Introduction to the Elements of Fiction and Their Application to the Short Story: Examination of “Good Country People” by Flannery O’Connor

Elizabeth H. Keefe
Spring 2012
Elizabeth Keefe
Dr. Angela Lopez Velasquez
TSL 518
7 May 2012
Introduction to Unit

1. Title: Introduction to Elements of Fiction in the Short Story: Examination of “Good Country People” by Flannery O’Connor

2. Grade Level: Community College first-year students
3. Target Group: Mainstream class with integrated ELLs

Main elements of fiction: pp. 3-10, and “Good Country People” pp. 100-114.

5. a.) Source of lessons: Taken from Gateway’s General Education Course Objectives—“Other”- objectives #1 –elements of fiction.
Focus on Course Content: II – Reading, discussing, and writing about fiction. A) Discussion of selected story (O’Connor) and B) Using quotations and paraphrases from O’Connor to exemplify the main elements of fiction.

   b.) Tentative Lesson Plan Outline (appropriate for approx. three 80 minute units)
   Lesson I: Introduction to fiction. Defining and identifying plot, character, setting, tone, point of view, symbolism, and irony. Students will identify these elements in short pieces of writing (from introduction to unit -3-10,and supplemental materials). Students will begin to listen to audio (first 5 pages, approx.) of text and predict outcomes.
   Lesson II: Students will demonstrate understanding of selected elements of fiction, and will summarize story after reading/listening. Students will identify and expand upon several elements of fiction, as found in O’Connor’s work.
   Lesson III: Students will put terms from Lessons I & II into practice by identifying and giving examples (through quotations and paraphrases) in O’Connor’s work. Students will begin to write a short piece focusing on one or two elements of fiction, i.e., tone, setting, character, symbolism, etc., and their overall significance in the author’s work.

6. Learning Goals
1. SWBAT define academic terms for major elements of fiction.
2. SWBAT understand and summarize short work of fiction.
3. SWBAT recognize and explain academic terms for major elements of fiction, specifically in O’Connor’s short story.
4. SWBAT interpret and evaluate use of elements of fiction and their purpose in the short story.
5. SWBAT compose a short piece of writing examining particular element(s) and giving example(s) through quotation or paraphrase, of the usage of that element of fiction and its meaning in O’Connor’s work.
Responding to Literature

There is no Frigate like a Book
To take us Lands away
Nor any Coursers like a Page
Of prancing poetry —

This Traverse may the poorest take
Without oppress of Toll —
How frugal is the Chariot
That bears the Human soul.
— Emily Dickinson (c. 1873)

WHY WE READ LITERATURE

Perhaps even the thought of reading literature creates a weighty and intimidating burden. But you have been reading and responding to literature all of your life. The cartoons you watched as a child and the movies, TV dramas, and sitcoms you enjoyed during middle and high school (and may still enjoy) all have marked your life. Inevitably, you responded to those popular genres; you distinguished good from evil, right from wrong. The writers conveyed cultural ideas about the nature of love, of duty, of heroism sometimes broadly, sometimes with subtlety. But as you matured, your taste surely changed. Certainly, you would not now be moved by the same literature that entranced you when you were a child. Just as certainly, you probably still enjoy a rousing thriller, a convoluted tale of international espionage, and those romantic comedies that take up so much screen time. And some of these “popular” stories reveal the complexity and the artfulness that animate our “serious” literary tradition. And some “popular” authors — John Le Carré, Dorothy Sayers, P. D. James, and others — who write spy novels and detective fiction are routinely read in college courses that celebrate literature. Their exciting and suspenseful novels are often made into films, but so, too, are the classic works of William Shakespeare, Jane Austen, Charles Dickens, Henry James, William Faulkner, and Ernest Hemingway.

“Serious” literature, no less than “popular” literature, embodies thrilling adventure. Serious literature is replete with monsters (consider the old English epic Beowulf), ghosts (at the outset of Shakespeare’s Hamlet and the middle of Macbeth), witches, supernatural spirits, magical transformations,
unspeakably brutal wars, terrible murders, and bloody vengeance. When we speak of serious literature, we do not mean to denigrate the movies you enjoy, the TV dramas you watch, or the books you read for pleasure. By all means, keep enjoying them! When teachers speak of serious literature, they refer to a literary canon. And here things get a bit murky. *Canon* is derived from the Latin word meaning “measuring line or rule,” and it is used ecclesiastically to signify “sacred writings admitted to the catalog according to the rule.” Early theologians decided which books were the authentic word of God — and which were not. But, alas, they did not always agree. The *literary canon* is quite different. Although it attempts to establish the body of literature that humans need to study and master, the literary canon changes frequently in response to political and social changes. Furthermore, a literary canon is bound to reflect the cultural tradition that produces it. The literary canon of China will differ markedly from the literary canon of the United States. And both will change with the eruptions of history and the demands of fashion.

For example, although American literary history is replete with women writers, they were often undervalued by the literary canon’s guardians. But a century of political struggle that led, first, to enfranchising women as voters and, later, to a feminist movement that demanded equality for women and their works has forever changed the canon. Writers like Kate Chopin and Charlotte Perkins Gilman are now routinely included in university courses, and women writers are broadly represented in this anthology. Furthermore, the political struggles of Native American, African American, Latin American, and Asian American citizens have drawn considerable attention to a large and diverse body of writing that was unjustly overlooked by Eurocentric critics. Skilful literary artists from these groups are also represented here.

You might reasonably ask, What difference does broadening the literary canon make? It makes a tremendous difference. You learn a great deal about the society you live in from your reading — what it values, what it condemns, how it expects you to behave, what constitutes success both economically and morally, what it sees as the very nature of good and evil. If your reading is limited to, say, Eurocentric works and you are embedded in a non-European social group, you will not discover yourself or your peers in the books you read. Thus, schools and anthologies that project a narrow literary canon present a world foreign to your experience. The resulting sense of anomie — a rootless lack of purpose, identity, and values — can be terribly damaging to its victim. At the same time, ignorance of your neighbors’ lifestyles can also seriously impair your life by denying you insight into cultural differences. All of us can avoid the baleful consequences of racism, hypernationalism, and human ignorance by embracing a wide and inclusive literary canon. Reading will make wise, humane, and just citizens of us all.
READING ACTIVELY

Read attentively! Don’t read passively! Don’t let the author con you. Keep a pencil in your hand, and interact with the page. Mark words you don’t recognize, and look them up in the dictionary (you might want to do this when you’ve finished the piece). When you feel a protest rising in your throat, mark your feeling in the margin. When you find a line that tickles you, mark that also. If you feel the author has generated an insight, state it in the margin. We might sum up this advice by urging you to read interactively—to engage in a conversation with the author or even with the story’s characters.

READING AND THINKING CRITICALLY

In a well-ordered universe, you would enjoy all your reading—and your delight would derive from your complete understanding of what you read. But if you have already reached this happy condition, you would have no need of a course such as this. You would know how literature “worked.” You would recognize its historical sources, all the allusions, all the verbal wit, all the moral energy. You would be an authoritative judge of the success or failure of each piece you read. Alas, none of us will ever reach that exalted plane. We all keep on learning and acquiring new tools that allow us to pry the lids off new containers of wit and wisdom. When we ask you to read critically, we ask that you bring that complex set of experiences that define you as a human being to bear on the work you encounter. Primarily, you need to bring sensitivity to language as well as a sense of the cultural imperatives among which you live.

When you become a critical reader, you learn to address your biases, enlarge your universe, and test your comfortable convictions. Thus, when you adopt a critical position toward a piece of literature, you need to test and question that position. To read a work critically, ask, What perspective does the author have that led him or her to write this work? What social, cultural, or historical conditions influenced the production of the work of literature? What other ways might the author have presented the ideas or subjects of the work? Are the author’s values different from your own? How do your views and experiences affect whether you like or dislike the work?

As you begin writing about a work, developing a working thesis, test the evidence you use. Does any evidence in the story point to conclusions other than the ones you draw? Review the work and your notes on it to be certain you have not overlooked or misinterpreted details that might contradict your thesis. Are the reasons for your interpretation good ones? Scrutinize your argument to determine whether your readers will find your thesis persuasive and your supporting evidence convincing.

For example, read Peter Meinke’s “Advice to My Son” (p. 151). On a first look at the poem’s imagery, it might seem to readers who are familiar with Christian
practice that the bread and wine mentioned in the last three lines allude to Holy Communion. But review the entire poem for evidence of this interpretation. The speaker’s paradoxical advice on how best to live in a dangerous world counsels a combination of prudence ("plant squash and spinach, turnips and tomatoes") and intense pleasure ("the peony and the rose," "marry a pretty girl"). It concludes with an admonition to "serve bread with your wine." The body of the poem strongly suggests that "bread" represents a prudent attention to the mundane requirements of living, while "wine" represents physical pleasure. Temper your pursuit of pleasure by serving bread when wine is served, but enjoy life passionately by always serving wine. Carefully scrutinizing your evidence and reasons in this way — and setting aside arguments not supported by the work — will strengthen your thesis and make it more convincing.

READING FICTION

Like other literary genres, fiction creates imaginary worlds. Unlike other sorts of literature, however, novels and short stories do so primarily by telling stories written in prose (ordinary, unrhymed language), about realistic characters, set in physical environments, and with sustained attention to descriptive detail.

Works of fiction narrate, or tell, stories. Of course, narrative is not specific to fiction or to any other literary genre; telling stories pervades almost every aspect of our daily lives. We learn very early on how to recognize and tell stories, and we rely heavily on narrative to organize and make sense of our experience. For example, when we study history, we mostly study stories of various events. Likewise, an astronomer’s account of the universe’s origins may take the shape of a narrative. Even in our sleep, we tell ourselves stories in the form of dreams. It is impossible to imagine our lives without these narratives; in fact, every culture uses them to order and make sense of lived experience. Narrative fiction is not meant to recount actual events, of course, though it may refer to real events or real persons. Rather than relate actual experiences, fiction uses narrative to shape imaginary ones.

Works of fiction, however, cannot be reduced to a listing of their narrative events any more than paintings can be replaced by diagrams. Such summaries diminish the realism of a work, a realism produced by the careful description of characters, settings, and actions. By inventing, developing, and amassing descriptive details, works of fiction create the illusion of full, authentic, and realistic reports of human experience. Although not all works of fiction strive to imitate reality in this way, many do. This imitation of reality makes it easy for readers to suspend disbelief, or to enter the imaginary world of the novel or short story.

The Methods of Fiction

In order to examine the methods of fiction — tone, setting, plot, theme, characterization, point of view, and irony — let us explore in detail one story, James Joyce’s “Araby” (p. 91).
**Tone** One of the things most readers first respond to in a short story is its tone. Because it is like a mood, tone is difficult to talk about. It can be defined as an author's implicit attitude toward the characters, places, and events in the story and toward the reader of the work. Tone depends for its substance on delicate emotional responses to language and situation. Notice how a distinct tone is established in the language of the opening lines of "Araby":

North Richmond Street, being blind, was a quiet street except at the hour when the Christian Brothers' School set the boys free. An uninhabited house of two stories stood at the blind end, detached from its neighbours in a square ground. The other houses of the street, conscious of decent lives within them, gazed at one another with brown imperturbable faces.

Is this scene cheerful? Vital and active? Should we expect this story to celebrate the joys of growing up in Dublin? You will probably say "no." Notice, for example, that the dead-end street is "blind"; that the school is said to "set the boys free," which makes it sound like a prison; that the uninhabited house is "detached from its neighbours"; and that the other houses, personified, gaze at one another with "brown imperturbable faces" — brown being a nondescript color and imperturbable reinforcing the still, lifeless, somber quality of the passage as a whole.

**Plot** Through the series of events that make up a story's plot, an author presents us with a carefully created fictional world. In "Araby," the plot, or the arrangement of a connected sequence of narrative events, can be simply stated. A young boy who lives in a drab but respectable neighborhood develops a crush on his playmate's sister. She asks him if he intends to go to a charity fair that she cannot attend. He resolves to go and purchase a gift for her. He is tormented by the late and drunken arrival of his uncle, who has promised him the money he needs. When the boy finally arrives at the bazaar, he is disappointed by the difference between his expectation and the actuality of the almost-deserted fair. He perceives some minor events and overhears some minor conversation; the climax occurs when he confronts the darkened fair and the banal expression of sexual attraction between two gentlemen and a young woman. This sequence of events prompts the boy to see himself "as a creature driven and derided by vanity."

**Characterization** One of the obvious differences between short stories and novels is that story writers develop characters rapidly and limit the number of developed characters. Many stories have only one fleshed out, or round, character; the other characters are frequently two-dimensional, or flat. Rarely does a short story have more than three developed characters.

One feature that distinguishes "Araby" is its characterization, or the process by which the characters are rendered to make them seem real to the
reader. Characterization, however, cannot easily be separated from the other elements of fiction; that is, it depends heavily on tone, plot, theme, setting, and so on. It is part of the boy's character, for example, that he lives in a brown imperturbable house on North Richmond Street, that he does the things he does (which constitute the plot of the story), and that he learns about what he does (which is the theme). Much of this characterization in "Araby" emerges from Joyce's rich style, or the way he uses language and images. Consider how the boy's character is revealed in the following paragraph:

Her image accompanied me even in places the most hostile to romance. On Saturday evenings when my aunt went marketing I had to go to carry some of the parcels. We walked through the flaring streets, jostled by drunken men and bargaining women, amid the curses of labourers, the shrill litanies of shopboys who stood on guard by the barrels of pigs' cheeks, the nasal chanting of street-singers, who sang a come-all-you about O'Donovan Rossa, or a ballad about the troubles in our native land. These noises converged in a single sensation of life for me: I imagined that I bore my chalice safely through a throng of foes. Her name sprang to my lips at moments in strange prayers and praises which I myself did not understand. My eyes were often full of tears (I could not tell why) and at times a flood from my heart seemed to pour itself out into my bosom. I thought little of the future. I did not know whether I would ever speak to her or not, or if I spoke to her, how I could tell her of my confused adoration. But my body was like a harp and her words and gestures were like fingers running upon the wires.

In this passage, character is revealed through diction, or choice of words. By using the words litanies, prayers, and adoration, the narrator draws heavily from the distinctive vocabulary of the Roman Catholic Church. (The reference to the harp also reinforces the religious tone of the passage.) Chalice and throng of foes are related to this tradition as well; a chalice is a cup for the consecrated wine of the Eucharist, and thongs of foes often confronted the Christian martyrs whose deeds are immortalized in religious literature. At the same time, however, these last two phrases call up the world of chivalric romance, which is alluded to in the first line of the paragraph. The narrator's diction casts his awakening sexuality in the mold of high romance on the one hand and Christian devotion on the other. This sense of holy chivalry (reinforced by an earlier reference to a priest who owned a chivalric novel) stands in sharp contrast to the humdrum experience of carrying groceries home from the market.

Setting. Unlike novels, short stories usually work themselves out in a restricted geographical setting — in a single place and within a short period of time. Any consideration of setting should include the historical time when a story takes place, the social situation set in the story, as well as the physical location of the events. In "Araby," the dreary details of Dublin are significantly described in the story's very first lines.
A character's or narrator's diction raises important questions about who is narrating the story. What is the narrator like? Is he reliable or unreliable? How can we judge? These questions help us distinguish another element of fiction, point of view. "Araby" is a first-person narrative; that is, the story is told from the perspective of a narrator who speaks in the first person (I, we, my, our).

Third-person point of view — in which the narrator does not appear as a character in the story — is the most common perspective used to tell stories. Using third-person point of view, a narrator tells a story from the outside, referring to the characters as she, he, and they. A narrator who knows everything, can tell us what the characters are thinking, and can move around in space and time at will is an omniscient narrator. Alternatively, a narrator who chooses to focus on the thoughts, feelings, and actions of a single character is called a limited omniscient narrator. Generally, the brevity of the short story makes the first-person or limited omniscient narrations the most frequently used points of view for these works, while the lengthy and comparatively complex narrative of novels is more suited to the omniscient point of view.

A less frequently employed point of view is that of the second person, in which the author addresses the action to a character identified as you. For example, "You ask the clerk for change; he gives you four quarters. You go outside and wait for the bus."

Authors' decisions about point of view create powerful narrative effects. Throughout "Araby," we sense a gap between the boy's sensibility and that of the more mature narrator, who refers at various times to his "innumerable follies" and "foolish blood." That is, we see the events of "Araby" from the boy's perspective, even though the language is that of an adult. The gap between the boy's knowledge and the narrator's creates irony.

There may be more than one level of irony at work in a story. When the narrator calls himself "a creature driven and derided by vanity," whose eyes "burned with anguish and anger," this overstatement is known as verbal irony. Some critics have maintained that the romanticized language of the story's conclusion itself invites an ironical reading, which is to say that we readers may know something about the narrator that he does not know himself — that heidealizes disenchantment as fervently as the boy idealized romance and religion. In short, Joyce may be using dramatic irony, encouraging the reader to see things about the first-person narrator that he does not see about himself. Both kinds of irony hinge on differing levels of knowledge and on the author's skilful manipulation of narrative perspective.

Theme. Theme is an underlying idea, a statement that a work makes about its subject. This tiny stretch of experience out of the boy's life introduces him to an awareness of the differences between imagination and reality between his romantic infatuation and the vulgar reality all about him. The theme
of "Araby" emerges from the drab setting and mundane events of the story as a general statement about an intensely idealized and childish love, the shattering recognition of the false sentimentality that occasions it, and the enveloping vulgarity of adult life. By detailing a few events from one boy's life, the story illuminates the painful loss of innocence we all endure. In this case, the protagonist, or main character, experiences what Joyce called an epiphany, or sudden flash of recognition, that signals the awareness of a set of moral complexities in a world that once seemed uncomplicated and predictable.

We often speak of tone, setting, plot, theme, characterization, and point of view as separate aspects of a story in order to break down a complex narrative into more manageable parts. But this analytic process of identifying various elements is something we have done to the story: the story (if it is a good one) is an integrated whole. The more closely we examine the separate elements, the clearer it becomes that each is integrally related to the others.

In "Araby," Joyce employs the methods of fiction to create a world based on 1895 Dublin and Irish middle-class society. The success or failure of the story depends on Joyce's ability to render that world convincingly and our willingness to enter it imaginatively. We must not refuse to engage that world because the characters do not act as we would have them act or because the events never actually happened. Novelist Henry James urged readers to allow the author to have his or her donnée, or "given." When we grant this, the act of reading fiction provides us with much more pleasure and emotional insight.

Exploring Fiction
Here are some questions to ask when you face the task of reading or writing about fiction. Your answers to these questions will help you brainstorm and develop the ideas that form your response to a story.

1. What is the tone of the story? Read the first several paragraphs to see how the tone is established. Does the tone change with the events in the story or remain fixed? How does the tone contribute to the effect of the story?

2. What is the plot of the story? Does the sequence of events that make up the plot emerge logically from the nature of the characters and circumstances? Or does the plot rely on coincidence and arbitrary events?

3. Who are the principal characters in the story? (There are rarely more than three in a short story; the other characters are often portrayed sketchily, sometimes even as stereotypes.) What functions do the minor characters serve? Do any characters change during the course of the story? How, and why?
Besides the neutral expression that she wore when she was alone, Mrs. Freeman had two others, forward and reverse, that she used for all her human dealings. Her forward expression was steady and driving like the advance of a heavy truck. Her eyes never swerved to left or right but turned as the story turned as if they followed a yellow line down the center of it. She seldom used the other expression because it was not often necessary for her to retract a statement, but when she did, her face came to a complete stop, there was an almost imperceptible movement of her black eyes, during which they seemed to be receding, and then the observer would see that Mrs. Freeman, though she might stand there as real as several gram sacks thrown on top of each other, was no longer there in spirit. As for getting anything across to her when this was the case, Mrs. Hopewell had given it up. She might talk her head off. Mrs. Freeman could never be brought to admit herself wrong on any point. She would stand there and if she could be brought to say anything, it was something like, “Well, I wouldn’t of said it was and I wouldn’t of said it wasn’t,” or letting her gaze range over the top kitchen shelf where there was an assortment of dusty bottles, she might remark, “I see you ain’t ate any of them figs you put up last summer.”

They carried on their most important business in the kitchen at breakfast. Every morning Mrs. Hopewell got up at seven o’clock and lit her gas heater and Joy’s. Joy was her daughter, a large blonde girl who had an artificial leg. Mrs. Hopewell thought of her as a child though she was thirty-two years old and highly educated. Joy would get up while her mother was eating and lumer into the bathroom and slam the door, and before long, Mrs. Freeman would arrive at the back door. Joy would hear her mother call, “Come on in,” and then they would talk for a while in a low voice that were indistinguishable in the bathroom. By the time Joy came in, they had usually finished the weather report and were on one or the other of Mrs. Freeman’s daughters, Glyness and Carramae. Joy called them Glycerin and Caramel. Glyness, a redhead, was eighteen and had many admirers; Carramae, a blonde, was only fifteen but already married and pregnant. She could not keep anything on her stomach. Every morning Mrs. Freeman told Mrs. Hopewell how many times she had vomited since the last report.

