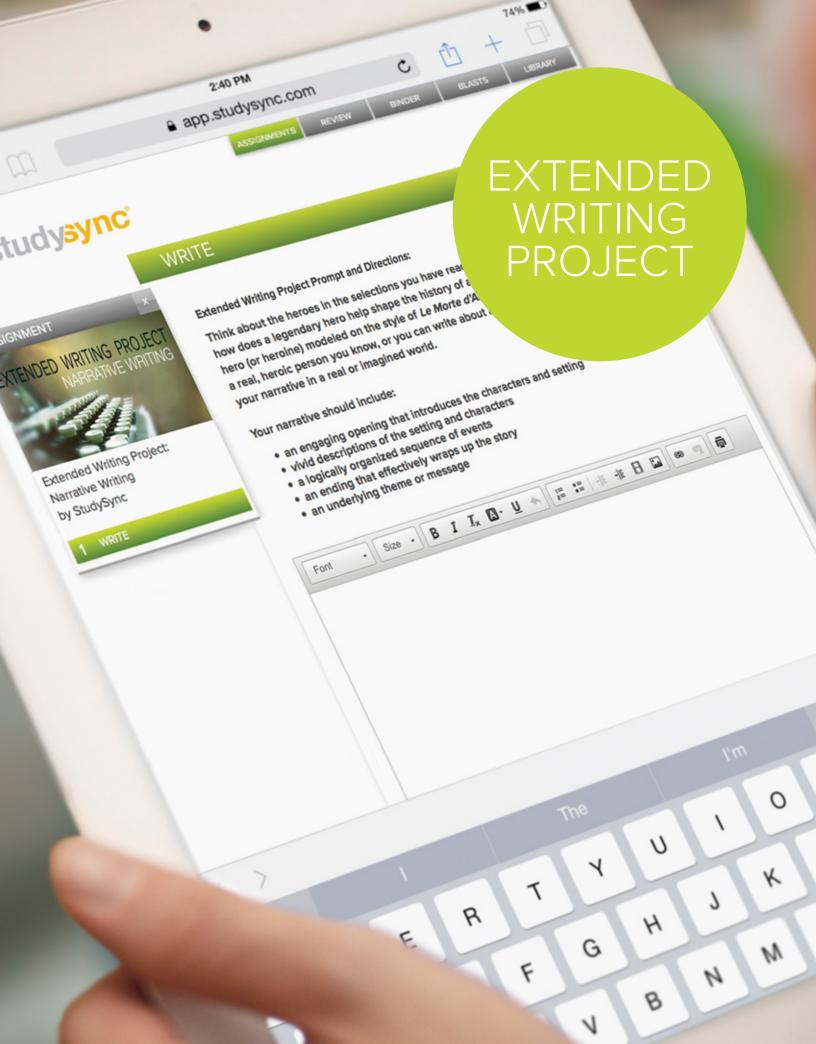
USING LANGUAGE CA-CCSS: ELD.Pl.11-12.12.b.Em

Re	ad each sentence. Use	e your knowledge of suffixes	s to c	choose the correct wor	d to fill in the blank.
1.	I would help you O happiness		4.	The bakery burned do	own in a accident.
2.	Carlos his birth output celebrated	·	5.	The cheerleaders offeteam was losing. output encouragement	
3.	Petra felt a deep sadly	_when her cat ran away. ○ sadness	6.	The puppy was very _	•
25	MEANINGFUL	. INTERACTIONS CA-CCS	SS: ELD	Pl.11-12.1.Ex, ELD.Pl.11-12.8.Ex	

What about the ending of "The Legend of Carman" was most surprising? Why? What evidence from the text supports your opinion? In a whole-class discussion, practice choosing your words carefully to express opinions and evaluating other speakers' word choices. Use the speaking frames to plan your responses and help you with the discussion. You may also want to record the turn-taking rules in the space provided.

- I think . . . was the most surprising part because . . .
- I like what you said about . . . because . . .
- Your point about . . . makes me reconsider my ideas about . . .