Mrs. Hopewell liked to tell people that Glyness and Carramae were two of the finest girls she knew and that Mrs. Freeman was a lady and that she was never ashamed to take anywhere or introduce her to anybody they might meet. Then she would tell how she had happened to hire the Freemans in the first place and how they were a godsend to her and how she had had them four years. The reason for her keeping them so long was that they were not trash. They were good country people. She had telephoned the man whose name they had given as a reference and he had told her that Mr. Freeman was a good farmer but that his wife was the nicest woman ever to walk the earth. “She’s got to be into everything,” the man said. “If she don’t get there before the dust settles, you can bet she’s dead, that’s all. She’ll want to know all your business. I can stand him real good,” he had said, “but me nor my wife neither could have stood that woman one more minute on this place.” That had put Mrs. Hopewell off for a few days.

She had hired them in the end because there were no other applicants but she had made up her mind beforehand exactly how she would handle the woman. Since she was the type who had to be into everything, then, Mrs. Hopewell had decided, she would not only let her be into everything, she would see to it that she was into everything — she would give her the responsibility of everything, she would put her in charge. Mrs. Hopewell had no bad qualities of her own but she was able to use other people’s in such a constructive way that she never felt the lack. She had hired the Freemans and she had kept them four years.

Nothing is perfect. This was one of Mrs. Hopewell’s favorite sayings. Another was: “That is life! And still another, the most important, was: well, other people have their opinions too. She would make these statements, usually at the table, in a tone of gentle insistence as if no one held them but her, and the large bulked Joy, whose constant outrage had obliterated every expression from her face, would stare just a little to the side of her, her eyes icy blue, with the look of someone who has achieved blindness by an act of will and means to keep it.

When Mrs. Hopewell said to Mrs. Freeman that life was like that, Mrs. Freeman would say, “I always said so myself,” “Nothing had been arrived at by anyone that had not first been arrived at by her. She was quicker than Mr. Freeman. When Mrs. Hopewell said to her after they had been on the place a while, “You know, you’re the wheel behind the wheel,” and winked. Mrs. Freeman said, “I know it. I’ve always been quick. It’s some that are quicker than others.”

“Everybody is different,” Mrs. Hopewell said.

“Yes, most people is,” Mrs. Freeman said.

“It takes all kinds to make the world.”

“I always said it did myself.”

The girl was used to this kind of dialogue for breakfast and more of it for dinner, sometimes they had it for supper too. When they had no guest they ate in the kitchen because that was easier. Mrs. Freeman always managed to arrive at some point during the meal to watch them finish it. She would stand in the doorway if it were summer but in the winter she would stand with one elbow on top of the refrigerator and look down on them, or she would stand by the gas heater, lifting the back of her skirt slightly. Occasionally she would stand against the wall and roll her head from side to side. At no time was she in any hurry to leave. All this was very trying on Mrs. Hopewell but she was a woman of great patience. She realized that nothing is perfect and that in the Freemans she had
good country people and that if, in this day and age, you get good country people, you had better hang on to them.

She had had plenty of experience with trash. Before the Freemans she had averaged one tenant family a year. The wives of these farmers were not the kind you would want to be around you for very long. Mrs. Hopewell, who had divorced her husband long ago, needed someone to walk over the fields with her; and when Joy had to be impressed for these services, her remarks were usually so ugly and her face so glum that Mrs. Hopewell would say, "If you can't come pleasantly, I don't want you at all," to which the girl, standing square and rigid-shouldered with her neck thrust slightly forward, would reply, "If you want me, here I am."

Mrs. Hopewell excused this attitude because of the leg (which had been shot off in a hunting accident when Joy was ten). It was hard for Mrs. Hopewell to realize that her child was thirty-two now and that for more than twenty years she had had only one leg. She thought of her still as a child because it tore her heart to think instead of the poor stout girl in her thirties who had never danced a step or had any normal good times. Her name was really Joy but as soon as she was twenty-one and away from home, she had had it legally changed. Mrs. Hopewell was certain that she had thought and thought until she had hit upon the ugliest name in any language. Then she had gone and had the beautiful name, Joy, changed without telling her mother until after she had done it. Her legal name was Hulga.

When Mrs. Hopewell thought the name, Hulga, she thought of the broad blank hull of a battleship. She would not use it. She continued to call her Joy to which the girl responded in a purely mechanical way.

Hulga had learned to tolerate Mrs. Freeman, who saved her from taking walks with her mother. Even Glyndys and Carramee were useful when they occupied attention that might otherwise have been directed at her. At first she had thought she could not stand Mrs. Freeman for she had found that it was not possible to be rude to her. Mrs. Freeman would take on strange resentments and for days together she would be sullen but the source of her displeasure was always obscure; a direct attack, a positive leer, blatant ugliness to her face — these never touched her. And without warning one day, she began calling her Hulga.

She did not call her that in front of Mrs. Hopewell who would have been incensed but when she and the girl happened to be out of the house together, she would say something and add the name Hulga to the end of it, and the big spectacled Joy-Hulga would scowl and redder as if her privacy had been intruded upon. She considered the name her personal affair. She had arrived at it first purely as the basis of its ugly sound and then the full genius of its fitness had struck her. She had a vision of the name working like the ugly sweating Vulcan who stayed in the furnace and to whom, presumably, the goddess had to come when called. She saw it as the name of her highest creative act. One of her major triumphs was that her mother had not been able to turn her dust into Joy,

but the greater one was that she had been able to turn it herself into Hulga. However, Mrs. Freeman's relish for using the name only irritated her. It was as if Mrs. Freeman's steady beat-pointed eyes had penetrated far enough behind her face to reach some secret fact. Something about her seemed to fascinate Mrs. Freeman and then one day Hulga realized that it was the artificial leg. Mr. Freeman had a special fondness for the details of secret infections, hideous deformities, assaults upon children. Of diseases, she preferred the lingering incurable. Hulga had heard Mrs. Hopewell give her the details of the hunting accident, how the leg had been literally blasted off, how she had never lost consciousness. Mrs. Freeman could listen to it any time as it had happened a hour ago.

When Hulga stumped into the kitchen in the morning (she could walk with out making the awful noise but she made it — Mrs. Hopewell was certain — because it was ugly-sounding), she glanced at them and did not speak. Mrs. Hopewell would be in her red kimono with her hair tied around her head in braids. She would be sitting at the table, finishing her breakfast and Mrs. Freeman was hanging by her elbow outward from the refrigerator, looking down at the table. Hulga always put her eggs on the stove to boil and then stood over them with her arms folded, and Mrs. Hopewell would look at her — a kind of indirect gaze divided between her and Mrs. Freeman — and would think that if she would only keep herself up a little, she wouldn't be so bad looking. There was nothing wrong with her face that a pleasant expression wouldn't help. Mrs. Hopewell said that people who looked on the bright side of things would be beautiful even if they were not.

Whenever she looked at Joy this way, she could not help but feel that it would have been better if the child had not taken the Ph.D. It had certainly not brought her out any and row that she had it, there was no more excuse for her to go to school again. Mrs. Hopewell thought it was nice for girls to go to school to have a good time but Joy had "gone through." Anyhow, she would not have been strong enough to go again. The doctors had told Mrs. Hopewell that with the best of care, Joy might see forty-five. She had a weak heart. Joy had made it plain that if it had not been for this condition, she would be far from these red hills and good country people. She would be in a university lecturing to people who knew what she was talking about. And Mrs. Hopewell could very well picture her there, looking like a scarecrow and lecturing to more of the same. Here she went about all day in a six-year-old skirt and a yellow sweat shirt with a faded cowboy on a horse embossed on it. She thought this was funny; Mrs. Hopewell thought it was idiotic and showed simply that she was still a child. She was brilliant but she didn't have a grain of sense. It seemed to Mrs. Hopewell that every year she grew less like other people and more like herself — bloated, rude, and quaint-eyed. And she said such strange things! To her own mother she had said — without warning, without excuse, standing up in the middle of a meal with her face purple and her mouth half full — "Woman! do you ever look inside? Do you ever look inside and see what you are not? God!" she had cried
sinking down again and staring at her plate, "Malebranche was right: we are not our own light. We are not our own light!" Mrs. Hopewell had no idea to this day what brought that on. She had only made the remark, hoping Joy would take it in, that a smile never hurt anyone.

The girl had taken the Ph.D. in philosophy and this left Mrs. Hopewell at a complete loss. You could say, "My daughter is a nurse," or "My daughter is a school teacher," or even, "My daughter is a chemical engineer." You could not say, "My daughter is a philosopher." That was something that had ended with the Greeks and Romans. All day Joy sat on her deck in a deep chair, reading. Sometimes she went for walks but she didn't like dogs or cats or birds or flowers or nature or nice young men. She looked at nice young men as if she could smell their stupidity.

One day Mrs. Hopewell had picked up one of the books the girl had just put down and opening it at random, she read, "Science, on the other hand, has to assert its soberness and seriousness afresh and declare that it is concerned solely with what-is. Nothing — how can it be for science anything but a horror and a phantasm? If science is right, then one thing stands firm: science wishes to know nothing of nothing. Such is after all the strict scientific approach to Nothing. We know it by wishing to know nothing of Nothing." These words had been underlined with a blue pencil and they worked on Mrs. Hopewell like some evil incantation in gibberish. She shut the book quickly and went out of the room as if she were having a chill.

This morning when the girl came in, Mrs. Freeman was on Carramee. "She threw up four times after supper," she said, "and was up twice in the night after three o'clock. Yesterday she didn't do nothing but ramble in the bureau drawer. All she did. Stand up there and see what she could run up on."

"She's got to eat," Mrs. Hopewell muttered, sipping her coffee, while she watched Joy's back at the stove. She was wondering what the child had said to the Bible salesman. She could not imagine what kind of a conversation she could possibly have had with him.

He was a tall, gaunt, hatless youth who had called yesterday to sell them a Bible. He had appeared at the door, carrying a large black suitcase that weighted him so heavily on one side that he had to brace himself against the door facing. He seemed on the point of collapse but he said in a cheerful voice, "Good morning, Mrs. Cedars!" and set the suitcase down on the mat. He was not a bad-looking young man though he had on a bright blue suit and yellow socks that were not pulled up far enough. He had prominent face bones and a streak of sticky-looking brown hair falling across his forehead.

"I'm Mrs. Hopewell," she said.

"Oh!" he said, pretending to look puzzled but with his eyes sparkling, "I saw it said 'The Cedars,' on the mailbox so I thought you was Mrs. Cedars!" and he burst out in a pleasant laugh. He picked up the satchel and under cover of a pant, he fell forward into her hall. It was rather as if the suitcase had moved first, jerking him after it. "Mrs. Hopewell!" he said and grabbed her hand. "I hope you are well!" and he laughed again and then all at once his face sobered completely. He paused and gave her a straight earnest look and said, "Lady, I've come to speak of serious things."

"Well, come in," she muttered, none too pleased because her dinner was almost ready. He came into the parlor and sat down on the edge of a straight chair and put the suitcase between his feet and glanced around the room as if he were sizing her up by it. Her silver gleamed on the two sideboards; she decided he had never been in a room as elegant as this.

"Mrs. Hopewell," he began, using her name in a way that sounded almost intimate, "I know you believe in Christian service."

"Well yes," she murmured.

"I know," he said and paused, looking very wise with his head cocked on one side, "that you're a good woman. Friends have told me."

Mrs. Hopewell never liked to be taken for a fool. "What are you selling?" she asked.

"Bibles," the young man said and his eye raced around the room before he added, "I see you have no family Bible in your parlor, I see that is the one lack you got!"

Mrs. Hopewell could not say, "My daughter is an atheist and won't let me keep the Bible in the parlor." She said, stiffening slightly, "I keep my Bible by my bedside." This was not the truth. It was in the attic somewhere.

"Lady," he said, "the word of God ought to be in the parlor."

"Well, I think that's a matter of taste," she began. "I think . . ."

"Lady," he said, "for a Christian, the word of God ought to be in every room in the house besides in his heart. I know you're a Christian because I can see it in every line of your face."

She stood up and said, "Well, young man, I don't want to buy a Bible and I smell my dinner burning."

He didn't get up. He began to twist his hands and looking down at them, he said softly, "Well lady, I'll tell you the truth — not many people want to buy one nowadays and besides, I know I'm real simple. I don't know how to say a thing, but to say it. I'm just a country boy." He glanced up into her unfriendly face.

"People like you don't like to fool with country people like me!"

"Why!" she cried, "good country people are the salt of the earth! Besides, we all have different ways of doing it, it takes all kinds to make the world go round. That's life!"

"You said a mouthful," he said.

"Why, I think there aren't enough good country people in the world,!" she said, stirred. "I think that's what's wrong with it!"

His face had brightened. "I didn't inroduce myself," he said. "I'm Manley Pointer from out in the country around Willohobie, not even from a place, just from near a place."

"You wait a minute," she said. "I have to see about my dinner." She went out to the kitchen and found Joy standing near the door where she had been listening.
“Get rid of the salt of the earth,” she said, “and let’s eat.”

Mrs. Hopewell gave her a pained look and turned the heat down under the vegetables. “I can’t be rude to anybody,” she murmured and went back into the parlor.

He had opened the suitcase and was sitting with a Bible on each knee.

“You might as well put those up,” she told him, “I don’t want one.”

“I appreciate your honesty,” he said. “You don’t see any more real honest people unless you go way out in the country.”

“I know,” she said, “real genuine folks!” Through the crack in the door she heard a groan.

“I guess a lot of boys come telling you they’re working out their way through college,” he said, “but I’m not going to tell you that. Somehow,” he said, “I don’t want to go to college. I want to devote my life to Christian service. See,” he said, lowering his voice, “I got this heart condition. I may not live long. When you know it’s something wrong with you and you may not live long, well then, lady . . .” He paused, with his mouth open, and stared at her.

He and Joy had the same condition! She knew that her eyes were filling with tears but she collected herself quickly and murmured, “Won’t you stay for dinner? We’d love to have you!” and was sorry the instant she heard herself say it.

“Yes mam,” he said in an abashed voice. “I would shirter love to do that!”

Joy had given him one look on being introduced to him and then throughout the meal had not glanced at him again. He had addressed several remarks to her, which she pretended not to hear. Mrs. Hopewell could not understand deliberate rudeness, although she lived with it, and she felt she had always to overflow with hospitality to make up for Joy’s lack of courtesy. She urged him to talk about himself and he did. He said he was the seventh child of twelve and that his father had been crushed under a tree when he himself was eight years old. He had been crushed badly, in fact, almost cut in two and was practically not recognizable. His mother had got along the best she could by hard working and she had always felt that her children went to Sunday School and that they read the Bible every evening. He was now nineteen years old and he had been selling Bibles for four months. In that time he had sold seventy-seven Bibles and had the promise of two more sales. He wanted to become a missionary because he thought that was the way one could do most for people. “He who loses his soul shall find it,” he said simply and he was so sincere, so genuine and earnest that Mrs. Hopewell would not for the world have smiled. He prevented his peas from sliding onto the table by blocking them with a piece of bread which he later cleaned his plate with. She could see Joy observing sidewise how he handled his knife and fork and she saw too that every few minutes, the boy would dart a keen appraising glance at the girl as if he were trying to attract her attention.

After dinner Joy cleared the dishes off the table and disappeared and Mrs. Hopewell was left to talk with him. He told her again about his childhood and his father’s accident and about various things that had happened to him. Every five minutes or so she would stifle a yawn. He sat for two hours until finally she told him she must go because she had an appointment in town. He packed his Bibles and thanked her and prepared to leave, but in the doorway he stopped and wrung her hand and said that not on any of his trips had he met a lady as nice as her and he asked if he could come again. She had said she would always be happy to see him.

Joy had been standing in the road, apparently looking at something in the distance, when he came down the steps toward her, bent to the side with his heavy valise. He stopped where she was standing and confronted her directly. Mrs. Hopewell could not hear what he said but she trembled to think what Joy would say to him. She could see that after a minute Joy said something and that then the boy began to speak again, making an excited gesture with his free hand. After a minute Joy said something else at which the boy began to speak once more. Then to her amazement, Mrs. Hopewell saw the two of them walk off together, toward the gate. Joy had walked all the way to the gate with him and Mrs. Hopewell could not imagine what they had said to each other, and she had not yet dared to ask.

Mrs. Freeman was insisting upon her attention. She had moved from the refrigerator to the heater so that Mrs. Hopewell had to turn and face her in order to seem to be listening. “Glynnese gone out with Harvey Hill again last night,” she said. “She had this sty.”

“Hill,” Mrs. Hopewell said absently, “is that the one who works in the garage?”

“None, he’s the one that goes to chiropractor school,” Mrs. Freeman said. “She had this sty. Been had it two days. So she says when he brought her in the other night he says, ‘Lemme get rid of that sty for you,’ and she says, ‘H owe’ and he says, ‘You just lay yourself down across the seat of that car and I’ll show you.’ So she done it and he popped her neck. Kept on a-popping it several times until she made him quit. This morning,” Mrs. Freeman said, “she ain’t got no sty. She ain’t got no traces of a sty.”

“I never heard of that before,” Mrs. Hopewell said.

“He ast her to marry him before the Ordinary,” Mrs. Freeman went on, “and she told him she wasn’t going to be married in no office.”

“Well, Glynnese is a fine girl,” Mrs. Hopewell said. “Glynnese and Carramae are both fine girls.”

“Carramae said when her and Lyman was married Lyman said it sure felt sacred to him. She said she’d he wouldn’t take five hundred dollars for being married by a preacher.”

“How much would he take?” the girl asked from the stove.

“He said he wouldn’t take five hundred dollars,” Mrs. Freeman repeated.

“Well we all have work to do,” Mrs. Hopewell said.

“Lyman said it just felt more sacred to him,” Mrs. Freeman said. “The doctor wants Carramae to eat prunes. Says instead of medicine. Says them prunes is coming from pressure. You know where I think it is?”

“She’ll be better in a few weeks,” Mrs. Hopewell said.

“In the tube,” Mrs. Freeman said. “Else she wouldn’t be as sick as she is.”
a had cracked her two eggs into a saucer and was bringing them to the table along with a cup of coffee that she had filled too full. She sat down carefully and began to eat, meaning to keep Mrs. Freeman there by questions if for any reason she showed an inclination to leave. She could perceive her mother's eye on her. The first roundabout question would be about the Bible salesman and she did not wish to bring it on. "How did he pop her neck?" she asked.

Mrs. Freeman went into a description of how he had popped her neck. She said he owned a '55 Mercury but that Glynnese said she would rather marry a man with only a '36 Plymouth who would be married by a preacher. The girl asked what if he had a '32 Plymouth and Mrs. Freeman said what Glynnese had said was a '36 Plymouth.

Mrs. Hopewell said there were not many girls with Glynnese's common sense. She said what she admired in those girls was their common sense. She said that reminded her that they had a nice visitor yesterday, a young man selling Bibles. "Lord," she said, "he bored me to death but he was so sincere and genuine I couldn't be rude to him. He was just good country people, you know," she said, "just the salt of the earth."

"I seen him walk up," Mrs. Freeman said, "and then later, I seen him walk off," and Hulga could feel the slight shift in her voice, the slight insinuation, that he had not walked off alone, had he? Her face remained expressionless but the color rose into her neck and she seemed to swallow it down with the next spoonful of egg. Mrs. Freeman was looking at her as if they had a secret together.

"Well, it takes all kinds of people to make the world go round," Mrs. Hopewell said. "It's very good we aren't all alike."

"Some people are more alike than others," Mrs. Freeman said.

Hulga got up and stumped, with about twice the noise that was necessary, into her room and locked the door. She was to meet the Bible salesman at ten o'clock at the gate. She had thought about it half the night. She had started thinking of it as a joke and then she had begun to see profound implications in it. She had lain in bed imagining dialogues for them that were insane on the surface but that reached below to depths that no Bible salesman would be aware of. Their conversation yesterday had been of this kind.

He had stopped in front of her and had simply stood there. His face was bony and sweaty and bright, with a little pointed nose in the center of it, and his look was different from what it had been at the dinner table. He was gazing at her with open curiosity, with fascination, like a child watching a new fantastic animal at the zoo, and he was breathing as if he had run a great distance to reach her. His gaze seemed somehow familiar but she could not think where she had been regarded with it before. For almost a minute he didn't say anything. Then on what seemed an inrush of breath, he whispered, "You ever ate a chicken that was two days old?"