Tui	rn-Taking Rules:
•	
•	
•	
• -	





NARRATIVE WRITING

WRITING PROMPT

Think about the heroes in the selections you have read. What qualities define a hero, and how does a legendary hero help shape the history of a nation? Write a narrative about a hero (or heroine) modeled on the style of Le Morte d'Arthur or Beowulf. You can write about a real, heroic person you know, or you can write about a fictional character. You can set your narrative in a real or imagined world.

Your narrative should include:

- an engaging opening that introduces the characters and setting
- · vivid descriptions of the setting and characters
- · a logically organized sequence of events
- an ending that effectively wraps up the story
- · an underlying theme or message

Narrative writing tells a story of real or imagined experiences or events. Narratives can be fiction or nonfiction. Fictional narratives can take the form of novels, short stories, poems, or plays. Nonfiction narratives are true stories, often expressed in memoirs or diary entries, personal essays or letters, autobiographies or biographies, or histories. Many narratives have a clearly identified narrator who tells the story as it unfolds. In nonfiction narratives, the author usually tells the story. In fictional narratives, the narrator can be a character in the story or someone outside of the story. Effective narrative writing uses storytelling techniques, relevant descriptive details, and wellstructured event sequences to convey a story to readers. The features of narrative writing include:

- setting
- characters

88

- plot
- conflict
- theme
- point of view

As you actively participate in this extended writing project, you will receive more instructions and practice to help you craft each of the elements of narrative writing.



STUDENT MODEL

Before you get started on your own narrative, begin by reading this narrative that one student wrote in response to the writing prompt. As you read this student model, highlight and annotate the features of narrative writing that the student included in her story.

Lady Letha, Knight of Mordred

It is a day of destiny. My lord Mordred's army is to meet with the forces of the unspeakable tyrant, Arthur. I feel strong, and my brothers-in-arms are showing great courage as they prepare to face the enemy this morning. We are to meet on the field at Camlann. It is said that Sir Mordred is to sign a treaty with his father, the villain. But my lord has told us that if any of the enemy draws his sword, we are to attack without mercy.

. . .

There was no easy path for me to become a knight. I was a servant of my lady Morgan Le Fay. At first men laughed when they learned of my intention and told me the only sword I'd ever swing was a bread knife. Yet the knights who were devoted to my lady were not like the other men. Though perhaps at first they thought it amusing to instruct me in the skills of swordplay, as I practiced I became strong and skilled. They grew impressed. When I told my lady of my intentions, she smiled and gave her blessing to my undertaking. More importantly, she supplied me with a sword that she said had special powers only for me. The sword was called Nightshade. She also ordered a suit of armor to be crafted for me by the finest smith in Rheged.



During my first battle, Nightshade moved as if it had a mind of its own. Some fierce opponents who sneered at me found themselves without heads. I fought near Sir Mordred to make sure he was safe. When I saw an enemy try to sneak up, I showed no pity. By the end of the battle I had men running from me like mice fleeing a cat.

As we muster in the field in the morning mist at Camlann, the enemy appears out of the fog like evil ghosts. We drink a toast to each other, and all seems well at first. But suddenly one of Arthur's knights draws a sword, and we quickly fall into battle formation. Bloodcurdling screams arise as the armies charge at each other with great determination.

My brothers and I embrace our leader's command and show our foes no mercy. Yet they too fight with great power, and no side can gain the advantage. I position myself near dear Sir Mordred and watch for any potential threats. While the sun rises, the fog vanishes and the glint of sunlight off the warriors' armor is like the lightning that accompanies the thunder of hundreds of sword-strikes.

The deaths and terrible injuries mount. The shouts of despair rise to a level nearly even to that of the shouts of rage as warriors charge at new opponent after new opponent. My lord calls out encouragement to his noble warriors, but at times I think I can hear him choke back tears as he watches much of his army wilting along with that of the enemy.

As the sun reaches the midpoint of its afternoon descent, several of Arthur's knights begin to make steady progress toward my beloved leader. I rally some of my friends who still have their strength. Sir Mordred's favorite knight, Sir Lewis, nudges me and points at an enemy with his sword. "We must stop Sir Lucan. He is a mighty knight who can do our lord great harm."