The girl looked at him stonily. He might just have put this question up for consideration at the meeting of a philosophical association. "Yes," she presently replied as if she had considered it from all angles.

"It must have been mighty small!" he said triumphantly and shook all over with little nervous giggles, getting very red in the face, at his gaze of complete admiration, while the girl's expression remained exactly the same.

"How old are you?" he asked softly.

She waited some time before she answered. Then in a flat voice she said, "Seventeen."

His smile came in succession like waves breaking on the surface of a little lake. "I see you got a wooden leg," he said. "I think you're real brave. I think you're real sweet."

The girl stood blank and solid and silent.

"Walk to the gate with me," he said. "You're a brave sweet little thing and I liked you the minute I seen you walk in the door."

Hulga began to move forward.

"What's your name?" he asked, smiling down on the top of her head.

"Hulga," she said.


She nodded, watching his large red hand on the handle of the giant valve.

"I like girls that wear glasses," he said. "I think a lot. I'm not like these people that a serious thought don't ever enter their heads. It's because I may die."

"I may die too," she said suddenly and looked up at him. His eyes were very small and brown, glittering feverishly.

"Listen," he said, "don't you think some people were meant to meet on account of what all they got in common and all? Like they both think serious thoughts and all?" He shifted the valve to his other hand so that the hand nearest her was free. He caught hold of her elbow and shook it a little. "I don't work on Saturday," he said. "I like to work in the woods and see what Mother Nature is wearing. O'er the hills and far away. Pic-nics and things. Couldn't we go on a pic-nic tomorrow? Say yes, Hulga," he said and gave her a dying look as if he felt his insides about to drop out of him. He had even seemed to sway slightly toward her.

During the night she had imagined that she seduced him. She imagined that the two of them walked on the place until they came to the storage barn beyond the two back fields and there, she imagined, that things came to such a pass that she very easily seduced him and that then, of course, she had to reckon with his remorse. True genius can get an idea across even to an inferior mind. She imagined that she took his remorse in hand and changed it into a deeper understanding of life. She took all his shame away and turned it into something useful.

She set off for the gate at exactly ten o'clock, escaping without drawing Mrs. Hopewell's attention. She didn't take anything to eat, forgetting that food is usually taken on a picnic. She wore a pair of slacks and a dirty white shirt, and as an afterthought, she had put some Vapex on the collar of it since she did not own any perfume. When she reached the gate no one was there.

She looked up and down the empty highway and had the furious feeling that she had been tricked, that he had only meant to make her walk to the gate after
The hill was sprinkled with small pink weeds. "Then you ain't saved?" he asked suddenly, stopping.

The girl smiled. It was the first time she had smiled at him all. "In my economy," she said, "I'm saved and you are damned but I told you I didn't believe in God."

Nothing seemed to destroy the boy's look of admiration. He gazed at her now as if the fantastic animal at the zoo had put its paw through the bars and given him a loving poke. She thought he looked as if he wanted to kiss her again and she walked on before he had the chance.

"Ain't there somewheres we can sit down sometime?" she murmured, his voice softening toward the end of the sentence.

"In that barn," she said.

They made for it rapidly as if it might slide away like a train. It was a large two-story barn, cool and dark inside. The boy pointed up the ladder that led into the loft and said, "It's too bad we can't go up there."

"Why can't we?" she asked.

"Yer leg," he said reverently.

The girl gave him a contemptuous look and putting both hands on the ladder, she climbed it while he stood below, apparently avesstruck. She pulled herself expertly through the opening and then looked down at him and said, "Well, come on if you're coming," and he began to climb the ladder, awkwardly bringing the suitcase with him.

"We won't need the Bible," she observed.

"You never can tell," he said, panting. After he had got into the loft, he was a few seconds catching his breath. She had sat down in a pile of straw. A wide sheath of sunlight, filled with dust particles, slanted over her. She lay back against a bale, her face turned away, looking out the front opening of the barn where hay was thrown from a wagon into the loft. The two pink-speckled hill-sides lay back against a dark ridge of woods. The sky was cloudless and cold blue. The boy dropped down by her side and put one arm under her and the other over her and began methodically kissing her face, making little noises like a fish. He did not remove his hat but it was pushed far enough back not to interfere. When her glasses got in his way, he took them off of her and slipped them into his pocket.

The girl at first did not return any of the kisses but presently she began to and after she had put several on his cheek, she reached his lips and remained there, kissing him again and again as if she were trying to draw all the breath out of him. His breath was clear and sweet like a child's and the kisses were sticky like a child's. He mumbled about loving her and about knowing when he first seen her that he loved her, but the mumbling was like the sleepy fretting of a child being put to sleep by his mother. Her mind, throughout this, never stopped or lost itself for a second to her feelings. "You ain't said you love me none," he whispered finally, pulling back from her. "You got to say that."

She looked away from him off into the hollow sky and then down at a black ridge and then down farther into what appeared to be two green swelling lakes.
When after a minute, she said in a hoarse high voice "I'll right, rendering to him completely. It was like losing her own life and finding it again, miraculously, in his.

Very gently he began to roll the slack leg up. The artificial limb, in a white sock and brown flat shoe, was bound in a heavy material like canvas and ended in an ugly jointure where it was attached to the stump. The boy's face and his voice were entirely reverent as he uncovered it and said, "Now show me how to take it off and on."

She took it off for him and put it back on again and then he took it off himself, handling it as tenderly as if it were a real one. "See!" he said with a delighted child's face. "Now I can do it myself!"

"Put it back on," she said. She was thinking that she would run away with him and that every night he would take the leg off and every morning put it back on again. "Put it back on," she said.

"Not yet," he murmured, setting it on its foot out of her reach. "Leave it off for a while. You got me instead."

She gave a little cry of alarm but he pushed her down and began to kiss her again. Without the leg she felt entirely c使得孤独. His brain seemed to have stopped thinking altogether and to be about some other function that it was not very good at. Different expressions raced back and forth over her face. Every now and then the boy, his eyes like two steel spikes, would glance behind him where the leg stood. Finally she pushed him off and said, "Put it back on me now."

"Wait," he said. He leaned the other way and pulled the valise toward him and opened it. It had a pale blue spotted lining and there were only two Bibles in it. He took one of these out and opened the cover of it. It was hollow and contained a pocket flask of whisky, a pack of cards, and a small blue box with printing on it. He laid these out in front of her one at a time in an evenly spaced row, like one presenting offerings at the shrine of a goddess. He put the blue box in her hand. THIS PRODUCT TO BE USED ONLY FOR THE PREVENTION OF DISEASE, she read, and dropped it. The boy was unscrewing the top of the flask. He stopped and pointed, with a smile, to the deck of cards. It was not an ordinary deck but one with an obscene picture on the back of each card. "Take a swig," he said, offering her the bottle first. He held it in front of her, but like one mesmerized, she did not move.

Her voice when she spoke had an almost pleading sound. "Aren't you," she murmured, "aren't you just good country people?"

The boy cocked his head. He looked as if he were just beginning to understand that he might be trying to insult him. "Yeah," he said, curling his lip slightly, "but it ain't held me back none. I'm as good as you any day in the week."

"Give me my leg," she said.

He pushed it farther away with his foot. "Come on now, let's begin to have us a good time," he said coarsely. "We ain't got to know one another good yet."

"Give me my leg!" she screamed and tried to lunge for it but he pushed her down easily.
Lesson 1
Lesson 1

Unit Title: Introduction to Elements of Fiction and Their Application to the Short Story, “Good Country People” by Flannery O’Connor

Content Objective
1. Students will be able to identify and define tone, setting, point of view, characterization, and symbolism using materials from introduction to unit on fiction and from Flannery O’Connor’s text.

Language Objective
1a. Students will listen and read along from text and short “model” passages to explanation of definitions and examples of words that indicate tone, setting, POV, characterization, and symbolism.

1b. Students will find in text, then circle or highlight words that indicate tone, setting, POV, characterization, and symbolism.

1c. Students will verbally explain words that indicate each of these components and explain how concepts of tone, setting, POV, etc., are represented in the words.

1d. Students will explain by use of gestures words, phrases, and sentences how the concepts of tone, setting, POV, etc., are represented in the words.

1e. Students will write a short summary or fill-in predicting what O’Connor’s piece might be about, using the main literary concepts they have learned.
Performance Indicators for Lesson 1

Nearly fluent 5

Students at this level will highlight, take notes, and read the entire portion of selected reading (approx. 5 pages). They will then work in groups to find examples from text of words that indicate tone, setting, characterization, and symbolism, and at the conclusion of group work, write a two paragraph prediction telling what O’Connor’s piece might be about (plot) based on tone, setting, characters, symbolism.

Intermediate 4

Students at this level will utilize exemplification in the form of highlighted information (portions will be pre-highlighted) extra examples, and short sentence starters. They will find examples from text of words indicating tone, setting, etc. Students will write one paragraph predicting what O’Connor’s piece might be about based on tone, setting, characters, and symbolism.

Speech Emergent 3

Students at this level will have a basic understanding of tone, setting, etc., based on group work facilitated by language models and highlighted and/or condensed versions of text. Students will complete language model to form sentences exemplifying THREE of the five elements.

Early Production 2

Students at this level will use portions of pre-highlighted and/or condensed text to identify words that indicate tone, setting, characterization, etc. Students will find and compare answers with partners in groups to explain concepts. Students will fill in 3-4
sentences predicting what the story might be about based on a few (2-3) of these background concepts.

**Pre-Production 1**

Students will work with illustrations and key names and pictures indicating tone, character, etc. They will use word banks and completion exercises (such as circling appropriate words) that indicate tone, setting, characterization.
### Functional/Notional Draft
#### Lesson 1

<table>
<thead>
<tr>
<th>Function</th>
<th>Element</th>
<th>Expression</th>
<th>Words/Phrases</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Define</td>
<td>Tone in O'Connor's short story</td>
<td>The words ______ in this paragraph make the story sound _______. (happy/sad/mysterious/funny)</td>
<td>neutral swerved black eyes 'lady' ain't</td>
<td>Listening</td>
</tr>
<tr>
<td>Define</td>
<td>Setting...</td>
<td>Where does this story take place? The Hopewells live on a _______ in the _______ portion of the U.S.</td>
<td>grain sacks canned figs hired hands accents</td>
<td>Listening Discussion</td>
</tr>
<tr>
<td>Define</td>
<td>Point of View</td>
<td>The story is told in the (first/second/third) person</td>
<td>&quot;Joy was a large blonde girl with an artificial leg.&quot; &quot;Everybody is different,&quot; Mrs. Hopewell said.</td>
<td>Listening</td>
</tr>
<tr>
<td>Define</td>
<td>Character</td>
<td>Mrs. Hopewell/Mrs. Freeman/joy seems like a ______ kind of person. The name Hulga makes me think of ________</td>
<td>Sunny Large blonde girl Steady Driving Cognates for Hulga?</td>
<td>Note taking Discussion Listening</td>
</tr>
<tr>
<td>Define</td>
<td>Symbolism</td>
<td>The name Hopewell might mean _________. The name Joy means ________.</td>
<td>Hopewell Hulga Joy Glynese</td>
<td>Group discussion</td>
</tr>
<tr>
<td>Predict</td>
<td>Elements of Fiction</td>
<td>I think the story will be _____. The character ______ seems ____ because. I predict...</td>
<td>tone characterization symbolism setting POV</td>
<td>Writing</td>
</tr>
</tbody>
</table>
Modifications to Lesson Plan #1

- Review content objectives and explains what is expected of students in language objectives.
- Warm-up (Directed Reading Thinking Activity DR-TA)
  Title of the short story: Good Country People is written on the board. The students will be asked what they think this title might mean. Can they predict what the story might be about? What does it mean to be “good”? What “country” is being referred to in this piece? U.S.? A portion of the country in the U.S.?

  Modifications – Level 5 – none
  Modifications – Level 4 – may use sentence starters to help them, if necessary.
  Ex. Characteristics of “good country people” are _______
      Possible definitions of “country” referred to in title may be _______

  Modifications – Level 3 – students will use same modifications for level 4 and in addition, they will look up the word “country” in the dictionary.

  Modifications – Level 2 – Students will be given words/word banks and associate words with “good” and “country” and “people”.

  Modifications – Level 1 – Students will be given illustrations, particularly of “country people.” They will see the difference between “country” as a different land and “country” as in a place that is rural, underdeveloped, and in a certain section of the United States rather than in a foreign land.
Modification worksheet – Lesson 1

When I think of the word “good”, I think of ____________

When I think of the word “country”, I think of ____________

The definition of the word “country” from the dictionary is:

The word “country” as shown is this picture might mean
• Teacher will write the words TONE, SETTING, POINT OF VIEW, CHARACTERIZATION, AND SYMBOLISM on board with definitions, referencing text.

• Teacher will have a number of index cards with examples of each element on them. Teacher will read the elements out loud and students will tell where each example should go (if the words describe tone, setting, characterization, etc.)

Examples:

TONE

Index card words:
Amused Humorous Pessimistic Angry Informal Playful Cheerful Light Sad Clear Matter-of-fact Serious Formal Suspicious Gloomy Optimistic Witty

SETTING

Farm, parlor, porch, walkway, fields, woods, old sink, gas heater

CHARACTERIZATION

Hard working, driven, active, constructive, gentle, harsh, mean, ugly, homely

SYMBOLISM*

Joy/Hulga – meaning of name?
Mrs. Freeman – meaning?
Mrs. Hopewell – meaning?

POINT OF VIEW

“She said…”
“I am…”
(First – third person)

*Note – symbolism will need to be examined further in lessons II and III.

• Teacher will split up class into groups by language proficiency levels. Groups will be given modification plans as necessary in preparation for listening to audio of “Good Country People.” Levels 1-2 and 3-4-5 will be grouped together. Students may pre-read the comprehension questions/pictures before listening as a pre-reading activity.
Level 4
To help with comprehension of material, students will use worksheets with sentence starters such as:

Words that indicate tone (feeling) of the narrative are (neutral, forward, gentle insistence, condescension, unfriendly)

The names of characters introduced in this short story are ...

When I think of the word Joy, I think of .... When I think of the word Hulga, I think of ...

Words that indicate character traits are (black eyes, icy blue stare, large, hulking, outrage..) Students are encouraged to circle as many of these words in text as they can while reading along.

Level 3
Students will read along with a pre-highlighted text.

Students will be given more comprehensive sentence starters.

Ex.
After I listened to this story, the tone (feeling) I get is that it will be (happy / sad / funny / mysterious)

The characters’ names (Joy/Hulga, Mrs. Freeman, Mrs. Hopewell, Manley Pointer) might mean (symbolize) ________________

Level 2
Students will be given highlighted text and use a model similar to the one below:
Ex. The story might be about _______________ living on a __________ in ________.
The characters’ names are _______________ _______________ _______________ _______________
Their names might have positive or negative meanings, for example ________.
I think the tone (feeling) of the story is ______________ because of __________.

Level 1
Students will be given illustrations/pictures along with highlighted text. They may share their illustrations with level 2s in groups.

Ex. Illustration of farm in Southern Georgia will be given to show setting and tone, etc.. Students will describe setting with word banks. Photos of characters will be given as well.
The setting of this picture is ... It looks like .... It makes me feel ...

These characters may look similar to characters in “Good Country People.” What might their names be based on the descriptions in the story?

(Joy/Hulga - Mrs. Freeman – Mrs. Hopewell)

I think this character might be _____ because she is described as _______
(Joy/Hulga – Mrs. Freeman – Mrs. Hopewell)

I think this character may be __________ because she is described as ____________

(Joy/Hulga – Mrs. Freeman – Mrs. Hopewell)

I think this character may be __________ because she is described as ____________
I think this character may be _______ because he is described as ________

- At conclusion of audio (first 4-5 pps of text), teacher will allow students time to work in groups and discuss the literary concepts used while implementing reading comprehension strategies listed above.
- Teacher will instruct students to write about their understanding of elements of fiction using the following modifications.

Modifications for Level 4

Students will explain basic concepts about elements of fiction and give brief examples.

Ex.

Tone is ________. From reading the first five pages of O’Connor’s work, I think the tone is _____. I think this because the words _____ are used and they might mean _____. The story is being told from the _____ person point of view. I know this because of the ______ examples.
Characterization is ________. We can predict character through the descriptions/words _____ that describe the characters of ________ ________.

Level 3

Modifications will be similar to Level 4, with more content words:

The tone/feeling of the story is _______
Ex. Mrs. Hopewell’s name has two separate words in it. The word _____ means _____ and the word _____ means ____________. This is evidence that she is a _____ type of person.
Other characters, like Mrs. Freeman’s name might mean _____ because ______
Manley’s name might mean ______ because_____.
Level 2
Students will use bullet points.

Tone = words that might tell us how to feel are ___ ___ ___ ___

Characters – names.
Mrs. Hopewell might be a (happy/sad/optimistic) person because of words used like ___ ___ (from text).

Mrs. Freeman might be a (difficult/stubborn/free/manly) person because of the words ___ ___ ___ ___ (from text)

Joy/Hulga might be a (happy/miserable/difficult) person because of ____ ____ words (in text).
The name “Manley” seems ... This name is/is not appropriate for Manley Pointer.
His name might be “Pointer” because...

Level 1
Students will be given word banks and complete the sentence exercises.

“Good Country People” is about ____ (how many?) women living on a ____ (place) in the ____ (northern/central/southern) part of the United States. Mrs. Hopewell is the mother of _____. Mrs. Freeman’s job is ____ and she works for _____. Mrs. Freeman is a ____ kind of person. Joy/Hulga’s personality seems _____. Mrs. Hopewell seems _____. ** Note: Level 1 may be able to use the same modifications as level 2.

- Closure: Students will reconvene as a class and teacher will ask them to come up with predictions (one from each group) beginning with L1s and ending with L5s. Teacher will record these on sentence strips (or on board) and use them as a warm-up to follow up after further reading for lesson II. Students will be instructed to read the remainder of the text for homework.
Flannery O'Connor (1925–1964)

**Good Country People** 1953

Besides the neutral expression that she wore when she was alone, Mrs. Freeman had two others, forward and reverse, that she used for all her human dealings. Her forward expression was steady and driving like the advance of a heavy truck. Her eyes never swerved to left or right but turned as the story turned as if they followed a yellow line down the center of it. She seldom used the other expression because it was not often necessary for her to retract a statement, but when she did, her face came to a complete stop, there was an almost imperceptible movement of her black eyes, during which they seemed to be receding, and then the observer would see that Mrs. Freeman, though she might stand there as real as several grain sacks thrown on top of each other, was no longer there in spirit. As for getting anything across to her when this was the case, Mrs. Hopewell had given it up. She might talk her head off. Mrs. Freeman could never be brought to admit herself wrong on any point. She would stand there and if she could be brought to say anything, it was something like, “Well, I wouldn’t of said it was and I wouldn’t of said it wasn’t,” or letting her gaze range over the top kitchen shelf where there was an assortment of dusty bottles, she might remark, “I see you ain’t ate any of them figs you put up last summer.”

They carried on their most important business in the kitchen at breakfast. Every morning Mrs. Hopewell got up at seven o’clock and lit her gas heater and Joy’s. Joy was her daughter, a large blonde girl who had an artificial leg. Mrs. Hopewell thought of her as a child though she was thirty-two years old and highly educated. Joy would get up while her mother was eating and hunker into the bathroom and slam the door, and before long, Mrs. Freeman would arrive at the back door. Joy would hear her mother call, “Come on in,” and then they would talk for a while in low voices that were indistinguishable in the bathroom. By the time Joy came in, they had usually finished the weather report and were on one or the other of Mrs. Freeman’s daughters, Glyngor or Carramie. Joy called them Glyncor and Carramie. Glyngor, a redhead, was eighteen and had many admirers; Carramie, a blonde, was only fifteen but already married and pregnant. She could not keep anything on her stomach. Every morning Mrs. Freeman told Mrs. Hopewell how many times she had vomited since the last report.

Mrs. Hopewell liked to tell people that Glyngor and Carramie were two of the finest girls she knew and that Mrs. Freeman was a lady and that she was never ashamed to take her anywhere or introduce her to anybody they might meet. Then she would tell how she had happened to hire the Freemans in the first place and how they were a godsend to her and how she had had them four
good country people and that if, in this day and age, you get good country people, you had better hang onto them.

She had had plenty of experience with trash. Before the Freemans she had averaged one tenant family a year. The wives of these farmers were not the kind you would want to be around you for very long. Mrs. Hopewell, who had divorced her husband long ago, needed someone to walk over the fields with her; and when Joy had to be impressed for these services, her remarks were usually so ugly and her face so grim that Mrs. Hopewell would say, "If you can't come pleasantly, I don't want you at all," to which the girl, standing square and rigid-shouldered with her neck thrust slightly forward, would reply, "If you want me, here I am — LIKE I AM."

Mrs. Hopewell excused this attitude because of the leg (which had been shot off in a hunting accident when Joy was ten). It was hard for Mrs. Hopewell to realize that her child was thirty-two now and that for more than twenty years she had had only one leg. She thought of her still as a child because it tore her heart to think instead of the poor stout girl in her thirties who had never danced a step or had any normal good times. Her name was really Joy but as soon as she was twenty-one and away from home, she had had it legally changed. Mrs. Hopewell was certain that she had thought and thought until she had hit upon the ugliest name in any language. Then she had gone and had the beautiful name, Joy, changed without telling her mother until after she had done it. Her legal name was Hulga.

When Mrs. Hopewell thought the name, Hulga, she thought of the broad blank hull of a battleship. She would not use it. She continued to call her Joy to which the girl responded but in a purely mechanical way.

Hulga had learned to tolerate Mrs. Freeman, who saved her from taking walks with her mother. Even Clynes and Carramee were useful when they occupied attention that might otherwise have been directed at her. At first she had thought she could not stand Mrs. Freeman for she had found that it was not possible to be rude to her. Mrs. Freeman would take on strange resentments and for days together she would be sullen but the source of her displeasure was always obscure; a direct attack, a positive leer, blatant ugliness to her face: these never touched her. And without warning one day, she began calling her Hulga.

She did not call her that in front of Mrs. Hopewell who would have been incensed but when she and the girl happened to be out of the house together, she would say something and add the name Hulga to the end of it, and the big spectacled Joy-Hulga would scowl and redder as if her privacy had been intruded upon. She considered the name her personal affair. She had arrived at it first purely on the basis of its ugly sound and then the full genius of its fitness had struck her. She had a vision of the name working like the ugly sweating Vulcan who stayed in the furnace and to whom, presumably, the goddess had to come when called. She saw it as the name of her highest creative act. One of her major triumphs was that her mother had not been able to turn her dust into Joy,
sinking down again and staring at her plate, "Malebranche was right: we are not our own light. We are not our own light!" Mrs. Hopewell had no idea to this day what brought that on. She had only made the remark, hoping Joy would take it in, that a smile never hurt anyone.

The girl had taken the Ph.D. in philosophy and this left Mrs. Hopewell at a complete loss. You could say, "My daughter is a nurse," or "My daughter is a school teacher," or even, "My daughter is a chemical engineer." You could not say, "My daughter is a philosopher." That was something that had ended with the Greeks and Romans. All day Joy sat on her deck in a deep chair, reading. Sometimes she went for walks but she didn't like dogs or cats or birds or flowers or nature or nice young men. She looked at nice young men as if she could smell their stupidity.

One day Mrs. Hopewell had picked up one of the books the girl had just put down. She opened it at random, she read, "Science, on the other hand, has to assert its soberness and seriousness. The science is something that can be learned by the educated. Nothing — how can it be for science anything but a horror and a phantasm? If science is right, then one thing stands firm: science wishes to know nothing of anything. Such is after all the strict scientific approach to Nothing. We know it by wishing to know nothing of Nothing." These words had been underlined with a blue pencil and they worked on Mrs. Hopewell like some evil incantation in gibberish. She shut the book quickly and went out of the room as if she were having a chill.

This morning when the girl came in, Mrs. Freeman was on Carramia. "She threw up four times after supper," she said, and was up at six in the morning after three o'clock. Yesterday she didn't do nothing but ramble in the bureau drawer. All she did. Stand up there and see what she could run on up.

"She's got to eat," Mrs. Hopewell muttered, sipping her coffee, while she watched Joy's back at the stove. She was wondering what the child had said to the Bible salesman. She could not imagine that kind of a conversation she could possibly have had with him.

He was a tall, gaunt, hatless youth who had called yesterday to sell them a Bible. He had appeared at the door, carrying a large box that he had to balance himself against the door facing. He seemed on the point of collapse but said in a cheerful voice, "Good morning, Mrs. Cedars!" and set the suitcase down on the mat. He was not a bad-looking young man though he had a bright blue suit and yellow socks that were not pulled up far enough. He had prominent face bones and a streak of sticky-looking brown hair falling across his forehead.

"I'm Mrs. Hopewell," she said.

"Oh!" he said, pretending to look puzzled but with his eyes sparkling. "I saw it said 'The Cedars'on the mailbox so I thought you was Mrs. Cedars!" and he burst out in a pleasant laugh. He picked up the satchel and under cover of a pant, he fell forward into her hall. It was rather as if the suitcase had moved first, jerking him after it. "Mrs. Hopewell!" he said and grabbed her hand. "I hope you are well!" and he laughed again and then all at once his face sobered completely. He paused and gave her a straight, earnest look and told, "Lady, I've come to speak of serious things."

"Well, come in," she muttered, nor too pleased because her dinner was almost ready. He came into the parlor and sat down on the edge of a straight chair and put the suitcase between his feet and glanced around the room as if he were sizing her up by it. Her silver gleamed on the two sideboards; she decided he had never been in a room as elegant as this.

"Mrs. Hopewell," he began, using her name in a way that sounded almost intimate, "I know you believe in Christian service."

"Well yes," she murmured.

"I know," he said, paused, looking very wise with his head cocked on one side, "that you're a good woman. Friends have told me."

Mrs. Hopewell never liked to be taken for a fool. "What are you selling?" she asked.

"Bibles," the young man said and his eye raced around the room before he added, "I see you have no family Bible in your parlor, I see that is the one lack you got!"

Mrs. Hopewell could not say, "My daughter is an atheist and won't let me keep the Bible in the parlor." She said, stiffening slightly, "I keep my Bible by my bedside." This was not the truth. It was in the attic somewhere.

"Lady," he said, "the word of God ought to be in the parlor."

"Well, I think that's a matter of taste," she began. "I think . . ."

"Lady," he said, "for a Christian, the word of God ought to be in every room in the house besides in his heart. I know you're a Christian because I can see it in every line of your face."

She stood up and said, "Well, young man, I don't want to buy a Bible and I smell my dinner burning."

He didn't get up. He began to twist his hands and looking down at them, he said softly, "Well lady, I'll tell you the truth — not many people want to buy one nowadays and besides, I know I'm real simple. I don't know how to say a thing but to say it. I'm just a country boy." He glanced up into her unfriendly face. "People like you don't like to fool with country people like me!"

"Why!" she cried, "good country people are the salt of the earth! Besides, we all have different ways of doing it, takes all kinds to make the world go round. That's life!"

"You said a mouthful," he said.

"Why, I think there aren't enough good country people in the world!" she said, stirred. "I think that's what's wrong with it!"

His face had brightened. "I didn't iraduce myself," he said. "I'm Manley Pointer out from in the country around Willohoe, not even from a place, just from near a place."

"You wait a minute," she said, "I have to see about my dinner." She went out to the kitchen and found Joy standing near the door where she had been listening.
"Get rid of the salt of the earth," she said, "and let's eat."

Mrs. Hopewell gave her a pained look and turned the heat down under the vegetables. "I can't be rude to anybody," she murmured and went back into the parlor.

He had opened the suitcase and was sitting with a Bible on each knee.

"You might as well put those up," she told him. "I don't want one."

"I appreciate your honesty," he said. "You don't see any more real honest people unless you go way out in the country."

"I know," she said, "real genuine folks!" Through the crack in the door she heard a groan.

"I guess a lot of boys come telling you they're working their way through college," he said, "but I'm not going to tell you that. Somehow," he said, "I don't want to go to college. I want to devote my life to Christian service. See," he said, lowering his voice, "I got this heart condition. I may not live long. When you know it's something wrong with you and you may not live long, well then, lady..." He paused, with his mouth open, and stared at her.

He and Joy had the same condition! She knew that her eyes were filling with tears but she collected herself quickly and murmured, "Won't you stay for dinner? We'd love to have you!" and was sorry the instant she heard herself say it.

"Yes mam," he said in an abashed voice. "I would sher love to do that!"

Joy had given him one look on being introduced to him and then throughout the meal had not glanced at him again. He had addressed several remarks to her, which she pretended not to hear. Mrs. Hopewell could not understand deliberate rudeness, although she lived with it, and she felt she had always to overhaul with hospitality to make up for Joy's lack of courtesy. She urged him to talk about himself and he did. He said he was the seventh child of twelve and that his father had been crushed under a tree when he himself was eight years old. He had been crushed very badly, in fact, almost cut in two and was practically unrecognizable. His mother had got along the best she could by hard working and she had always seen that her children went to Sunday School and that they read the Bible every evening. He was now nineteen years old and he had been selling Bibles for four months. In that time he had sold seventy-seven Bibles and had the promise of two more sales. He wanted to become a missionary because he thought that was the way you could do most for people. "He who loses his life shall find it," he said simply and he was so sincere, so genuine and earnest that Mrs. Hopewell would not for the world have smiled. He prevented his peas from sliding onto the table by blocking them with a piece of bread which he later cleaned his plate with. She could see Joy observing sidewise how he handled his knife and fork and she saw too that every few minutes, the boy would dart a keen appraising glance at the girl as if he were trying to attract her attention.

After dinner Joy cleared the dishes off the table and disappeared and Mrs. Hopewell was left to talk with him. He told her again about his childhood and his father's accident and about various things that had happened to him. Every five minutes or so she would stifle a yawn. He sat for two hours until finally she

told him she must go because she had an appointment in town. He packed his Bibles and thanked her and prepared to leave, but in the doorway he stopped and wrung her hand and said that not on any of his trips had he met a lady as nice as her and he asked if he could come again. She had said she would always be happy to see him.

Joy had been standing in the road, apparently looking at something in the distance, when he came down the steps toward her, bent to the side with his heavy valise. He stopped where she was standing and confronted her directly. Mrs. Hopewell could not hear what he said but she trembled to think what Joy would say to him. She could see that after a minute Joy said something and that then the boy began to speak again, making an excited gesture with his free hand. After a minute Joy said something else at which the boy began to speak once more. Then to her amazement, Mrs. Hopewell saw the two of them walk off together toward the gate. Joy had walked all the way to the gate with him and Mrs. Hopewell could not imagine what they had said to each other, and she had not yet dared to ask.

Mrs. Freeman was insisting upon her attention. She had moved from the refrigerator to the heater so that Mrs. Hopewell had to turn and face her in order to seem to be listening. "Glynese gone out with Harvey Hill again last night," she said. "She had this sty."

"The little one that works in the garage?"

"Yes, one that goes to chiropractor school," Mrs. Freeman said.

"She had this sty. Been had it two days. So she says when he brought her in the other night he says, 'Lemme get rid of that sty for you,' and she says, 'How?' and he says, 'Just lay yourself down across the seat of that car and I'll show you.' She did it and he popped her neck. Kept on a-popping it several times until she made him quit. This morning," Mrs. Freeman said, "she ain't got no sty. She ain't got no traces of a sty."

"I never heard of that before," Mrs. Hopewell said.

"He ask her to marry him before the Ordinary," Mrs. Freeman went on, "and she told him she wasn't going to be married n o f f i c e."

"Well, Glynese is a fine girl," Mrs. Hopewell said. "Glynese and Carramee are both fine girls."

"Carramee said when her and Lyman was married Lyman said it sure felt sacred to him. She said he said he wouldn't take five hundred dollars for being married by a preacher."

"How much would he take?" the girl asked from the stove.

"He said he wouldn't take five hundred dollars," Mrs. Freeman repeated.

"Well we all have work to do," Mrs. Hopewell said.

"Lyman said it just felt more sacred to him," Mrs. Freeman said. "The doctor wants Carramee to eat prunes. Says instead of medicine. Says them prunes is coming from pressure. You know where I think it is?"

"She'll be better in a few weeks," Mrs. Hopewell said.

"In the tube," Mrs. Freeman said. "Else she wouldn't be as sick as she is."
Lesson 2
Lesson II

Title of Unit: Introduction to the Elements of Fiction and Their Application to the Short Story: Examination of “Good Country People” by Flannery O’Connor

Lesson II
(75 minutes)

Content Objectives
1. Students will demonstrate understanding of text by summarizing.
2. Students will recognize, identify and explain at least three elements of fiction such as tone, characterization, symbolism, idiom, dialect, and irony in O’Connor’s text.
3. Students will think about how they can expand on one of these literary elements introduced in both lesson 1 and lesson 2 in a short piece of writing.

Language Objectives
Students will find and **verbally explain and summarize** portions of the text and elements of fiction.
Students will **brainstorm** (verbally and in writing) ideas for piece of writing explaining and exemplifying an element of fiction in O’Connor’s work.

Performance Indicators for Lesson 2

**Nearly fluent 5**

Students at this level will have read the entire short story for homework. They will be able to summarize the plot and identify how TONE, SETTING, etc. factor into understanding of text. They will begin to understand complexities of underlying themes and symbolism along with idioms found in story, dialect, and features of irony.

**Intermediate 4**

Students at this level will have read the text that includes highlighted information and extra examples. They will find examples from text of words indicating tone, setting, etc. They will be able to formulate a plot summary through the use of sentence starters and highlighted information. They will be able to identify and explain symbolism, idioms, dialect, and irony in story.
Speech Emergent 3

Students at this level will have a basic understanding of the plot based on its tone setting, etc. They will have read from highlighted/condensed versions of text. Students will complete language models to form sentences that tell what the plot is based on at least THREE of the five elements of fiction. They will be able to identify and explain at least one example of each: symbolism, idiom, dialect, irony.

Early Production 2

Students at this level will have read portions of text that have been highlighted and/or condensed to identify words that indicate tone, setting, characterization, etc. Students will fill in 3-4 sentences summarizing what the story is about based on a few (2-3) of these background concepts. Students will be able to understand symbolism, idiom, dialect, and irony by being given examples from text in the form of highlighted materials or illustrations.

Pre-Production 1

Students will use word banks and completion exercises to help with their comprehension in order to construct a short summary. They will be able to identify some basic cues that indicate the overall tone and features of characters in the story. They will be able to identify examples of symbolism and identify idiom, dialect, and irony by circling examples on a worksheet.
<table>
<thead>
<tr>
<th>Function</th>
<th>Element</th>
<th>Expression/Object</th>
<th>Words/ Phrases</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summarize</td>
<td>Plot</td>
<td>At the end of the story, Joy is _____.</td>
<td>“Give me my leg!”</td>
<td>Discussion Writing (sentence starters)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Manly takes ____ from Joy/Hulga. Manly takes these things because _____.</td>
<td>“I wasn’t born yesterday and I know where I am going!”</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Joy/Hulga changes at the end of the story because we see that ____.</td>
<td>“You ain’t so smart.”</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Manly Pointer is a ____ kind of person because _____.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Identify</td>
<td>Tone</td>
<td>Words that indicate change of feeling are _____.</td>
<td>Evil incarnation</td>
<td>Discussion Reading Listening</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Jerking</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Sweaty salesman</td>
<td></td>
</tr>
<tr>
<td>Identify</td>
<td>Character</td>
<td>I think (Mrs. Freeman/Mrs. Hopewell/ Joy/Hulga/Manly) is a ____ type of character because she says/does _____.</td>
<td>“Some can’t be that simple”</td>
<td>Discussion Reading Listening</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>It takes all kinds to make up the world “had no bad qualities of her own”</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Brilliant but had no sense...</td>
<td></td>
</tr>
<tr>
<td>Define Exemplify</td>
<td>Symbolism</td>
<td>Symbolism means… (name/idea symbolizes something else)</td>
<td>Leg Manly’s black case “Christian” Joy/Hulga Manley Freeman/Hopewell</td>
<td>Discussion Reading Listening</td>
</tr>
<tr>
<td>Define Exemplify</td>
<td>Irony</td>
<td>Irony means… (words mean opposite of what they seem)</td>
<td>“Are you a good Christian?” Manly’s “bibles” “Good Country People”</td>
<td>Discussion Reading Listening</td>
</tr>
<tr>
<td>------------------</td>
<td>-------</td>
<td>-----------------------------------------------------</td>
<td>-----------------------------------------------------------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>Define Exemplify</td>
<td>Idiom</td>
<td>An idiom is… (unique expression requiring further explanation)</td>
<td>“Look on the bright side of things” “It takes all kinds to make up the world.”</td>
<td>Discussion Reading Listening</td>
</tr>
<tr>
<td>Define Exemplify</td>
<td>Dialect</td>
<td>Dialect is … (Language unique to a certain part of country.)</td>
<td>“up twict in the night after three…” “Good Chrustian service.” “yer leg” “didn’t intraduce”</td>
<td>Discussion Reading Listening</td>
</tr>
</tbody>
</table>
MODIFICATIONS TO LESSON PLAN #2

- **Review content objectives and explain what is expected of student in language objectives.**
- **Warm-up**
  Teacher will review the class predictions from the last class that were written on sentence strips. Class will discuss their understanding of the story in groups. Teacher will organize class in mixed groups (Ls 1-5) and begin by asking about symbolism. What is significance of Joy’s leg? How did Joy lose her leg? How did she walk because of her artificial leg? Why did Manley want her leg and eventually take it? What is symbolism of the leg?

Modifications - Level 5 - none.

Modifications - Level 3-4 – Students will be given sentence starters: Joy has a _______ leg. It was injured in a _______. Why is Manly Pointer interested in her leg? _______. Students will examine excerpts about leg from text (given on worksheet).

Modifications – Level 3 – students will refer to excerpts about Joy/Hulga’s leg that are on worksheet to answer questions given to Level 4s.

Modifications – Level 2 – Students will be given three short excerpts describing Joy’s leg and will attempt to explain symbolism and her attitude toward it/because of it.

Modifications – Level 1 – Students will be given an illustration of a prosthetic leg and will discuss their understanding of what it means to have a “fake” leg and how it would feel physically and emotionally.
Worksheet Examples:

Levels 3-4-5 (Groups will be placed together with all levels interspersed for this exercise). Teacher will move around to groups. All groups will be given handout, with 1 and 2s focusing on visuals.

WORKSHEET:

First mention of Joy is as “a large blonde girl with an artificial leg...32 years old” (100).

Why is this description significant?

“When Hulga stumped into the kitchen in the morning (she could walk without making the awful noise but she made --- Mrs. Hopewell was certain – because it was ugly-sounding)” (103).

“(Joy) was as sensitive about the artificial leg as a peacock about its tail” (111). What do you think this means?

“She took it off for him and put it back on ...without the leg she felt entirely dependent on (Manley)” (112). Why?
(For Level 1) How would it feel to have an artificial leg? How does Joy/Hulga feel about it and what is her attitude?

- **Teacher** will lead mixed group discussion to find answers about the significance of the leg and post ideas/answers on board under the word LEG.

- **Teacher** will them pair up individuals by similar modification plans as necessary (Ls 1-5) in preparation for summarizing “Good Country People”.
  
  Each group will focus on characters, tone, conflict, symbolism featured in “GCP.”

  **Worksheets with sentence starters, as noted below, will be given to students in groups who need extra reinforcement.**

To help level 4s with comprehension of material, students will use worksheets with sentence starters such as

The summary of this story: This short story is about the main characters

________________, __________________, __________________. The conflict/problems in the story are __________________, __________________, ________________, __________________, ________________.
I think Joy/Hulga ends up being a ___________ type of person (character) because of __________________ (evidence found in text).

I think Mrs. Hopewell is a ___________ type of person because _______________.

I think Mrs. Freeman is a ___________ type of person because _______________

I think Manly Pointer is a ___________ type of person because.

The tone/feeling at the end of the story is __________________ because of _______________.

The symbolism of a “good Christian” means ________________ to Joy/Hulga.

Joy’s leg is an important element of the story because it may symbolize ______

Level 3
Students will be given more comprehensive sentence starters, such as:

The summary of this story: This short story is about the main characters Joy/Hulga, Mrs. Hopewell, Manly Pointer, and Mrs. Freeman. The problems in the story are Joy’s attitude toward other people, especially her mother. For example: she acts __________________ toward Mrs. Hopewell/Mrs. Freeman/Manley,

__________________________

I think Joy/Hulga ends up being a ___________ type of person (character) because of __________________ (evidence found in text).

I think Mrs. Hopewell is a ___________ type of person because _______________.

I think Mrs. Freeman is a ___________ type of person because _______________

I think Manly Pointer is a ___________ type of person because.

The tone/feeling at the end of the story is __________________ because of _______________. Joy is left all alone and without her leg and this makes me think _____.

The symbolism of a “good Christian” means ________________ to Joy/Hulga.
Modifications for Level 4

Students will be given worksheets which include idioms, irony, and dialects) and be instructed to find as many examples as they can from text of these elements.

Level 3

Modifications similar to Level 4, with more content words sentences to fill in:

Level 2 – Students will use word cards to match example to definition of concept: irony, dialect, idiom.