We struggle in hand-to-hand combat with those knights till twilight. Though we have been keeping Sir Mordred safe, Sir Lucan is edging closer and closer to him. As I see him deal Sir Lewis an awful clout to the helm, I step forward and swing Nightshade with all my might at a gap in his armor near the hip. I expect to cleave him in two, yet he is able to thrust his dagger at me even as he limps away, badly hurt. His dagger slices my neck, and I cry out.

I feel my life force slipping away. Through the haze of fatigue and pain I see the approach of the enemy king, one of the few men still able to fight. He charges hard at my Lord Mordred, who turns to face his father with grim resolve. With great skill and effort the cursed monarch runs my lord through with a spear, but with the last of his strength my lord lashes out with a mighty blow of his sword at Arthur's head, and I know neither man will live to see the morning.

I die. I die content that I have given my best service to my lord and that the tyranny of Arthur has died with me.



THINK QUESTIONS

- What is the setting of this narrative? Refer to two or more details from the text to support your understanding of why this student has included certain details to convey the setting of the story to readers.
- 2. Describe the conflict of this story. Explain which details this student has chosen to include in this story and why.
- 3. Write two or three sentences explaining the point of view this student chose for this narrative and the details that reveal the narrator's point of view.
- 4. Thinking about the writing prompt, which selections, Blasts, or other resources would you like to use to create your own narrative? What are some ideas that you may want to develop into your own narratives?
- 5. Based on what you have read, listened to, or researched, how would you answer the question How do legends transform history? What are some ways in which you might include special qualities in the hero in the narrative you'll be developing?



SKILL: ORGANIZE NARRATIVE WRITING



DEFINE

Every **narrative**, be it a novel or a seven-word story, revolves around a **conflict**, or a problem that the characters must face or overcome. A conflict can be external—a knight fighting a dragon, for example—or internal—such as a teenager struggling with the death of a friend.

To describe the events, a narrative needs a **narrator**. The narrator can be a character in the story, telling the story from the **first-person point of view**. Or the narrator can be outside the story, telling it from **third-person point of view**. If the narrator knows the thoughts and the actions of all of the characters, then that point of view is called **third-person omniscient**. When the narrator knows the thoughts and actions of only one character, then the point of view is called **third-person limited**. Whichever type of narrator you choose, make sure you are consistent throughout the story.

In a narrative, **characters** need to be introduced and developed. If they aren't, your audience will be confused. Details about the characters can be revealed slowly or all at once, but characters typically develop and change over the course of the narrative.



IDENTIFICATION AND APPLICATION

- Present the conflict, or problem, early in the story to engage readers and keep them reading.
 - > Explain the conflict's significance to the characters. Why is this conflict worth reading about?
 - > In a hero narrative, the conflict is often related to a quest, or something the hero wants to obtain or accomplish, and the obstacles faced in pursuit of that goal.
- Establish a clear and consistent point of view.
 - > Effective narratives can use first-person, third-person, or third-person omniscient point of view.

- > First-person point of view uses first-person pronouns, such as I, me, and my. First-person narrators are limited to a single view of events but also make the narration more personal and emotionally involving. In addition, first-person narrators may or may not be reliable in their narration of events, meaning readers must use details to make inferences.
- > Third-person point of view uses third-person pronouns, such as he, they, and hers. An advantage of third-person narrators is their ability to be everywhere the author wants to place them in a story, and they are reliable. On the other hand, third-person narrators are distanced emotionally since they are not personally invested in the outcome of events or in the characters.
- Introduce and develop your characters.
 - > As a writer, know your characters' motivations. Ask yourself: Why do they act the way they do? Does the reader need more background to understand this character?
 - > Characters can be introduced all at once or over the course of the narrative.
 - > In most narratives, the main character should grow or change in some way by the end of the story.
- Create a smooth progression of events.
 - > Use clear transitions and signal words.



MODEL

A hero narrative generally involves two important things: first, a hero, who is the main character; and second, a quest, or task to complete. The student model narrative "Lady Letha, Knight of Mordred" presents the main character and narrator right in the title. Many hero stories and legends are named for their main character, including Beowulf and Le Morte d'Arthur ("The Death of Arthur," in French).