Irony
Dialect with examples from background knowledge
Idiom " " "

Level 1 – Students will identify one example of dialect and one example of an idiom.

They will be given word banks and complete the sentence exercises (handout below will be further modified).
Handouts on idiom/dialect/irony – for use with Levels 1, 2, 3, and reinforcement for 4s and 5s.

Identify if the following passages are examples of idioms, dialect, or irony

Idiom  'idiom

An expression whose meaning is not predictable from the usual meanings of its constituent elements, as kick the bucket or hang one's head
A language, dialect, or style of speaking peculiar to a people.

Dialect
A variety of a language that is distinguished from other varieties of the same language by features of phonology, grammar, and vocabulary, and by its use by a group of speakers who are set off from others geographically or socially.

Irony
The use of words to convey a meaning that is the opposite of its literal meaning: the irony of her reply, “How nice!” when I said I had to work all weekend.

From the text of “Good Country People.” identify idiom, irony, dialect

1. “You’re the wheel behind the wheel” (101) is an example of
   Idiom  Dialect  Irony
2. “Look on the bright side of things” (102)  Idiom  Dialect  Irony
3. “Good country people are the salt of the earth” (104).  Idiom  Dialect  Irony
4. “She thrown up four times after supper...and was up twict in the night after three ‘clock”  Idiom  Dialect  Irony
5. Manly Pointer was a gaunt, seemingly weak-minded young man. His name is an example of what?  Idiom  Dialect  Irony
6. Manley Pointer, the Bible salesman and “good Christian” says, “I been believin’ in nothin’ since I was born.” This is an example of TWO of the following
   Idiom  Dialect  Irony
7. “Mrs. Hopewell had no bad qualities of her own” (101)  Idiom  Dialect  Irony

On your own, or with your group, find one example in the text of each:
   Irony  Dialect  Idiom
• Closure: Students will reconvene as a class and teacher will ask them to brainstorm about an element of fiction discussed in past two lessons that they will examine further to show understanding. What is most interesting? Do they want to examine one particular character or compare/contrast characters? Do they want to further examine symbolism? Do they want to examine the tone and how it does not always “match” what is going on in the story? (Ex. Happy, bright, simple dialogue contrasted to deep, dark, diabolical actions). Students will share ideas in last minutes of class, then they will think/write more for homework. Students will each be given an index card as an “exit slip” to write down an element of fiction with an example of what they want to examine further in writing. They will be instructed to think about this and to reread and take notes from short story before next class session. Students will complete an exit slip completing the information below.

Sentence starters to use for HW:

Symbolism/Irony/Characterization/ Tone (is/are) important aspects of O’Connor’s work because …
The symbolism/irony/characterization/tone reveals… about the message of the text. Readers find out … about the text because of O’Connor’s use of (element of fiction) for example…:

Note: Groups 1 and 2 will be instructed to approach CHARACTERIZATION only. Other groups may choose one two of the elements of fiction to examine.
sinking down again and staring at her plate, “Malebranche was right: we are not our own light. We are not our own light!” Mrs. Hopewell had no idea to this day what brought that on. She had only made the remark, hoping Joy would take it in, that a smile never hurt anyone.

The girl had taken the Ph.D. in philosophy and this left Mrs. Hopewell at a complete loss. You could say, “My daughter is a nurse,” or “My daughter is a school teacher,” or even, “My daughter is a chemical engineer.” You could not say, “My daughter is a philosopher.” That was something that had ended with the Greeks and Romans. All day Joy sat on her deck in a deep chair, reading. Sometimes she went for walks but she didn’t like dogs or cats or birds or flowers or nature or nice young men. She looked at nice young men as if she could smell their stupidity.

One day Mrs. Hopewell had picked up one of the books the girl had just put down and opening it at random, she read, “Science, on the other hand, has to assert its soberness and seriousness averse and declare that it is concerned solely with what-is. Nothing — how can it be for science anything but a horror and a phantasm? If science is right, then one thing stands firm: science wishes to know nothing of anything. Such is after all the strictly scientific approach to Nothing. We know it by wishing to know nothing of Nothing.” These words had been underlined with a blue pencil and they worked on Mrs. Hopewell like some evil incantation in gibberish. She shut the book quickly and went out of the room as if she were having a chill.

This morning when the girl came in, Mrs. Freeman was on Carramee. “She threw up four times after supper,” she said, “and was up twice in the night after three o’clock. Yesterday she didn’t do nothing but ramble in the bureau drawer. All she did. Stand up and see what she could run up on.”

“She’s got to eat,” Mrs. Hopewell muttered, sipping her coffee, while she watched Joy’s back at the stove. She was wondering what the child had said to the Bible salesman. She could not imagine what kind of a conversation she could possibly have had with him.

He was a tall gaunt hatless youth who had called yesterday to sell them a Bible. He had appeared at the door, carrying a large black suitcase that weighted him so heavily on one side that he had to brace himself against the door facing. He seemed on the point of collapse but he said in a cheerful voice, “Good morning, Mrs. Cedars!” and set the suitcase down on the mat. He was not a bad-looking young man though he had on a bright blue suit and yellow socks that were not pulled up far enough. He had prominent face bones and a streak of sticky-looking brown hair falling across his forehead.

“I’m Mrs. Hopewell,” she said.

“Oh!” he said, pretending to look puzzled but with his eyes sparkling. “I saw it said ‘The Cedars’ on the mailbox so I thought you was Mrs. Cedars!” and he burst out in a pleasant laugh. He picked up the satchel and under cover of a pant, he fell forward into her hall. It was rather as if the suitcase had moved first, jerking him after it. “Mrs. Hopewell!” he said and grabbed her hand. “I hope you are well!” and he laughed again and then all at once his face sobered completely. He paused and gave her a straight earnest look and said, “Lady, I’ve come to speak of serious things.”

“Well, come in,” she muttered, none too pleased because her dinner was almost ready. He came into the parlor and sat down on the edge of a straight chair and put the suitcase between his feet and glanced around the room as if he were sizing her up by it. Her silver gleamed on the two sideboards; she decided he had never been in a room as elegant as this.

“Mrs. Hopewell,” he began, using her name in a way that sounded almost intimate, “I know you believe in Christian service.”

“Well yes,” she murmured.

“I know,” he said and paused, looking very wise with his head cocked on one side, “that you’re a good woman. Friends have told me.”

Mrs. Hopewell never liked to be taken for a fool. “What are you selling?” she asked.

“Bibles,” the young man said and his eye raced around the room before he added, “I see you have no family Bible in your parlor, I see that is the one lack you got!”

Mrs. Hopewell could not say, “My daughter is an atheist and won’t let me keep the Bible in the parlor.” She said, stiffening slightly, “I keep my Bible by my bedside.” This was not the truth. It was in the attic somewhere.

“Lady,” he said, “the word of God ought to be in the parlor.”

“Well, I think that’s a matter of taste,” she began. “I think . . .

“Lady,” he said, “for a Christian, the word of God ought to be in every room in the house besides in his heart. I know you’re a Christian because I can see it in every line of your face.”

She stood up and said, “Well, young man, I don’t want to buy a Bible and I smell my dinner burning.”

He didn’t get up. He began to twist his hands and looking down at them, he said softly, “Well lady, I’ll tell you the truth — not many people want to buy one nowadays and besides, I know I’m real simple. I don’t know how to say things but to say it. I’m just a country boy.” He glanced up into her unfriendly face.

“People like you don’t like to fool with country people like me.”

“Yes!” she cried, “good country people are the salt of the earth! Besides, we all have different ways of doing, it takes all kinds to make the world go round. That’s life!”

“You said a mouthful,” he said.

“Well, I think there aren’t enough good country people in the world!” she said, stirred. “I think that’s what’s wrong with it!”

His face had brightened. “I didn’t intrude myself,” he said. “I’m Manley Pointer from out in the country around Willshobie, not even from a place, just from near a place.”

“You wait a minute,” she said. “I have to see about my dinner.” She went out to the kitchen and found Joy standing near the door where she had been listening.
"Get rid of the salt of the earth," she said, "and let's eat."

Mrs. Hopewell gave her a pained look and turned the heat down under the vegetables. "I can't be rude to anybody," she murmured and went back into the parlor.

He had opened the suitcase and was sitting with a Bible on each knee.

"You might as well put those up," she told him. "I don't want one." "I appreciate your honesty," he said. "You don't see any more real honest people unless you go way out in the country."

"I know," she said, "real genuine folks!" Through the crack in the door she heard a groan.

"I guess a lot of boys come telling you they're working their way through college," he said, "but I'm not going to tell you that. Somehow, he said, "I don't want to go to college. I want to devote my life to Christian service. See," he said, lowering his voice, "I got this heart condition. I may not live long. When you know it's something wrong with you and you may not live long, watch them, lady..." He paused, with his mouth open, and stared at her.

He and Joy had the same condition! She knew that her eyes were filling with tears but she collected herself quickly and murmured, "Won't you stay for dinner? We'd love to have you!" and was sorry the instant she heard herself say it.

"Yes mam," he said in a abashed voice. "I would sher love to do that!"

Joy had given him one look on being introduced to him and then throughout the meal had not glanced at him again. He had addressed several remarks to her, which she pretended not to hear. Mrs. Hopewell could not understand deliberate rudeness, although she lived with it, and she felt she had always to overflow with hospitality to make up for Joy's lack of courtesy. She urged him to talk about himself and he did. He said he was the seventh child of ten and that his father had been crushed under a tree when he himself was eight years old. He had been crushed very badly, in fact, almost cut in two and was practically not recognizable. His mother had gone along the best she could by hard working and she had always seen that her children went to Sunday School and that they read the Bible every evening. He was now nineteen years old and he had been selling Bibles for four months. In that time he had sold seventy-seven Bibles and had the promise of two more sales. He wanted to become a missionary because he thought that was the way you could do most for people. "He who loses his life shall find it," he said simply and he was so sincere, so genuine and earnest that Mrs. Hopewell would not for the world have smiled. He prevented his peas from sliding off the table by blocking them with a piece of bread which he later cleaned his plate with. She could see Joy observing sidewise how he handled his knife and fork and she saw that every few minutes, the boy would dart a keen appraising glance at the girl as if he were trying to attract her attention.

After dinner Joy cleared the dishes off the table and disappeared and Mrs. Hopewell was left to talk with him. He told her again about his childhood and his father's accident and about various things that had happened to him. Every five minutes or so she would stifle a yawn. He sat for two hours until finally she told him she must go because she had an appointment in town. He packed his Bibles and thanked her and prepared to leave, but in the doorway he stopped and wrung her hand and said that not on any of his trips had he met a lady as nice as her and he asked if he could come again. She had said she would always be happy to see him.

Joy had been standing in the room, apparently looking at something in the distance, when he came down the steps toward her, bent to the side with his heavy valise. He stopped where she was standing and confronted her directly. Mrs. Hopewell could not hear what he said but she trembled to think what Joy would say to him. She could see that after a minute Joy said something and that then the boy began to speak again, making an excited gesture with his free hand. After a minute Joy said something else at which the boy began to speak once more. Then to her amazement, Mrs. Hopewell saw the two of them walk off together, toward the gate. Joy had walked all the way to the gate with him and Mrs. Hopewell could not imagine what they had said to each other, and she had not yet dared to ask.

Mrs. Freeman was insisting upon her attention. She had moved from the refrigerator to the heater so that Mrs. Hopewell had to turn and face her in order to seem to be listening. "Glyne is gone out with Harvey Hill again last night," she said. "She had this sty."

"Hill," Mrs. Hopewell said absently, "is that the one who works in the garage?"

"None, he's the one that goes to chiropractic school," Mrs. Freeman said. "She had this sty. Been had it two days. So she says when he brought her in the other night he says, 'Lemme get rid of that sty for you,' and she says, 'How?' and he says, 'You just lay yourself down across the seat of that car and I'll show you.' So she done it and he popped her neck. Kept on a-popping it several times until she made him quit. This morning," Mrs. Freeman said, "she ain't got no sty. She ain't got no traces of a sty."

"I never heard of that before," Mrs. Hopewell said. "He ast her to marry him before the Ordinary," Mrs. Freeman went on, "and she told him she wasn't going to be married in no office."

"Well, Glyne is a fine girl," Mrs. Hopewell said. "Glyne and Carramae are both fine girls."

"Carramae said when her and Lyman was married Lyman said it sure felt sacred to him. She said she said he wouldn't take five hundred dollars for being married by a preacher."

"How much would he take?" the girl asked from the stove. "He said he wouldn't take five hundred dollars," Mrs. Freeman repeated. "Well we all have work to do," Mrs. Hopewell said.

"Lyman said it just felt more sacred to him," Mrs. Freeman said. "The doctor wants Carramae to eat prunes. Says instead of medicine. Says them cramps is coming from pressure. You know where I think it is?"

"She'll be better in a few weeks," Mrs. Hopewell said. "In the tube," Mrs. Freeman said. "Else she wouldn't be as sick as she is."
Hulga had cracked her two eggs into a saucer and was bringing them to the table along with a cup of coffee that she had filled too full. She sat down carefully and began to eat, meaning to keep Mrs. Freeman there by questions if for any reason she showed an inclination to leave. She could perceive her mother's eye on her. The first roundabout question would be about the Bible salesman and she did not wish to bring it on. "How did he pop her neck?" she asked.

Mrs. Freeman went into a description of how he had popped her neck. She said he owned a '35 Mercury but that Glynsie said she would rather marry a man with only a '36 Plymouth who would be married by a preacher. The girl asked what if he had a '32 Plymouth and Mrs. Freeman said what Glynsie had said was a '36 Plymouth.

Mrs. Hopewell said there were not many girls with Glynsie's common sense. She said what she admired in those girls was their common sense. She said that reminded her that they had a nice visitor yesterday, a young man selling Bibles. "Lord," she said, "he bored me to death but he was so sincere and genuine I couldn't be rude to him. He was just good country people, you know," she said, just the salt of the earth.

"I seen him walk up," Mrs. Freeman said, "and then later I seen him walk off," and Hulga could feel the slight shift in her voice, the slight inhibition, that he had not walked off alone, had he? Her face remained expressionless but the color rose into her neck and she seemed to swallow it down with the next spoonful of egg. Mrs. Freeman was looking at her as if they had a secret together.

"Well, it takes all kinds of people to make the world go 'round," Mrs. Hopewell said. "It's very good we aren't all alike."

"Some people are more alike than others," Mrs. Freeman said.

Hulga got up and stumped, with about twice the noise that was necessary, into her room and locked the door. She was to meet the Bible salesman at ten o'clock at the gate. She had thought about it half the night. She had started thinking of it as a great joke and then she had begun to see profound implications in it. She had lain in bed imagining dialogues for them that were insane on the surface but that reached below to depths that no Bible salesman would be aware of. Their conversation yesterday had been of this kind.

He had stopped in front of her and had simply stood there. His face was bony and sweaty and bright, with a little pointed nose in the center of it, and his look was different from what it had been at the dinner table. He was gazing at her with open curiosity, with fascination, like a child watching a new fantastic animal at the zoo, and he was breathing as if he had run a great distance to reach her. His gaze seemed somehow familiar but she could not think where she had been regarded with it before. For almost a minute he didn't say anything. Then on what seemed an insuck of breath, he whispered, "You ever ate a chicken that was two days old?"

The girl looked at him stonily. He might have just put this question up for consideration at the meeting of a philosophical association. "Yes," she presently replied as if she had considered it from all angles.

"It must have been mighty small," he said triumphantly and shook all over his little nervous giggles, getting very red in the face, and subsiding into his gaze of complete admiration, while the girl's expression remained exactly the same.

"How old are you?" he asked softly.

She waited some time before she answered. Then in a flat voice she said, "Seventeen."

His smiles came in succession like waves breaking on the surface of a little lake. "I see you got a wooden log," he said. "I think you're real brave. I think you're real sweet."

The girl stood blank and solid and silent.

"Walk to the gate with me," he said. "You're a brave sweet little thing and I liked you the minute I seen you walk in the door."

Hulga began to move forward.

"What's your name?" he asked, smiling down on the top of her head.

"Hulga," she said.


She nodded, watching his large red hand on the handle of the giant valise.

"I like girls that wear glasses," he said. "I think a lot. I'm not like these people that a serious thought don't ever enter their heads. It's because I may die." "I may die too," she said suddenly and looked up at him. His eyes were very small and brown, glittering feverishly.

"Listen," he said, "don't you think some people was meant to meet on account of what all they got in common and all? Like they both think serious thoughts and all?" He shifted the valise to his other hand so that the hand nearest her was free. He caught hold of her elbow and shook it a little. "I don't work on Saturday," he said. "I like to walk in the woods and see what Mother Nature is wearing. O'er the hills and far away. Pic-nics and things. Couldn't we go on a pic-nic tomorrow? Say yes. Hulga," he said and gave her a dying look as if he felt his insides about to drop out of him. He had even seemed to sway slightly toward her.

During the night she had imagined that she seduced him. She imagined that the two of them walked on the place until they came to the storage barn beyond the two back fields and there, she imagined, that things came to such a pass that she very easily seduced him and that then, of course, she had to rejoin with his remorse. True genius can get an idea across even to an inferior mind. She imagined that she took his remorse in hand and changed it into a deeper understanding of life. She took all his shame away and turned it into something useful.

"I set off for the gate at exactly ten o'clock," escaping without drawing Mrs. Hopewell's attention. She didn't take anything to eat, forgetting that food is usually taken on a picnic. She wore a pair of slacks and a dirty white shirt, and as an afterthought, she had put some Vapox on the collar of it since she did not own any perfume. When she reached the gate no one was there.

She looked up and down the empty highway and had the furious feeling that she had been tricked, that he had only meant to make her walk to the gate after
The hill was sprinkled with small pink weeds. "Then you ain't saved?" he asked suddenly, stopping.

The girl smiled. It was the first time she had smiled at him at all. "In my economy," she said, "I'm saved and you are damned but I told you I didn't believe in God."

Nothing seemed to destroy the boy's look of admiration. He gazed at her now as if the fantastic animal at the zoo had put its paw through the bars and given him a loving poke. She thought he looked as if he wanted to kiss her again and she walked on before he had the chance.

"Ain't there somewheres we can sit down sometime?" he murmured, his voice softening toward the end of the sentence.

"In that barn," she said.

They made for it rapidly as if it might slide away like a train. It was a large two-story barn, cool and dark inside. The boy pointed up the ladder that led into the loft and said, "It's too bad we can't go up there."

"Why can't we?" she asked.

"Yer leg," he said reverently.

The girl gave him a contemptuous look and putting both hands on the ladder, she climbed it while he stood below, apparently awestruck. She pulled herself expertly through the opening and then looked down at him and said, "Well, come on if you're coming," and he began to climb the ladder, awkwardly bringing the suitcase with him.

"We won't need the Bible," she observed.

"You never can tell," he said, panting. After he had got into the loft, he was a few seconds catching his breath. She had sat down in a pile of straw. A wide sheath of sunlight, filled with dust particles, slanted over her. She lay back against a bale, her face turned away, looking out the front opening of the barn where hay was thrown from a wagon into the loft. The two pink-speckled hill-sides lay back against a dark ridge of woods. The sky was cloudless and cold blue. The boy dropped down by her side and put one arm under her and the other over her and began methodically kissing her face, making little noises like a fish. He did not remove his hat but it was pushed far enough back to interfere. When her glasses got in his way, he took them off her and slipped them into his pocket.

The girl at first did not return any of the kisses but presently she began to and after she had put several on his cheek, she reached his lips and remained there, kissing him again and again as if she were trying to draw all the breath out of him. His breath was clear and sweet like a child's and the kisses were sticky like a child's. He mumbled about loving her and about knowing when he first saw her that he loved her, but the mumbling was like the sleepy fretting of a child being put to sleep by his mother. Her mind, throughout this, never stopped or lost itself for a second to her feelings. "You ain't said you love me, none," he whispered finally, pulling back from her, "You got to say that."

She looked away from him off into the hollow sky and then down at a black ridge and then down farther into what appeared to be two green swelling lakes.
When after a minute, she said in a hoarse high voice, "All right, I'm rendering to him completely. It was like losing her own life and finding it again, miraculously, in him.

Very gently he began to roll the slack leg up. The artificial limb, in a white sock and brown flat shoe, was bound in a heavy material like canvas and ended in an ugly jointure where it was attached to the stump. The boy's face and his voice were entirely reverent as he uncovered it and said, "Now show me how to take it off and on."

She took it off for him and put it back on again and then he took it off himself, handling it as tenderly as if it were a real one. "See!" he said with a delighted child's face. "Now I can do it myself!"

"Put it back on," she said. She was thinking that she would run away with him and that every night he would take the leg off and every morning put it back on again. "Put it back on," she said.

"Not yet," he murmured, settling it on its foot out of her reach. "Leave it off for a while. You got me instead."