The point of view is established in the opening lines of the narrative. In addition, the hero's quest is made clear.

It is a day of destiny. My lord Mordred's army is to meet with the forces of the unspeakable tyrant, Arthur. I feel strong, and my brothers-in-arms are showing great courage as they prepare to face the enemy this morning.

The narrator uses **first-person** pronouns, including *I* and *my*. That means that the narrator is speaking from first-person point of view and that the narrator is also part of the story. In this case, the narrator is the hero, Lady Letha. Her quest is "to meet with the forces of the unspeakable tyrant, Arthur" and, it is implied, defeat him.

Copyright © BookheadEd Learning, LLC

In the first paragraph, the author presents the conflict, or problem, of the story: "My lord Mordred's army is to meet with the forces of the unspeakable tyrant, Arthur." This conflict covers the same time period as the selection from Le Morte d'Arthur—Arthur's final battle, at Camlann. The details connect this original story to an established legend.

In the next paragraph, the student writer develops the character of Lady Letha. The first sentence alerts the reader to the hero's background.

There was no easy path for me to become a knight. I was a servant of my lady Morgan Le Fay. At first men laughed when they learned of my intention and told me the only sword I'd ever swing was a bread knife. Yet the knights who were devoted to my lady were not like the other men. Though perhaps at first they thought it amusing to instruct me in the skills of swordplay, as I practiced I became strong and skilled.

This paragraph is a flashback, because the verb tense changes from present to past: "There was no easy path for me to become a knight." Not only is this character fighting against a beloved hero, King Arthur, but she is a woman who has become a knight. This short sentence adds greatly to our understanding of her character as well as to the story's plot. As readers, we learn Letha's background from her memory: "I was a servant." She dreamed of being a knight, calling it "my intention," but most men did not want to teach her to fight. Eventually, she impressed her teachers and "became strong and skilled." In this short paragraph, the writer shows a reader that Letha is determined, hardworking, and a skilled knight. These character details set up the adventure to come.



PRACTICE

Think about the kind of hero who might be the central character in your narrative. What qualities or character traits might he or she possess, and what techniques might you use to develop this hero? What is the hero's quest? Write a short paragraph that introduces and describes this character from the third-person point of view. Then write another short paragraph that introduces and describes this character from the first-person point of view, where the narrator is a character in the story. Exchange papers with a partner and evaluate each other's work. Which version do you think works best and is the most effective way to introduce the character, his or her quest, and the conflict he or she faces?





PRFWRITE

CA-CCSS: CA.W.11-12.3a, CA.W.11-12.4, CA.W.11-12.5, CA.W.11-12.6, CA.W.11-12.9a, CA.SL.11-12.1, CA.L.11-12.1a

WRITING PROMPT

Think about the heroes in the selections you have read. What qualities define a hero, and how does a legendary hero help shape the history of a nation? Write a narrative about a hero (or heroine) modeled on the style of Le Morte d'Arthur or Beowulf. You can write about a real, heroic person you know, or you can write about a fictional character. You can set your narrative in a real or imagined world.

Your narrative should include:

- an engaging opening that introduces the characters and setting
- · vivid descriptions of the setting and characters
- · a logically organized sequence of events
- · an ending that effectively wraps up the story
- · an underlying theme or message

In addition to studying an author's approach to audience and purpose before writing a narrative, as well as how an author begins organizing a story, you have been reading and learning about stories that feature heroes. In the extended writing project, you will use those narratives as models to compose your own hero narrative.

Since the topic of your narrative will be a hero story, you'll want to think about how heroes were developed in the selections you've read. Consider the elements of narrative writing that the author of the student model narrative and Le Morte d'Arthur included in her narrative. What makes the main character a hero? What problem or conflict does each author create? How does the story's point of view enhance the narrative?