She gave a little cry of alarm but he pushed her down and began to kiss her. Without the leg she fell entirely cedependent on him. Her brain seemed to have stopped thinking altogether and to be about some other function that it was not very good at. Different expressions raced back and forth over her face.

Every now and then the boy, his eyes like two steel spikes, would glance behind him where the leg stood. Finally she pushed him off and said, "Put it back on now."

"Wait," he said. He leaned the other way and pulled the valise toward him and opened it. It had a pale blue spotted lining and there were only two Bibles in it. He took one of these out and opened the cover of it. It was hollow and contained a pocket flask of whiskey, a pack of cards, and a small blue box with printing on it. He laid these out in front of her one at a time in an evenly spaced row, like one presenting offerings at the shrine of a goddess. He put the blue box in her hand. THIS PRODUCT TO BE USED ONLY FOR THE PREVENTION OF DISEASE, she read, and dropped it. The boy was unscrewing the top of the flask. He stopped and pointed, with a smile, to the deck of cards. It was not an ordinary deck but one with an obscene picture on the back of each card. "Take a swig," he said, offering her the bottle first. He held it in front of her, but like one mesmerized, she did not move.

Her voice when she spoke had an almost pleading sound. "Aren't you, she murmured, "aren't you just good country people?"

The boy cocked his head. He looked as if he were just beginning to understand that she might be trying to insult him. "Yeah," he said, curling his lip slightly, "but it ain't held me back none. I'm as good as you any day in the week."

"Give me my leg," she said.

He pushed it farther away with his foot. "Come on now, let's begin to have us a good time," he said coarsely. "We ain't got to know one another good yet."

"Give me my leg!" she screamed and tried to lunge for it but he pushed her down easily.
“What's the matter with you all of a sudden?” he asked, frowning as he screwed the top on the flask and put it quickly inside the Bible. “You just a while ago said you didn't believe in nothing. I thought you was some girl!”

Her face was almost purple. “You're a Christian!” she hissed. “You're a fine Christian! You're just like them all — say one thing and do another. You're a perfect Christian, you're...”

The boy's mouth was set angrily. “I hope you don't think,” he said in a lofty indignant tone, “that I believe in that crap! I may sell Bibles but I know which end is up and I wasn't born yesterday and I know where I'm going!”

“Give me my leg!” she screeched. He jumped up so quickly that she barely saw him sweep the cards and the blue box back into the Bible and throw the Bible into the valise. She saw him grab the leg and then she saw it for an instant slanted forlornly across the inside of the suitcase with a Bible at either side of its opposite ends. He slammed the lid shut and snatched up the valise and swung it down the hole and then stepped through himself.

When all of him had passed but his head, he turned and regarded her with a look that no longer had any admiration in it. “I've gotten a lot of interesting things,” he said. “One time I got a woman's glass eye this way. And you needn’t to think you'll catch me because Pointer ain’t really my name. I use a different name at every house I call at and don’t stay nowhere long. And I'll tell you another thing, Hulga,” he said, using the name as if he didn’t think much of it, “you ain’t so smart. I been believing in nothing ever since I was born!” and then the tost-colored hat disappeared down the hole and the girl was left, sitting on the straw in the dusty sunlight. When she turned her churning face toward the opening, she saw his blue figure struggling successfully over the green speckled lake.

Mrs. Hopewell and Mrs. Freeman, who were in the back pasture, digging up onions, saw him emerge a little later from the woods and head across the meadow toward the highway. “Why, that looks like that nice dull young man that tried to sell me a Bible yesterday,” Mrs. Hopewell said, squinting. “He must have been selling them to the Negroes back in there, He was so simple,” she said, “but I guess the world would be better off if we were all that simple.”

Mrs. Freeman’s gaze droved forward and just touched him before he disappeared under the hill. Then she returned her attention to the evil-smelling onion shoot she was lifting from the ground. “Some can’t be that simple,” she said. “I know I never could.”

For Analysis
1. Why does Joy feel that changing her name to Hulga is “her highest creative act” (para. 16)?
2. How appropriate are the names of each of the characters?
3. In what ways do Mrs. Freeman's descriptions of her daughters Glyne and Carra-mae contribute to the theme of the story?

5. Briefly describe the central conflict in this story and the manner in which it is resolved.
7. Does the story have any admirable characters or heroes in the conventional sense? Explain.
8. Why does Hulga agree to meet with Manley Pointer? Does her experience with him confirm her cynical philosophy of “nothing”? Explain.
9. What is Manley Pointer's motive for humiliating Hulga?

On Style
Analyze the use of irony in this story.

Making Connections
1. Compare and contrast the meaning of Hulga's belief in “nothing” in this story with the meaning of “nada” in Hemingway's “A Clean, Well-Lighted Place” (p. 96).
2. Compare the causes or the consequences of Hulga's disillusionment with that of Young Goodman Brown in Hawthorne's “Young Goodman Brown” (p. 80).

Writing Topics
1. The story opens with a description of Mrs. Hopewell and Mrs. Freeman and ends with a dialogue between the two women. Write an essay showing how these two scenes appropriately frame the story of Hulga and Manley Pointer.
2. Discuss the function of the character of Mrs. Freeman in the story.
optimistic
naiive
happy
godless
mean
cheater
nosey
Lesson II
character card
supplement
Stubborn  talkative
homely  Crabby
Smart  geeky/nerdy
innocent  lazy
Idiom

"Look on the bright side."
- Mrs. Hopewell

Irony

Mrs. Freeman

"Some can't be helped."

"You ain't like nobody else."
What is an idiom?
An idiom is a natural manner of speaking to a native speaker of a language.

A Bird In The Hand Is Worth Two In The Bush:
Having something that is certain is much better than taking a risk for more, because chances are you might lose everything.

A Blessing In Disguise:
Something good that isn't recognized at first.

A Chip On Your Shoulder:
Being upset for something that happened in the past.

A Dime A Dozen:
Anything that is common and easy to get.

A Doubting Thomas:
A skeptic who needs physical or personal evidence in order to believe something.

A Drop in the Bucket:
A very small part of something big or whole.

A Fool And His Money Are Easily Parted:
It's easy for a foolish person to lose his/her money.

A House Divided Against Itself Cannot Stand:
Everyone involved must unify and function together or it will not work out.

A Leopard Can't Change His Spots:
You cannot change who you are.

A Penny Saved Is A Penny Earned:
By not spending money, you are saving money (little by little).

A Picture Paints a Thousand Words:
A visual presentation is far more descriptive than words.

A Piece of Cake:
A task that can be accomplished very easily.

A Slap on the Wrist:
A very mild punishment.

A Taste Of Your Own Medicine:
When you are mistreated the same way you mistreat others.

A Toss-Up:
A result that is still unclear and can go either way.

Actions Speak Louder Than Words:
It's better to actually do something than just talk about it.
Add Fuel To The Fire:
Whenever something is done to make a bad situation even worse than it is.

Against The Clock:
Rushed and short on time.

All Bark And No Bite:
When someone is threatening and/or aggressive but not willing to engage in a fight.

All Greek to me:
Meaningless and incomprehensible like someone who cannot read, speak, or understand any of the Greek language would be.

All In The Same Boat:
When everyone is facing the same challenges.

An Arm And A Leg:
Very expensive. A large amount of money.

An Axe To Grind:
To have a dispute with someone.

Apple of My Eye:
Someone who is cherished above all others.

As High As A Kite:
Anything that is high up in the sky.

At The Drop Of A Hat:
Willing to do something immediately.

B

Back Seat Driver:
People who criticize from the sidelines, much like someone giving unwanted advice from the back seat of a vehicle to the driver.

Back To Square One:
Having to start all over again.

Back To The Drawing Board:
When an attempt fails and it's time to start all over.

Baker's Dozen:
Thirteen.

Barking Up The Wrong Tree:
A mistake made in something you are trying to achieve.

Beat A Dead Horse:
To force an issue that has already ended.

Beating Around The Bush:
Avoiding the main topic. Not speaking directly about the issue.

Bend Over Backwards:
Do whatever it takes to help. Willing to do anything.

Between A Rock And A Hard Place:
Stuck between two very bad options.

Bite Off More Than You Can Chew:
To take on a task that is way to big.

Bite Your Tongue:
To avoid talking.

**Blood Is Thicker Than Water:**
The family bond is closer than anything else.

**Blue Moon:**
A rare event or occurrence.

**Break A Leg:**
A superstitious way to say 'good luck' without saying 'good luck', but rather the opposite.

**Buy A Lemon:**
To purchase a vehicle that constantly gives problems or stops running after you drive it away.

C

**Can't Cut The Mustard:**
Someone who isn’t adequate enough to compete or participate.

**Cast Iron Stomach:**
Someone who has no problems, complications or ill effects with eating anything or drinking anything.

**Charley Horse:**
Stiffness in the leg / A leg cramp.

**Chew someone out:**
Verbally scold someone.

**Chip on his Shoulder:**
Angry today about something that occurred in the past.

**Chow Down:**
To eat.

**Close but no Cigar:**
To be very near and almost accomplish a goal, but fall short.

**Cock and Bull Story:**
An unbelievable tale.

**Come Hell Or High Water:**
Any difficult situation or obstacle.

**Crack Someone Up:**
To make someone laugh.

**Cross Your Fingers:**
To hope that something happens the way you want it to.

**Cry Over Spilt Milk:**
When you complain about a loss from the past.

**Cry Wolf:**
Intentionally raise a false alarm.

**Cup Of Joe:**
A cup of coffee.

**Curiosity Killed The Cat:**
Being Inquisitive can lead you into a dangerous situation.
Cut to the Chase:
Leave out all the unnecessary details and just get to the point.

D

Dark Horse:
One who was previously unknown and is now prominent.

Dead Ringer:
100% identical. A duplicate.

Devil's Advocate:
Someone who takes a position for the sake of argument without believing in that particular side of the argument. It can also mean one who presents a counter argument for a position they do believe in, to another debater.

Dog Days of Summer:
The hottest days of the summer season.

Don't count your chickens before they hatch:
Don't rely on it until you're sure of it.

Don't Look A Gift Horse In The Mouth:
When someone gives you a gift, don't be ungrateful.

Don't Put All Your Eggs In One Basket:
Do not put all your resources in one possibility.

Doozy:
Something outstanding.

Down To The Wire:
Something that ends at the last minute or last few seconds.

Drastic Times Call For Drastic Measures:
When you are extremely desperate you need to take extremely desperate actions.

Drink like a fish:
To drink very heavily.

Drive someone up the wall:
To irritate and/or annoy very much.

Dropping Like Flies:
A large number of people either falling ill or dying.

Dry Run:
Rehearsal.

E

Eighty Six:
A certain item is no longer available. Or this idiom can also mean, to throw away.

Elvis has left the building:
The show has come to an end. It's all over.

Ethnic Cleansing:
Killing of a certain ethnic or religious group on a massive scale.

Every Cloud Has A Silver Lining:
Be optimistic, even difficult times will lead to better days.

**Everything But The Kitchen Sink:**
Almost everything and anything has been included.

**Excuse my French:**
Please forgive me for cussing.

**Cock and Bull Story:**
An unbelievable tale.

**Cock and Bull Story:**
An unbelievable tale.

**F**

**Feeding Frenzy:**
An aggressive attack on someone by a group.

**Field Day:**
An enjoyable day or circumstance.

**Finding Your Feet:**
To become more comfortable in whatever you are doing.

**Finger lickin' good:**
A very tasty food or meal.

**Fixed In Your Ways:**
Not willing or wanting to change from your normal way of doing something.

**Flash In The Pan:**
Something that shows potential or looks promising in the beginning but fails to deliver anything in the end.

**Flea Market:**
A swap meet. A place where people gather to buy and sell inexpensive goods.

**Flesh and Blood:**
This idiom can mean living material of which people are made of, or it can refer to someone's family.

**Flip The Bird:**
To raise your middle finger at someone.

**Foam at the Mouth:**
To be enraged and show it.

**Fools' Gold:**
Iron pyrites, a worthless rock that resembles real gold.

**French Kiss:**
An open mouth kiss where tongues touch.

**From Rags To Riches:**
To go from being very poor to being very wealthy.

**Fuddy-duddy:**
An old-fashioned and foolish type of person.

**Full Monty:**
This idiom can mean either, “the whole thing” or “completely nude”.

**Funny Farm:**
A mental institutional facility.

**G**

Get Down to Brass Tacks:
To become serious about something.

Get Over It:
To move beyond something that is bothering you.

Get Up On The Wrong Side Of The Bed:
Someone who is having a horrible day.

Get Your Walking Papers:
Get fired from a job.

Give Him The Slip:
To get away from, To escape.

Go Down Like A Lead Balloon:
To be received badly by an audience.

Go For Broke:
To gamble everything you have.

Go Out On A Limb:
Put yourself in a tough position in order to support someone/something.

Go The Extra Mile:
Going above and beyond whatever is required for the task at hand.

Good Samaritan:
Someone who helps others when they are in need, with no discussion for compensation, and no thought of a reward.

Graveyard Shift:
Working hours from about 12:00 am to 8:00 am. The time of the day when most other people are sleeping.

Great Minds Think Alike:
Intelligent people think like each other.

Green Room:
The waiting room, especially for those who are about to go on a tv or radio show.

Gut Feeling:
A personal intuition you get, especially when feel something may not be right.

**H**

Haste Makes Waste:
Quickly doing things results in a poor ending.

Hat Trick:
When one player scores three goals in the same hockey game. This idiom can also mean three scores in any other sport, such as 3 homeruns, 3 touchdowns, 3 soccer goals, etc.

Have an Axe to Grind:
To have a dispute with someone.

He Lost His Head:
Angry and overcome by emotions.

**Head Over Heels:**
Very excited and/or joyful, especially when in love.

**Hell in a Handbasket:**
Deteriorating and headed for complete disaster.

**High Five:**
Slapping palms above each others heads as celebration gesture.

**High on the Hog:**
Living in Luxury.

**Hit The Books:**
To study, especially for a test or exam.

**Hit The Hay:**
Go to bed or go to sleep.

**Hit The Nail on the Head:**
Do something exactly right or say something exactly right.

**Hit The Sack:**
Go to bed or go to sleep.

**Hocus Pocus:**
In general, a term used in magic or trickery.

**Hold Your Horses:**
Be patient.

---

**I**

**Icing On The Cake:**
When you already have it good and get something on top of what you already have.

**Idle Hands Are The Devil’s Tools:**
You are more likely to get in trouble if you have nothing to do.

**If It’s Not One Thing, It’s Another:**
When one thing goes wrong, then another, and another...

**In Like Flynn:**
To be easily successful, especially when sexual or romantic.

**In The Bag:**
To have something secured.

**In The Buff:**
Nude.

**In The Heat Of The Moment:**
Overwhelmed by what is happening in the moment.

**In Your Face:**
An aggressive and bold confrontation.

**It Takes Two To Tango:**
A two person conflict where both people are at fault.

**It’s A Small World:**
You frequently see the same people in different places.
Its Anyone's Call:
A competition where the outcome is difficult to judge or predict.

Ivy League:
Since 1954 the Ivy League has been the following universities: Columbia, Brown, Cornell, Dartmouth, Yale, Pennsylvania, Princeton, and Harvard.

J

Jaywalk:
Crossing the street (from the middle) without using the crosswalk.

Joshing Me:
Tricking me.

K

Keep An Eye On Him:
You should carefully watch him.

Keep body and soul together:
To earn a sufficient amount of money in order to keep yourself alive.

Keep your chin up:
To remain joyful in a tough situation.

Kick The Bucket:
Die.

Kitty-corner:
Diagonally across. Sometimes called Catty-Corner as well.

Knee Jerk Reaction:
A quick and automatic response.

Knock On Wood:
Knuckle tapping on wood in order to avoid some bad luck.

Know the Ropes:
To understand the details.

L

Last but not least:
An introduction phrase to let the audience know that the last person mentioned is no less important than those introduced before him/her.

Lend Me Your Ear:
To politely ask for someone's full attention.

Let Bygones Be Bygones:
To forget about a disagreement or argument.

Let Sleeping Dogs Lie:
To avoid restarting a conflict.

Let The Cat Out Of The Bag:
To share a secret that wasn't supposed to be shared.
Level playing field:
A fair competition where no side has an advantage.

Like a chicken with its head cut off:
To act in a frenzied manner.

Liquor someone up:
To get someone drunk.

Long in the Tooth:
Old people (or horses).

Loose Cannon:
Someone who is unpredictable and can cause damage if not kept in check.

M

Make No Bones About:
To state a fact so there are no doubts or objections.

Method To My Madness:
Strange or crazy actions that appear meaningless but in the end are done for a good reason.

Mumbo Jumbo:
Nonsense or meaningless speech.

Mum's the Word:
To keep quiet. To say nothing.

N

Nest Egg:
Savings set aside for future use.

Never Bite The Hand That Feeds You:
Don't hurt anyone that helps you.

New kid on the block:
Someone new to the group or area.

New York Minute:
A minute that seems to go by quickly, especially in a fast-paced environment.

No Dice:
To not agree. To not accept a proposition.

No Room to Swing a Cat:
An unusually small or confined space.

Not Playing With a Full Deck:
Someone who lacks intelligence.

O

Off On The Wrong Foot:
Getting a bad start on a relationship or task.
Off The Hook:
No longer have to deal with a tough situation.

Off the Record:
Something said in confidence that the one speaking doesn't want attributed to him/her.

On Pins And Needles:
Anxious or nervous, especially in anticipation of something.

On The Fence:
Undecided.

On The Same Page:
When multiple people all agree on the same thing.

Out Of The Blue:
Something that suddenly and unexpectedly occurs.

Out On A Limb:
When someone puts themself in a risky situation.

Out On The Town:
To enjoy yourself by going out.

Over My Dead Body:
When you absolutely will not allow something to happen.

Over the Top:
Very excessive.

P

Pass The Buck:
Avoid responsibility by giving it to someone else.

Pedal to the metal:
To go full speed, especially while driving a vehicle.

Peeping Tom:
Someone who observes people in the nude or sexually active people, mainly for his own gratification.

Pick up your ears:
To listen very carefully.

Pig In A Poke:
A deal that is made without first examining it.

Pig Out:
To eat a lot and eat it quickly.

Pipe Down:
To shut-up or be quiet.

Practice Makes Perfect:
By constantly practicing, you will become better.

Pull the plug:
To stop something. To bring something to an end.

Pulling Your Leg:
Tricking someone as a joke.
Put a sock in it:  
To tell noisy person or a group to be quiet.

Q

Queer the pitch:  
Destroy or ruin a plan.

R

Raincheck:  
An offer or deal that is declined right now but willing to accept later.

Raining Cats and Dogs:  
A very loud and noisy rain storm.

Ring Fencing:  
Separated usual judgement to guarantee protection, especially project funds.

Rise and Shine:  
Time to get out of bed and get ready for work/school.

Rome Was Not Built In One Day:  
If you want something to be completely properly, then its going to take time.

Rule Of Thumb:  
A rough estimate.

Run out of steam:  
To be completely out of energy.

S

Saved By The Bell:  
Saved at the last possible moment.

Scapegoat:  
Someone else who takes the blame.

Scot-free:  
To escape and not have to pay.

Sick As A Dog:  
To be very sick (with the flu or a cold).

Sitting Shotgun:  
Riding in the front passenger seat of a car.

Sixth Sense:  
A paranormal sense that allows you to communicate with the dead.

Skid Row:  
The rundown area of a city where the homeless and drug users live.

Smell A Rat:  
To detect someone in the group is betraying the others.

Smell Something Fishy:
Detecting that something isn't right and there might be a reason for it.

**Son of a Gun:**
A scamp.

**Southpaw:**
Someone who is left-handed.

**Spitting Image:**
The exact likeness or kind.

**Start From Scratch:**
To do it all over again from the beginning.

**T**

**The Ball Is In Your Court:**
It is your decision this time.

**The Best Of Both Worlds:**
There are two choices and you have them both.

**The Bigger They Are The Harder They Fall:**
While the bigger and stronger opponent might be a lot more difficult to beat, when you do they suffer a much bigger loss.

**The Last Straw:**
When one small burden after another creates an unbearable situation, the last straw is the last small burden that one can take.

**The Whole Nine Yards:**
Everything. All of it.

**Third times a charm:**
After no success the first two times, the third try is a lucky one.

**Tie the knot:**
To get married.

**Til the cows come home:**
A long time.

**To Make A Long Story Short:**
Something someone would say during a long and boring story in order to keep his/her audience from losing attention. Usually the story isn't shortened.

**To Steal Someone's Thunder:**
To take the credit for something someone else did.

**Tongue-in-cheek:**
humor, not to be taken serious.

**Turn A Blind Eye:**
Refuse to acknowledge something you know is real or legit.

**Twenty three skidoo:**
To be turned away.

**U**

Under the weather:
Feeling ill or sick.

Up a blind alley:
Going down a course of action that leads to a bad outcome.

Use Your Loaf:
Use your head. Think smart.

V

Van Gogh’s ear for music:
Tone deaf.

Variety Is The Spice Of Life:
The more experiences you try the more exciting life can be.

W

Wag the Dog:
A diversion away from something of greater importance.

Water Under The Bridge:
Anything from the past that isn’t significant or important anymore.

Wear Your Heart On Your Sleeve:
To openly and freely express your emotions.

When It Rains, It Pours:
Since it rarely rains, when it does it will be a huge storm.

When Pigs Fly:
Something that will never ever happen.

Wild and Woolly:
Uncultured and without laws.

Wine and Dine:
When somebody is treated to an expensive meal.

Without A Doubt:
For certain.

X

X marks the spot:
A phrase that is said when someone finds something he/she has been looking for.

Y

You Are What You Eat:
In order to stay healthy you must eat healthy foods.

You Can’t Judge A Book By Its Cover:
Decisions shouldn’t be made primarily on appearance.

You Can’t Take it With You:
Enjoy what you have and not what you don't have, since when you die you cannot take things (such as money) with you.

Your Guess Is As Good As Mine:
I have no idea.

Z

Zero Tolerance:
No crime or law breaking big or small will be overlooked.
Lesson 3
Lesson III

Content Objectives
1. Students will interpret uses of elements of fiction in O'Connor’s short story.
2. Students will begin to compose a short piece examining tone, setting, POV, characterization or symbolism using quotes and paraphrases from O’Connor’s text to show their understanding of how elements of fiction are used.

Language Objectives
1. Students will find and point out passages where usage of tone, characterization, irony, etc, is used effectively.
2. Students will compose in writing (outline or draft) a thesis statement and give examples of the element of fiction.
<table>
<thead>
<tr>
<th>Function</th>
<th>Element</th>
<th>Expression</th>
<th>Words/Phrases</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interpret</td>
<td>tone characterization</td>
<td>(Element of fiction) is ____.</td>
<td>“sunny” “grey” “optimistic” “never wrong” Hulga/Joy/Freeman Manly, etc.</td>
<td>Listening</td>
</tr>
<tr>
<td></td>
<td>irony</td>
<td>The definition of ____ is.</td>
<td></td>
<td>Discussion</td>
</tr>
<tr>
<td></td>
<td>symbolism</td>
<td>Examples are ____.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Compose</td>
<td>outline draft</td>
<td>I will analyze ____ in Flannery O’Connor’s “Good Country People” Examples are</td>
<td>tone characterization irony symbolism</td>
<td>Writing</td>
</tr>
<tr>
<td></td>
<td></td>
<td>This means</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Performance Indicators for Lesson III

Nearly fluent 5

Students at this level will choose TWO elements of fiction they want to examine further. They will re-read the text, highlighting all examples of these elements of fiction. They will then compose a thesis statement and an outline laying out how they will discuss and explain (with examples). Students will work on composing a 8-10 paragraph essay.

Intermediate 4

Students at this level will examine TWO elements of fiction further and will be given some highlighted portions of the text corresponding to the elements of fiction they will be examining and explaining. They will make a basic outline (with an outline starter). Students will work on composing a 4 paragraph essay.

Speech Emergent 3

Students at this level will be given an outline starter to about their element of fiction together. This group will be limited to discussing CHARACTERIZATION or TONE. They will be given sentence frames (p.29) and work on composing one paragraph that explains the concept and gives background information and a second paragraph that gives specific examples.

Early Production 2

Students at this level will work from illustrated handouts that have a portion of text exemplifying characterization as an element of fiction. They will find two of their own examples from the text, write down the quotations, and explain their understanding of passages (See insert of supplemental materials).
Pre-Production 1

Students at this level will also be given pictures that fit physical descriptions of the characters in the short story. Beneath the pictures, there will be quotations describing that character. Some sentences may have word banks or fill-ins too (see p. 29 for sample sentence starters/fill ins).

MODIFICATIONS TO LESSON PLAN #3

Review content objectives and explain what is expected of student in language objectives.

Warm-up.
Students in levels 1 and 2 will be grouped together, as they were directed in the last class to examine characterization only. Students in level 5 and 4 will be interspersed with level 3s 2s, and 1s, as their assignment was to find more give examples from text (with page numbers) for their elements of fiction to write about. Groups will present what they have found. The words “characterization” “tone” “irony” and “symbolism” will be written on cards and given to the groups. Students will be grouped based on element of fiction they have chosen to examine further in writing. Groups will work together to do this. At end of exercise, “duplicate” examples will be noted and there will be a short discussion about why multiple references to the same element are important. Ex. “Three groups found irony is Mrs. Freeman’s statement…and used an example. Why might this be an important example?

Modifications to warm-up -Level 5 - none.

Modifications - Level 4 - may use sentence starters to help them, if necessary. The _______ in Flannery O’Connor’s “Good Country people is and is seen in ______, ______, and ______. It is effective because _______

Modifications – Level 3 – sentence starters
Irony is found in the passage on p. ---- which says, “. The passage is ironic because ______
Joy’s leg is symbolic because it represents _____ . Other examples of symbolism are found in (Manley’s name, the valise, Joy’s glasses, Joy/Hulga’s name, etc).

Level 2 – Students will only work on CHARACTERIZATION of Mrs. Hopewell. Hope means _____ . Well means _____ etc.
Mrs. Freeman. Free means _____. Man means _____. These two words together describe/do not describe Mrs. Freeman because _____.
Hulga/Joy has two names. The word Hulga might mean ______. Joy means _______. Are these opposite meanings? Why do you think she has two names?
Manly Pointer. Manly means _____ . Pointer may mean _____ . Two names together mean _____ . ??

Modifications – Level 1 – Students will work on characterization fill ins, as noted. Ex. Manly Pointer

I think the name “Manley” means ________ (he is very strong / the opposite of what it seems).

I think that the name Mrs. Hopewell describes the character ________ (well/badly)
because she is ________ (a happy person / a sad person) and she _______ does/does not) have hope.

She might hope for (circle all that apply) ________ (happiness/ a husband/ a leg/money/ love) for her daughter joy.

Closure: Students will reconvene as a class and teacher will review the assignment (composition) to be done by the next class meeting. Before students leave, teacher will have them show her (verbally or in writing) the element(s) of fiction to be examined and the quotations used. ALL students can use the model characterization outline starter to begin; higher level students will add another element of fiction to the outline.
"Joy was (Mrs. Hopewell’s) daughter, a large blonde girl who had an artificial leg...32 years old “(100). Other examples/quotes from text

1)

2)

3)
Characterization:

Mrs. Freeman...her forward expressions was steady and driving like the advance of a heavy truck...her eyes never swerved to the left or right...she seldom used the other expression because it was not often necessary for her to retract a statement...but there was an almost imperceptible movement of her black eyes” 100)

Other examples/quotes from text:

1.

2.
"Mrs. Hopewell had no bad qualities of her own but she was able to use other people's in such a constructive way that she never felt the lack (of bad qualities)" (101).

Other examples/quotes

1)

2)
"He was a tall, gaunt, hatless youth who had called yesterday to sell them a Bible...large black suitcase... he said in a cheerful voice, "Good morning, Mrs. Cedars!" (104).

Other examples/quotes

1)

2)
Outline Starter for Levels I, II, III
Flannery O'Connor, "Good Country People
Introductory paragraph lists
Title of short story
Author of short story
Characterization
The main characters of the short story are:

________

Describe the following about the main characters you are analyzing

Physical description


Personality


Change the characters go through (if any). What happens to them?


Did any characters learn a lesson? Did a character teach another character a lesson, or did others learn through the experience of the character?

Conclusion - What did we learn from the characters? Are the characters the people they seem to me? Which characters change and why? Why do you think this is important? If the characters change from the beginning to the end, why is this significant?
Besides the neutral expression that she wore when she was alone, Mrs. Freeman had two others, forward and reverse, that she used for all her human dealings. Her forward expression was steady and driving like the advance of a heavy truck. Her eyes never swerved to left or right but turned as the story turned as if they followed a yellow line down the center of it. She seldom used the other expression because it was not often necessary for her to retract a statement, but when she did, her face came to a complete stop, there was an almost imperceptible movement of her black eyes, during which they seemed to be receding, and then the observer would see that Mrs. Freeman, though she might stand there as real as several grain sacks thrown on top of each other, was no longer there in spirit. As for getting anything across to her when this was the case, Mrs. Hopewell had given it up. She might talk her head off, Mrs. Freeman could never be brought to admit herself wrong on any point. She would stand there and if she could be brought to say anything, it was something like, "Well, I wouldn't of said it was and I wouldn't of said it wasn't," or letting her gaze range over the top kitchen shelf where there was an assortment of dusty bottles, she might remark, "I see you ain't ate many of them figs you put up last summer."

They carried on their most important business in the kitchen at breakfast. Every morning Mrs. Hopewell got up at seven o'clock and lit her gas heater and Joy's. Joy was her daughter, a large blonde girl who had an artificial leg. Mrs. Hopewell thought of her as a child though she was thirty-two years old and highly educated. Joy would get up while her mother was eating and lumber into the bathroom and slam the door, and before long, Mrs. Freeman would arrive at the back door. Joy would hear her mother call, "Come on in," and then they would talk for a while in low voices that were indistinguishable in the bathroom. By the time Joy came in, they had usually finished the weather report and were on one or the other of Mrs. Freeman's daughters, Glynnese or Carramea. Joy called them Glycerin and Caramel. Glynnese, a redhead, was sixteen and had many admirers; Carramea, a blonde, was only fifteen but already married and pregnant. She could not keep anything on her stomach. Every morning Mrs. Freeman told Mrs. Hopewell how many times she had vomited since the last report.

Mrs. Hopewell liked to tell people that Glynnese and Carramea were two of the finest girls she knew and that Mrs. Freeman was a lady and that she was never ashamed to take her anywhere or introduce her to anybody they might meet. Then she would tell how she had happened to hire the Freemans in the first place and how they were a godsend to her and how she had had them four years. The reason for her keeping them so long was that they were not trash. They were good country people. She had telephoned the man whose name they had given as a reference and he had told her that Mr. Freeman was a good farmer but that his wife was the nosiest woman ever to walk the earth. "She's got to be into everything," the man said. "If she don't get there before the dust settles, you can bet she's dead, that's all. She'll want to know all your business. I can stand him real good," he had said, "but me nor my wife neither could have stood that woman one more minute on this place." That had put Mrs. Hopewell off for a few days.

She had hired them in the end because there were no other applicants but she had made up her mind beforehand exactly how she would handle the woman. Since she was the type who had to be into everything, then, Mrs. Hopewell had decided, she would not only let her be into everything, she would see to it that she was into everything — she would give her the responsibility of everything, she would put her in charge. Mrs. Hopewell had no bad qualities of her own but she was able to use other people's in such a constructive way that she never felt the lack. She had hired the Freemans and she had kept them four years.

Nothing is perfect. This was one of Mrs. Hopewell's favorite sayings. Another was: that is life! And still another, the most important, was: well, other people have their opinions too. She would make these statements, usually at the table, in a tone of gentle insistence as if no one held them but her, and the large hulking Joy, whose constant outrage had obliterated every expression from her face, would stare just a little to the side of her, her eyes icy blue, with the look of someone who has achieved blindness by an act of will and means to keep it.

When Mrs. Hopewell said to Mrs. Freeman that life was like that, Mrs. Freeman would say, "I always said so myself." Nothing had been arrived at by anyone that had not first been arrived at by her. She was quicker than Mr. Freeman. When Mrs. Hopewell said to her after they had been on the place a while, "You know, you're the wheel behind the wheel," and winked, Mrs. Freeman had said, "I know it. I've always been quick. It's some that are quicker than others."

"Everybody is different," Mrs. Hopewell said.

"Yes, most people is," Mrs. Freeman said.

"It takes all kinds to make the world."

"I always said it did myself."

The girl was used to this kind of dialogue for breakfast and more of it for dinner, sometimes they had it for supper too. When they had no guest they ate in the kitchen because that was easier. Mrs. Freeman always managed to arrive at some point during the meal and to watch them finish it. She would stand in the doorway if it was summer but in the winter she would stand with one elbow on top of the refrigerator and look down on them, or she would stand by the gas heater, lifting the back of her skirt slightly. Occasionally she would stand against the wall and roll her head from side to side. At no time was she in any hurry to leave. All this was very trying on Mrs. Hopewell but she was a woman of great patience. She realized that nothing is perfect and that in the Freemans she had
good country people and that if, in this day and age, you get good country people, you had better hang onto them.

She had had plenty of experience with trash. Before the Freemans she had averaged one tenant family a year. The wives of these farmers were not the kind you would want to be around for very long. Mrs. Hopewell, who had divorced her husband long ago, needed someone to walk over the fields with her; and when Joy had to be impressed for these services, her remarks were usually so ugly and her face so glum that Mrs. Hopewell would say, "If you can't come pleasantly, I don't want you at all," to which the girl, standing square and rigid-shouldered with her neck thrust slightly forward, would reply, "If you want me, here I am — LIKE I AM."

Mrs. Hopewell excused this attitude because of the leg (which had been shot off in a hunting accident when Joy was ten). It was hard for Mrs. Hopewell to realize that her child was thirty-two now and that for more than twenty years she had had only one leg. She thought of her still as a child because it tore her heart to think instead of the poor stout girl in her thirties who had never danced a step or had any normal good times. Her name was really Joy, but as soon as she was twenty-one and away from home, she had it legally changed. Mrs. Hopewell was certain that she had thought and thought that until she had pinched the ugliest name in any language. Then she had gone and had the beautiful name, Joy, changed without telling her mother until after she had done it. Her legal name was Hulga.

When Mrs. Hopewell thought the name, Hulga, she thought of the broad blank hull of a battleship. She would not use it. She continued to call her Joy to which the girl responded in a purely mechanical way.

Hulga had learned to tolerate Mrs. Freeman, who saved her from taking every walk with her mother. Even Glynnese and Carramee were useful when they occupied attention that might otherwise have directed at her. At first she had thought she could not stand Mrs. Freeman for she had found that it was not possible to be rude to her. Mrs. Freeman would take on strange resentments and for days together she would be sullen but the source of her displeasure was always obscure; a direct attack, a positive leer, blatant ugliness to her face — these never touched her. And without warning one day, she began calling her Hulga.

She did not call her that in front of Mrs. Hopewell who would have been incensed, but when she and the girl happened to be out of the house together, she would say something and add the name Hulga to the end of it, and the big spectacled Joy-Hulga would scowl and redder as if her privacy had been intruded upon. She considered the name her personal affair. She had arrived at it first purely on the basis of its ugly sound and then the full genius of its fitness had struck her. She had a vision of the name working like the ugly sweating Vulcan who stayed in the furnace and to whom, presumably, the goddess had to come when called. She saw it as the name of her highest creative act. One of her major triumphs was that her mother had not been able to turn her dust into Joy,
sinking down again and staring at her plate, “Malebranche was right: we are not our own light. We are not our own light!” Mrs. Hopewell had no idea to this day what brought that on. She had only made the remark, hoping Joy would take it in, that a smile never hurt anyone.

The girl had taken the Ph.D. in philosophy and this left Mrs. Hopewell at a complete loss. You could say, “My daughter is a nurse,” or “My daughter is a school teacher,” or even, “My daughter is a chemical engineer.” You could not say, “My daughter is a philosopher.” That was something that had ended with the Greeks and Romans. All day Joy sat on her desk in a deep chair, reading. Sometimes she went for walks but she didn’t like dogs or cats or birds or flowers or nature or nice young men. She looked at nice young men as if she could smell their stupidity.

One day Mrs. Hopewell had picked up one of the books the girl had just put down and opening it at random, she read, “Science, on the other hand, has to assert its sobriety and seriousness afresh and declare that it is concerned solely with what-is. Nothing — how can it be for science anything but a horror and a phantom? If science is right, then one thing stands firm: science wishes to know nothing of nothing. Such is after all the strictly scientific approach to Nothing. We know it by wishing to know nothing of Nothing.” These words had been underlined with a blue pencil and they worked on Mrs. Hopewell like some evil incantation in gibberish. She shut the book quickly and went out of the room as if she were having a chill.

This morning when the girl came in, Mrs. Freeman was on Carramee. “She thrown up four times after supper,” she said, “and was up twist in the night after three o’clock. Yesterday she didn’t do nothing but ramble in the bureau drawer. All she did. Stand up there and see what she could run up on.”

“She’s got to eat,” Mrs. Hopewell muttered, sipping her coffee, as she watched Joy’s back at the stove. She was wondering what the child had said to the Bible salesman. She could not imagine what kind of a conversation she could possibly have had with him.

He was a tall gaunt hatless youth who had called yesterday to sell them a Bible. He had appeared at the door, carrying a large black suitcase that weighted him so heavily on one side that he had to brace himself against the door facing. He seemed on the point of collapse but he said in a cheerful voice, “Good morning, Mrs. Cedars!” and set the suitcase down on the mat. He was not a bad-looking young man though he had on a bright blue suit and yellow socks that were not pulled up far enough. He had prominent face bones and a streak of sticky-looking brown hair falling across his forehead.

“I’m Mrs. Hopewell,” she said.

“Oh!” he said, pretending to look puzzled but with his eyes sparkling. “I saw it!” he said, “The Cedars,” on the mailbox so I thought you was Mrs. Cedars!” and he burst out in a pleasant laugh. He picked up the satchel and under cover of a pant, he fell forward into her hall. It was rather as if the suitcase had moved first, jerking him after it. “Mrs. Hopewell!” he said and grabbed her hand. “I hope
"Get rid of the salt of the earth," she said, "and let's eat."

Mrs. Hopewell gave her a pained look and turned the heat down under the vegetables. "I can't be rude to anybody," she murmured and went back into the parlor. He had opened the suitcase and was sitting with a Bible on each knee.

"You might as well put those up," she told him. "I don't want one."

"I appreciate your honesty," he said. "You don't see any more real honest people unless you go way out in the country."

"I know," she said, "real genuine folks!" Through the crack in the door she heard a groan.

"I guess a lot of boys come telling you they're working their way through college," he said, "but I'm not going to tell you that. Somehow," he said, "I don't want to go to college. I want to devote my life to Christian service. See," he said, lowering his voice, "I got this heart condition. I may not live long. When you know it's something wrong with you and you may not live long, well then, lady..." He paused, with his mouth open, and stared at her.

He and Joy had the same condition! She knew that her eyes were filling with tears but she collected herself quickly and murmured, "Won't you stay for dinner? We'd love to have you!" and was sorry the instant she heard herself say it.

"Yes man," he said in an abashed voice. "I would sher love to do that!"

Joy had given him one look on being introduced to him and then throughout the meal had not glanced at him again. He had addressed several remarks to her, which she pretended not to hear. Mrs. Hopewell could not understand deliberate rudeness, although she lived with it, and she felt she had always to overflow with hospitality to make up for Joy's lack of courtesy. She urged him to talk about himself and he did. He said he was the seventh child of twelve and that his father had been crushed under a tree when he himself was eight years old. He had been crushed very badly, in fact, almost cut in two and was practically not recognizable. His mother had got along the best she could by hard working and she had always seen that her children went to Sunday School and that they read the Bible every evening. He was now nineteen years old and he had been selling Bibes for four months. In that time he had sold seventy-seven Bibles and had the promise of two more sales. He wanted to become a missionary because he thought that was the way you could do most for people. "He who loses his life for me, it," he said simply and he was so sincere, so genuine and earnest that Mrs. Hopewell would not for the world have smiled. He prevented his peas from sliding onto the table by blocking them with a piece of bread which he later cleared his plate with. She could see Joy observing sidewise how he handled his knife and fork and she saw that every few minutes, the boy would dart a keen appraising glance at the girl as if he were trying to attract her attention.

After dinner Joy cleared the dishes off the table and disappeared and Mrs. Hopewell was left to talk with him. He told her again about his childhood and his father's accident and about various things that had happened to him. Every five minutes or so she would stifle a yawn. He sat for two hours until finally she told him she must go because she had an appointment in town. He packed his Bibles and thanked her and prepared to leave, but in the doorway he stopped and wrung her hand and said that not on any of his trips has he met a lady as nice as her and he asked if he could come again. She had said she would always be happy to see him.

Joy had been standing in the road, apparently looking at something in the distance, when he came down the steps toward her, bent to the side with his heavy valise. He stopped where she was standing and confronted her directly. Mrs. Hopewell could not hear what he said but she trembled to think what Joy would say to him. She could see that after a minute Joy said something and that then the boy began to speak again, making an excited gesture with his free hand. After a minute, Joy said something else at which the boy began to speak once more. Then to her amazement, Mrs. Hopewell saw the two of them walk off together, toward the gate. Joy had walked all the way to the gate with him and Mrs. Hopewell could not imagine what they could be talking about. She had not yet dared to ask.