Make a list of the answers to these questions for the model or Le Morte d'Arthur and your own hero. As you write down your ideas, look for patterns that begin to emerge. How are your hero's characteristics similar to or different from Arthur's or Letha's? How do heroes in these stories react to conflict? Looking for these patterns may help you solidify the ideas you want to explore in your narrative. Follow this model to help you get started with your own prewriting:

Hero: Lady Letha, a knight of Mordred who is fighting against King Arthur

Characters: Letha, Morgan le Fay, Mordred, Sir Lewis

Setting: battlefield of Camlann

Conflict: Letha fights in the final battle of Arthur and Mordred, on the side of Mordred

Plot: Lady Letha, a knight, is on the battlefield. She flashes back to her training as a knight and the hardships she faced. Then the story returns to the battle. Letha is killed protecting Mordred, who also dies along with King Arthur.

Point of View: first person, from Letha's perspective; she believes her deeds are heroic

Theme: Female knights can be as capable as male ones, but good still conquers evil.



SKILL: NARRATIVE SEQUENCING





DEFINE

A writer carefully crafts the **sequence of events** in a narrative — **exposition, rising action, climax, falling action,** and **resolution.** The events in a story build toward a specific **outcome** — whether that's a full resolution of the story's conflict, the main character's growth over the course of the story, or a pervading sense of foreboding, danger, or suspense.

The sequence of events also has to make sense. The writer has to provide details – or else deliberately leave them out – to make the story thought-provoking and entertaining. To effectively build to the outcome of the narrative, the writer also carefully crafts his or her language to achieve the perfect **tone** – suspense, humor, hatred, or contentment are examples of tones.

The author thinks about his or her audience and the purpose for writing when he or she is deciding which events to include in the story, and what tone to use. For instance, a mystery writer will sequence events leading toward the resolution of the mystery and will use words that help create that sense of suspense.



IDENTIFICATION AND APPLICATION

- A narrative outline, especially in the form of a plot diagram, can help writers organize a sequence of events before they begin writing a story.
 - > A narrative outline may follow this framework: exposition, rising action (conflict), climax, falling action, resolution.
 - > For a hero narrative, a standard narrative outline is useful. However, not all narratives follow this standard progression. Some narratives, such as "slice of life" stories, focus on character rather than on plot.
- The exposition contains essential information for the reader, such as characters, setting, and the problem or conflict the characters will face.

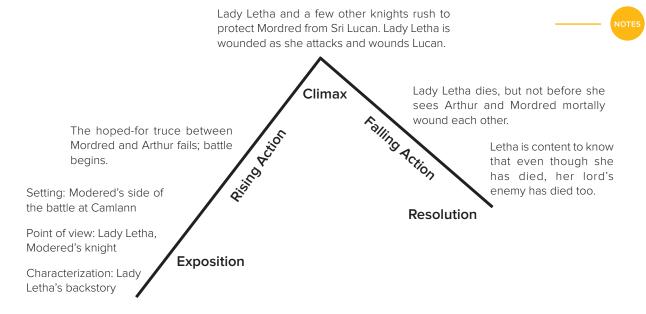
- In the rising action, a writer begins to develop plot and character.
 - > The rising action begins with what is sometimes called a trigger, or an inciting incident. The trigger is the event that sets all the other events of the plot in motion.
 - > The incident that triggers plot events to come may be contained in a line of dialogue, a chance encounter between characters, the arrival of a character, a deliberate statement made by the author, or in any number of other ways depending on the type of story being told.
- The climax is the turning point in the story, often where the most exciting action takes place. At the climax, the protagonist often acts on a decision or faces the conflict.
- The details and events that follow the climax make up the falling action.
 These events are often the results of choices made by the protagonist during the climax.
- The story generally ends in a resolution of the conflict. Depending on their purpose, some authors make deliberate choices to leave plot points unresolved, or open-ended.
- The story's tone is achieved by careful word choice as well as the events of the narrative.
 - > Use a thesaurus to replace general words ("sad") with specific, vivid synonyms ("despondent").
 - > Describe events in ways that reveal character traits and help lead to the story's outcome.
- An author's audience and purpose dictate the sequence of events as well as the tone the author uses.



MODEL

The author of the student model narrative "Lady Letha, Knight of Mordred" used a story plot diagram to outline and organize his ideas. This student's story was based on *Le Morte d'Arthur*. Look at the outline and think about how you will outline and organize the sequence of events in your story.

98



The author of the student model chose to intersperse key events that are not always in sequence. Reread these sentences that span paragraphs 1 and 2:

....But my lord has told us that if any of the enemy draws his sword, we are to attack without mercy.

. . .

There was no easy path for me to become a knight. I was a servant of my lady Morgan Le Fay.

The author has interrupted her narrative's linear sequence to provide **exposition**, in this case a backstory about the narrator. This method of sequencing also helps to generate a specific tone, in this case a feeling of **suspense**. The first section before the break ends with "we are to attack without mercy," quickly followed by, "There was no easy path for me to become a knight." Readers know they will have to wait for the battle scene, which they can infer will follow this background section.



PRACTICE

To organize and sequence your hero narrative, complete a story structure map with information as on the diagram that follows the Model. When you are finished, trade with a partner and offer each other feedback. Is there a clear narrative sequence that introduces characters, the conflict, and events that follow? Does your partner offer enough exposition? How does the rising action lead to the climax? Do the falling action and resolution follow logically from what came before? Does the sequence build toward a particular outcome? Offer each other suggestions, and remember that they are most helpful when they are constructive.

CA-CCSS: CA.W.11-12.3a, CA.W.11-12.3c, CA.W.11-12.5, CA.W.11-12.6, CA.W.11-12.10, CA.SL.11-12.1a, CA.SL.11-12.1b, CA.SL.11-12.1c,

WRITING PROMPT

Think about the heroes in the selections you have read. What qualities define a hero, and how does a legendary hero help shape the history of a nation? Write a narrative about a hero (or heroine) modeled on the style of Le Morte d'Arthur or Beowulf. You can write about a real, heroic person you know, or you can write about a fictional character. You can set your narrative in a real or imagined world.

Your narrative should include:

- an engaging opening that introduces the characters and setting
- vivid descriptions of the setting and characters
- a logically organized sequence of events
- an ending that effectively wraps up the story
- · an underlying theme or message

Use the information you included in your Story Structure Map to write a oneparagraph summary that tells what will happen in your narrative. Do not worry about including all of the details now. Your summary should focus on developing the sequence of events for your narrative. Note places where the features of narrative writing would be most effective. You will use this short summary as a jumping off point when you write a full draft of your narrative.

Consider the following questions as you write your summary:

- Are there ideas in your Story Structure Map that you might wish to change or adjust? How will those adjustments affect your narrative's outcome?
- · What details and events are most important in the rising action of the narrative?

Copyright © BookheadEd Learning, LLC

• What is the purpose of the narrative's climax?

- NOTES
- How will you lead readers toward a resolution of the narrative? How will the protagonist hero change or grow?
- Is there anything you want to withhold from the reader? What purpose would that serve?
- What do you hope readers will take away from your hero narrative?



SKILL: INTRODUCTIONS



DEFINE

The **introduction** is the opening to a story. An introduction needs to grab readers' attention and entice them to keep reading. In a short narrative, an introduction may introduce the problem, or conflict, as well as the main characters and other essential details that readers will need in order to follow the story.

Narratives can be introduced in any number of ways. Some introductions reveal hints of an internal conflict, as these famous opening lines from the novel *Anna Karenina* do: "All happy families are alike; each unhappy family is unhappy in its own way." Other introductions may use sensory language to throw readers right into the thick of an external conflict, as with these lines from "An Occurrence at Owl Creek Bridge" by Ambrose Bierce:

A man stood upon a railroad bridge in northern Alabama, looking down into the swift water twenty feet below. The man's hands were behind his back, the wrists bound with a cord. A rope closely encircled his neck. It was attached to a stout cross-timber above his head and the slack fell to the level of his knees. Some loose boards laid upon the ties supporting the rails of the railway supplied a footing for him and his executioners two private soldiers of the Federal army, directed by a sergeant who in civil life may have been a deputy sheriff.

An introduction can present something unexpected to the reader, who will then want to read more, as in this opening line from George Orwell's futuristic novel, 1984: "It was a bright cold day in April, and the clocks were striking thirteen."

However a writer chooses to introduce a short narrative, the details should transport the reader into the world of the story.

102



IDENTIFICATION AND APPLICATION



- The introduction and conclusion frame the events of a narrative.
- The introduction is the author's way of inviting readers into a story. A strong
 opening line or some other narrative "hook," such as an exciting moment,
 a surprising moment, or a thoughtful comment made by the narrator or
 main character can help to hook the reader.
- The introduction usually provides exposition about characters, setting, and conflict.
- Use the introduction to orient the reader in the fictional world you are creating in your narrative. Make sure that you are able to answer the following questions with your introduction:
 - > Who are the characters?
 - > What is the setting?
 - What is the conflict?
- Include sensory details (e.g., sights, sounds, smells, tastes, etc.) to capture a reader's attention and draw them into the narrative.



MODEL

The author of the student model narrative "Lady Letha, Knight of Mordred" begins the narrative *in media res* - in the middle of the action. Notice how the details pull the reader right into the action of the hero story:

It is a day of destiny. My lord Mordred's army is to meet with the forces of the unspeakable tyrant, Arthur. I feel strong, and my brothers-in-arms are showing great courage as they prepare to face the enemy this morning. We are to meet on the field at Camlann. It is said that Sir Mordred is to sign a treaty with his father, the villain. But my lord has told us that if any of the enemy draws his sword, we are to attack without mercy.

The writer uses the first sentence, "It is a day of destiny," to grab the reader's attention. The readers are left wondering why this day is so important. In the second sentence, the writer introduces the conflict, or problem: "My lord Mordred's army is to meet with the forces of the unspeakable tyrant, Arthur." The **introduction** goes on to provide the setting, the "field at Camlann." In a tight paragraph, the author has provided context (the King Arthur legend), the conflict to be decided (a battle between Mordred and Arthur), the hero (Lady Letha), her quest and the stakes (to defeat Arthur for Sir Mordred), and the war-like tone ("attack without mercy").

NOTES

The narrator describes King Arthur, the popular hero, as "the unspeakable tyrant" and "the villain." This provides clues to the reader of the perspective of the narrator and creates interest in the character. While the introduction provides a lot of the basic *who*, *what*, *where* answers, it also leaves enough mystery to engage the reader in the story.



PRACTICE

Write an introduction for your narrative essay that invites the reader into the story. You may want to introduce the main characters, setting, or conflict. When you are finished, trade with a partner and offer each other feedback. Did your partner create an interesting world with interesting characters? Were you engaged? Did you want to keep reading and learn more? Offer each other suggestions, and remember that they are most helpful when they are constructive.



SKILL: **NARRATIVE TECHNIQUES**





DEFINE

To write a story, authors use a variety of techniques to develop the plot and characters. Narrative techniques include dialogue, description, pacing, reflection, and multiple plot lines.

Most narratives have dialogue, or the conversation between two or more characters. Dialogue can be used to develop characters or to move the plot forward. Writers use **description** outside of dialogue to describe the setting, characters, and events. Strong description often includes figurative language.

Pacing is the speed at which a story is told. A writer can play with pacing. For example, a writer might speed up the pace as the story nears a climax, or slow down the pace to reflect a character's indecision.

During a story, the author or narrator might want to comment on the action. This technique is called reflection. Reflection is effective in a personal narrative, especially in the introduction or conclusion.

While most stories have one plot, some have multiple plot lines. To create multiple plot lines, a narrator might spend one chapter or section following one character and then jump to another character who is doing a separate, but related, task.



IDENTIFICATION AND APPLICATION

- Rather than relying only on a narrator to tell the reader what has happened, use dialogue to allow the characters to do the explaining.
 - > Set all dialogue off in quotation marks and clearly note who is speaking.
 - > Use vocabulary, punctuation, and sentence lengths in the dialogue that reflect the way a given character would speak.

- · Use vivid description to engage readers and help them visualize the characters, setting, and other elements in the narrative. > Only include descriptions relevant to the reader's understanding of the
 - element being described.
 - > Consider how descriptions contribute to the reader's involvement in the action, feelings toward characters, and understanding of the story's theme.
- Use pacing effectively to convey a sense of urgency or calm in a narrative. A writer controls pacing with, for example, sentence lengths, incorporation of dialogue, descriptive details, punctuation, and through the release of information that furthers or suspends the action.
- Consider using reflection to show the reader how the narrator or other characters feel about the events. Reflection can be used with first-person narrators who are in the middle of the action as well as with third-person narrators who comment on the action.
- Multiple plot lines can be an effective way to show how multiple characters interact when they aren't together.
 - > When using multiple plot lines, clearly convey to readers which plot line they're reading at that moment. Use character names, setting details, and details about specific events to alert readers to each plot line.
 - > Keep transitions clear. The use of a section break or a change in chapters can indicate a change to a new plot line.
 - > Think about how all the plot lines will intersect by the story's end.
- Use any combination of the above narrative techniques to develop experiences, events, and/or characters.



MODEL

The author of Le Morte d'Arthur uses a combination of narrative techniques to develop the events leading up to Arthur's death. These techniques include dialogue, description, and pacing.

The novel is narrated in the third person, but rather than use the narrator to tell the reader everything that happens, the author uses dialogue to move the plot forward. Look at this exchange, introduced by the narrator:

Then they heard people cry out in the field.

"Now go thou, Sir Lucan," said the king, "and let me know what that noise in the field betokens."

So Sir Lucan departed slowly, for he was grievously wounded in many places;...

Suppose the author had written this instead of the dialogue: Arthur was concerned about the people in the field, so he sent Sir Lucan out to check on them. While such a sentence conveys the king's request, the opportunity to reveal character is lost. Instead of a brief narration, the author uses a line of dialogue that allows the king to show his politeness, "Now go thou, Sir Lucan," as well as his kingly poise given the situation: "let me know what that noise in the field betokens". By showing the king's character through the dialogue, the author involves the reader emotionally in the fates of King Arthur, Sir Lucan, and the other knights.

The author uses effective **description** of the activities in the field, the details conveyed through the third-person narrator:

So Sir Lucan departed slowly, for he was grievously wounded in many places; as he went he saw and noticed by the moonlight how plunderers and robbers had come into the field to plunder and to rob many a full noble knight of brooches and beads, of many a good ring, and of many a rich jewel. And whoever was not fully dead, the robbers slew them for their armor and their riches.

The narrator explains why Sir Lucan moved so slowly, "for he was grievously wounded in many places", and develops Sir Lucan's findings through restatement. Phrases such as "saw and noticed," "plunderers and robbers," and "to plunder and to rob" reinforce the events but also heighten the horrible acts and their aftermath. The use of alliteration in "brooches and beads" helps to emphasize that the knights lost their lives for mere jewelry. The reader can easily picture what is happening in the field that is causing a commotion.

Not all scenes or events need to be lingered over and visualized so completely as that scene. Sometimes, to increase the pace, the author describes a conversation quickly:

When Sir Lucan understood this work, he came back to the king as quickly as he could and told him all that he had heard and seen.

"Therefore, by my counsel," said Sir Lucan, "it is best that we bring you to some town."

In this example, the author is able to jump over the conversation to keep the plot moving along since there is no need for readers to hear details they have already read be repeated fully through dialogue. The actual words that Sir Lucan uses to describe the events in the field are not important, only his conclusion that King Arthur is not safe in the chapel.



PRACTICE

Write a short scene that conveys a point of rising action in your narrative and that includes either dialogue or a scene of personal reflection. As you plan to write your scene, think about the setting, the characters, and the conflict they face in your story. Use the narrative techniques introduced in the lesson, such as dialogue, description, and pacing, to guide readers through your paragraph. When you are finished, trade scenes with a partner and offer one another feedback. Did your partner create a believable conversation or an effective moment of reflection? Were you interested and engaged in the scene? Did you want to continue reading to find out what happened next? Offer each other suggestions, and keep in mind that feedback is most helpful when it is offered in a constructive and respectful manner.