Mrs. Freeman was insisting upon her attention. She had moved from the refrigerator to the hester so that Mrs. Hopewell had to turn and face her in order to seem to be listening. "Glynese gone out with Harvey Hill again last night," she said. "She had this sty."

"Hill," Mrs. Hopewell said absentmindedly, "is that the one who works in the garage?"

"Not the one that goes to chiropractic school," Mrs. Freeman said. "She had this sty. Been had it two days. So she says when he brought her in the other night he says, 'Lemme get rid of that sty for you,' and she says, 'How?' and he says, 'You just lay yourself down across the seat of that car and I'll show you.' So she did it and he puffed her neck. Kept on a-popping it several times until she made him quit. This morning," Mrs. Freeman said, "she ain't got no sty. She ain't got no traces of a sty."

"I never heard of that before," Mrs. Hopewell said.

"He ast her to marry him before the Ordinary," Mrs. Freeman went on, "and she told him she wasn't going to be married in no office."

"Well, Glynese is a fine girl," Mrs. Hopewell said. "Glynese and Carramee are both fine girls."

"Carramee said when her and Lyman was married Lyman said it sure felt sacred to him. She said he said he wouldn't take five hundred dollars for being married by a preacher."

"How much would he take?" the girl asked from the stove.

"He said he wouldn't take five hundred dollars," Mrs. Freeman repeated.

"Well we all have work to do," Mrs. Hopewell said.

"Lyman said it just felt more sacred to him," Mrs. Freeman said. "The doctor wants Carramee to eat prunes. Says instead of medicine. Says them prunes is coming from pressure. You know where I think it is?"

"She'll be better in a few weeks," Mrs. Hopewell said.

"In the tube," Mrs. Freeman said. "Else she wouldn't be as sick as she is."
“Get rid of the salt of the earth,” she said, “and let’s eat.”

Mrs. Hopewell gave her a pained look and turned the heat down under the vegetables. “I can’t be rude to anybody,” she murmured and went back into the parlor.

He had opened the suitcase and was sitting with a Bible on each knee.

“You might as well put those up,” she told him. “I don’t want one.”

“I appreciate your honesty,” he said. “You don’t see any more real honest people unless you go way out in the country.”

“I know,” she said, “real genuine folks!” Through the crack in the door she heard a groan.

“I guess a lot of boys come telling you they’re working their way through college,” he said, “but I’m not going to tell you that. Somehow,” he said, “I don’t want to go to college. I want to devote my life to Christian service.” See,” he said, lowering his voice, “I got this heart condition. I may not live long. When you know it’s something wrong with you and you may not live long, well then, lady . . .” He paused, with his mouth open, and stared at her.

He and Joy had the same condition! She knew that her eyes were filling with tears but she collected herself quickly and murmured, “Won’t you stay for dinner? We’d love to have you!” and was sorry the instant she heard herself say it.

“Yes man,” he said in an abashed voice. “I would shirr love to do that!”

Joy had given him one look on being introduced to him and then throughout the meal had not glanced at him again. He had addressed several remarks to her, which she pretended not to hear. Mrs. Hopewell could not understand deliberate rudeness, although she lived with it, and she felt she had always to overflow with hospitality to make up for Joy’s lack of courtesy. She urged him to talk about himself and he did. He said he was the seventh child of twelve and that his father had been crushed under a tree when he himself was eight years old. He had been crushed very badly, in fact, almost cut in two and was practically not recognizable. His mother had got along the best she could by hard working and she had always seen that her children went to Sunday School and that they read the Bible every evening. He was now nineteen years old and he had been selling Bibles for four months. In that time he had sold seventy-seventy Bibles and had the promise of two more sales. He wanted to become a missionary because he thought that was the way you could do most for people. “He who loses his life shall find it,” he said simply and he was so sincere, so genuine and earnest that Mrs. Hopewell would not for the world have smiled. He prevented his peas from sliding onto the table by blocking them with a piece of bread which he later cleaned his plate with. She could see Joy observing sidewise how he handled his knife and fork and she saw too that every few minutes, the boy would dart a keen appraising glance at the girl as if he were trying to attract her attention.

After dinner Joy cleared the dishes off the table and disappeared and Mrs. Hopewell was left to talk with him. He told her again about his childhood and his father’s accident and about various things that had happened to him. Every five minutes or so she would stifle a yawn. He sat for two hours until finally she told him she must go because she had an appointment in town. He packed his Bibles and thanked her and prepared to leave, but in the doorway he stopped and wrung her hand and said that not on any of his trips had he met a lady as nice as her and he asked if he could come again. She had said she would always be happy to see him.

Joy had been standing in the road, apparently looking at something in the distance, when he came down the steps toward her, bent to the side with his heavy valise. He stopped where she was standing and confronted her directly. Mrs. Hopewell could not hear what he said but she trembled to think what Joy would say to him. She could see that after a minute Joy said something and that then the boy began to speak again, making an excited gesture with his free hand. After a minute Joy said something else at which the boy began to speak once more. Then to her amazement, Mrs. Hopewell saw the two of them walk off together, toward the gate. Joy had walked all the way to the gate with him and Mrs. Hopewell could not imagine what they had said to each other, and she had not yet dared to ask.

Mrs. Freeman was insisting upon her attention. She had moved from the refrigerator to the heater so that Mrs. Hopewell had to turn and face her in order to seem to be listening. “Glynese gone out with Harvey Hill again last night,” she said, “She had this sty.”

“Hill,” Mrs. Hopewell said absently, “is that the one who works in the garage?”

“None, he’s the one that goes to chiropractor school,” Mrs. Freeman said. “She had this sty. Been had it two days. So she says when he brought her in the other night she says, ‘Lemme get rid of that sty for you,’ and she says, ‘How?’ and he says, ‘You just lay yourself down across the seat of that car and I’ll show you.’ So she done it and he pipped her neck. Kept on a-popping it several times until she made him quit. This morning,” Mrs. Freeman said, “she ain’t got no sty. She ain’t got no traces of a sty.”

“I never heard of that before,” Mrs. Hopewell said.

“He ast her to marry him before the Ordinary,” Mrs. Freeman went on, “and she told him she wasn’t going to be married in no office.”

“Well, Glynese is a fine girl,” Mrs. Hopewell said. “Glynese and Carramae are both fine girls.”

“Carramae said when her and Lyman was married Lyman said it sure felt sacred to him. She said he said he wouldn’t take five hundred dollars for being married by a preacher.”

“How much would he take?” the girl asked from the stove.

“He said he wouldn’t take five hundred dollars,” Mrs. Freeman repeated.

“Well we all have work to do,” Mrs. Hopewell said.

“Lyman said it just felt more sacred to him,” Mrs. Freeman said. “The doctor wants Carramae to eat prunes. Says instead of medicine. Says them cramps is coming from pressure. You know where I think it is?”

“She’ll be better in a few weeks,” Mrs. Hopewell said.

“In the tube,” Mrs. Freeman said. “Else she wouldn’t be as sick as she is.”
Hulga had cut her two eggs into a saucer and was bringing them to the table along with a cup of coffee that she had filled too full. She sat down carefully and began to eat, meaning to keep Mrs. Freeman there by questions if for any reason she showed an inclination to leave. She could perceive her mother's eye on her. The first roundabout question would be about the Bible salesman and she did not wish to bring it on. "How did he pop her neck?" she asked.

Mrs. Freeman went into a description of how he had popped her neck. She said he owned a '55 Mercury but that Glynsie said she would rather marry a man with only a '36 Plymouth who would be married by a preacher. The girl asked what if he had a '32 Plymouth and Mrs. Freeman said what Glynsie had said was a '36 Plymouth.

Mrs. Hopewell said there were not many girls with Glynsie's common sense. She said what she admired in those girls was their common sense. She said that reminded her that they had a nice visitor yesterday, a young man selling Bibles. "He's a good country preacher," she said, "just the salt of the earth."

"I see him walk up," Mrs. Freeman said, "and then later — I see him walk off," and Hulga could feel the slight shift in her voice, the slight insinuation, that he had not walked off alone, had he? "Her face remained expressionless but the color rose into her neck and she seemed to swallow it down with the next spoonful of egg. Mrs. Freeman was looking at her as if they had a secret together.

"Well, it takes all kinds of people to make the world go 'round," Mrs. Hopewell said. "It's very good we aren't all alike."

"Some people are more alike than others," Mrs. Freeman said.

Hulga got up and stomped, with about twice the noise that was necessary, into her room and locked the door. She was to meet the Bible salesman at ten o'clock at the gate. She had thought about it half the night. She had started thinking of it as a great joke and then she had begun to see profound implications in it. She had lain in bed imagining dialogues for them that were insane on the surface but that reached below to depths that no Bible salesman would be aware of. Their conversation yesterday had been of this kind.

He had stopped in front of her and had simply stood there. His face was bony and twenty and bright, with a little pointed nose in the center of it, and his look was different from what it had been at the dinner table. He was gazing at her with open curiosity, with fascination, like a child watching a new fantastic animal at the zoo, and he was breathing as if he had run a great distance to reach her. His gaze seemed somehow familiar but she could not think where she had been regarded with it before. For almost a minute he didn't say anything. Then on what seemed an inauspicious breath, he whispered, "You ever ate a chicken that was two days old?"

The girl looked at him stonily. He might have just put this question up for consideration at the meeting of a philosophical association. "Yes," she presently replied as if she had considered it from all angles.

"It must have been mighty small!" he said triumphantly and shook all over with little nervous giggles, getting very red in the face, and subsiding into his gaze of complete admiration, while the girl's expression remained exactly the same.

"How old are you?" he asked softly.

She waited some time before she answered. Then in a flat voice she said, "Seventeen."

His smiles came in succession like waves breaking on the surface of a little lake. "I see you got a wooden leg," he said. "I think you're real brave. I think you're real sweet."

The girl stood blank and cold and silent.

"Walk to the gate with me," he said. "You're a brave sweet little thing and I liked you the minute I seen you walk in the door."

Hulga began to move forward.

"What's your name?" he asked, smiling down on the top of her head.

"Hulga," she said.


She nodded, watching his large red hand on the handle of the giant valise.

"I like girls that wear glasses," he said. "I think a lot. I'm not like these people that a serious thought don't ever enter their heads. It's because I may die."

"I may die too," she said suddenly and looked up at him. His eyes were very small and brown, glittering feverishly.

"Listen," he said, "don't you think some people was meant to meet on account of what all they got in common and all? Like they both think serious thoughts and all?" He shifted the valise to his other hand so that the hand nearest her was free. He caught hold of her elbow and shook it a little. "I don't work on Saturday," he said. "I like to walk in the woods and see what Mother Nature is wearing. O'er the hills and far away. Pic-nics and things. Couldn't we go on a pic-nic tomorrow? Say yes, Hulga," he said and gave her a dying look as if he felt his insides about to drop out of him. He had even seemed to sway slightly toward her.

During the night she had imagined that she seduced him. She imagined that the two of them walked on the place until they came to the storage barn beyond the two back fields and there, she imagined, that things came to such a pass that she very easily seduced him and that then, of course, she had to reckon with his remorse. True genius can get an idea across even to an inferior mind. She imagined that she took his remorse in hand and changed it into a deeper understanding of life. She took all his shame away and turned it into something useful.

She set off for the gate at exactly ten o'clock, escaping without drawing Mrs. Hopewell's attention. She didn't take anything to eat, forgetting that food is usually taken on a picnic. She wore a pair of slacks and a dirty white shirt, and as an afterthought, she had put some Vapex on the collar of it since she did not own any perfume. When she reached the gate no one was there.

She looked up and down the empty highway and had the furious feeling that she had been tricked, that he had only meant to make her walk to the gate after
The hill was sprinkled with small pink weeds. "... and you ain't saved?" he asked suddenly, stopping.

The girl smiled. It was the first time she had smiled at him at all. "In my economy," she said, "I'm saved and you are damned but I told you I didn't believe in God."

Nothing seemed to destroy the boy's look of admiration. He gazed at her now as if the fantastic animal at the zoo had put its paw through the bars and given him a loving poke. She thought he looked as if he wanted to kiss her again and she walked on before he had the chance.

"Ain't there somewheres we can sit down sometime?" he murmured, his voice softening toward the end of the sentence.

"In that barn," she said.

They made for it rapidly as if it might slide away like a train. It was a large two-story barn, cool and dark inside. The boy pointed up the ladder that led into the loft and said, "It's too bad we can't go up there."

"Why can't we?" she asked.

"Yer leg," he said reverently.

The girl gave him a contemptuous look and putting both hands on the ladder, she climbed it while he stood below, apparently awestruck. She pulled herself expertly through the opening and then looked down at him and said, "Well, come on if you're coming," and he began to climb the ladder, awkwardly bringing the suitcase with him.

"We won't need the Bible," she observed.

"You never can tell," he said, panting. After he had got into the loft, he was a few seconds catching his breath. She had sat down in a pile of straw. A wide sheath of sunlight, filled with dust particles, slanted over her. She lay back against a bale, her face turned away, looking out the front opening of the barn where hay was thrown from a wagon into the loft. The two pink-speckled hillsides lay back against a dark ridge of woods. The sky was cloudless and cold blue. The boy dropped down by her side and put one arm under her and the other over her and began methodically kissing her face, making little noises like a fish. He did not remove his hat but it was pushed far enough back not to interfere. When her glasses got in his way, he took them off her and slipped them into his pocket.

The girl at first did not return any of the kisses but presently she began to and after she had put several on his cheek, she reached his lips and remained there, kissing him again and again as if she were trying to draw all the breath out of him. His breath was clear and sweet like a child's and the kisses were sticky like a child's. He mumbled about loving her and about knowing when he first saw her that he loved her, but the muttering was like the sleepy fretting of a child being put to sleep by his mother. Her mind, throughout this, never stopped or lost itself for a second to her feelings. "You ain't said you love me none," he whispered finally, pulling back from her. "You got to say that."

She looked away from him off into the hollow sky and then down at a black ridge and then down farther into what appeared to be two green swelling lakes.
When after a minute, she said in a hoarse high voice right, rendering to him completely. It was like losing her own life and finding it again miraculously, in his.

Very gently he began to roll the slack leg up. The artificial limb, in a white sock and brown flat shoe, was bound in a heavy material like canvas and ended in an ugly jointure where it was attached to the stump. The boy's face and his voice were entirely reverent as he uncovered it and said, “Now show me how to take it off and on.”

She took it off for him and put it back on again and then he took it off himself and handling it as tenderly as if it were a real one. “See!” he said with a delighted child's face. “Now I can do it myself!”

“Put it back on,” she said. She was thinking that she would run away with him and that every night he would take the leg off and every morning put it back on again. “Put it back on,” she said.

“Not yet,” he murmured, setting it on its foot out of her reach. “Leave it off for a while. You got me instead.”

She gave a little cry of alarm but he pushed her down and began to kiss her again. Without the leg she felt entirely dependent on him. Her brain seemed to have stopped thinking altogether and to be about some other function that it was not very good at. Different expressions raced back and forth over her face. Every now and then the boy, his eyes like steel spikes, would glance behind him where the leg stood. Finally she pushed him off and said, “Put it back on more now.”

“Wait,” he said. He leaned the other way and pulled the valise toward him and opened it. There was only a blue spotted lining and there were only two books in it. He took one of these out and opened the cover of it. It was hollow and contained a packet flask of whiskey, a pack of cards, and a small blue box with printing on it. He laid these out in front of her one at a time in an evenly spaced row, like one presenting offerings at the shrine of a goddess. He put the blue box in her hand. **THIS PRODUCT TO BE USED ONLY FOR THE PREVENTION OF DISEASE, she read, and dropped it.** The boy was unscrewing the top of the flask. He stopped and pointed, with a smile, to the deck of cards. It was not an ordinary deck but one with an obscene picture on the back of each card. “Take a swig,” he said, offering her the bottle first. He held it in front of her, but like one mesmerized, she did not move.

Her voice when she spoke had an almost pleading sound. “Aren't you,” she murmured, “aren't you just good country people?”

The boy cocked his head. He looked as if he were just beginning to understand that she might be trying to insult him. “Yeah,” he said, curling his lip slightly, “but it ain't held me back none. I'm as good as you any day in the week.”

“Give me my leg,” she said.

He pushed it farther away with his foot. “Come on now, let's begin to have a good time,” he said coarsely. “We ain't got to know one another good yet.”

“Give me my leg!” she screamed and tried to lunge for it but he pushed her down easily.
"What's the matter with you all of a sudden?" he asked, frowning as he screwed the top on the flask and put it quickly inside the Bible. "You just a while ago said you didn't believe in nothing. I thought you was some girl!"

Her face was almost purple. "You're a Christian!" she hissed. "You're a fine Christian! You're just like them all—say one thing and do another. You're a perfect Christian, you're..."

The boy's mouth was set angrily. "I hope you don't think," he said in a lofty, indignant tone, "that I believe in that crap! I may sell Bibles but I know which end is up and I wasn't born yesterday and I know where I'm going!"

"Give me my leg!" she screeched. He jumped up so quickly that she barely saw him sweep the cards and the blue box back into the Bible and throw the Bible into the valise. She saw him grab the leg and then she saw it for an instant slanted forlornly across the inside of the suitcase with a Bible at either side of its opposite ends. He slammed the lid shut and snatched up the valise and swung it down the hole and then stepped through himself.

When all of him had passed but his head, he turned and regarded her with a look that no longer had any admiration in it. "I've gotten a lot of interesting things," he said. "One time I got a woman's glass eye this way. And you needn't to think you'll catch me because Pointer ain't really my name. I use a different name at every house I call at and don't stay nowhere long. And I'll tell you another thing. Hulga," he said, using the name as if he didn't think much of it, "you ain't so smart. I been believing in nothing ever since I was born!" and then the toast-colored hat disappeared down the hole and the girl was left, sitting on the straw in the dusty sunlight. When she turned her churning face toward the opening, she saw his blue figure struggling successfully over the green speckled lake.

Mrs. Hopewell and Mrs. Freeman, who were in the back pasture, digging up onions, saw him emerge a little later from the woods and head across the meadow toward the highway. "Why, that looks like that nice dull young man that tried to sell me a Bible yesterday," Mrs. Hopewell said, squatting. "He must have been selling them to the Negroes back in there. He was so simple," she said, "but I guess the world would be better off if we were all that simple."

Mrs. Freeman's gaze droved forward and just touched him before he disappeared under the hill. Then she returned her attention to the evil-smelling onion she was lifting from the ground. "Some can't be that simple," she said. "I know I never could."

For Analysis
1. Why does Joy feel that changing her name to Hulga is "her highest creative act" (para. 16)?
2. How appropriate are the names of each of the characters?
3. In what ways do Mrs. Freeman's descriptions of her daughters Glynnse and Carramae contribute to the theme of the story?

5. Briefly describe the central conflict in this story and the manner in which it is resolved.
7. Does the story have any admirable characters or heroes in the conventional sense? Explain.
8. Why does Hulga agree to meet with Manley Pointer? Does her experience with him confirm her cynical philosophy of "nothing"? Explain.
9. What is Manley Pointer's motive for humiliating Hulga?

On Style
Analyze the use of irony in this story.

Making Connections
1. Compare and contrast the meaning of Hulga's belief in "nothing" in this story with the meaning of "nada" in Hemingway's "A Clean, Well-Lighted Place" (p. 96).
2. Compare the causes or the consequences of Hulga's disillusionment with that of Young Goodman Brown in Hawthorne's "Young Goodman Brown" (p. 80).

Writing Topics
1. The story opens with a description of Mrs. Hopewell and Mrs. Freeman and ends with a dialogue between the two women. Write an essay showing how these two scenes appropriately frame the story of Hulga and Manley Pointer.
2. Discuss the function of the character of Mrs. Freeman in the story.
Symbolism

Lesson III

Irony

Characterization

Tone
Checklists
FLA 518: Sheltered ELL Strategies Checklist

Write the page numbers and any other identifying features to identify those parts of your lessons that employ the following strategies.

<table>
<thead>
<tr>
<th>SHELTERED STRATEGIES</th>
<th>Lesson 1</th>
<th>Lesson 2</th>
<th>Lesson 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Contextualize Lesson</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I.A. Build and Activate Background Knowledge</td>
<td>p5</td>
<td>p17</td>
<td>p30→</td>
</tr>
<tr>
<td>I.B. Develop Vocabulary</td>
<td>p7</td>
<td>p21+</td>
<td>v</td>
</tr>
<tr>
<td>I.C. Use extensive Visuals, Realia, Manipulatives, &amp; Gestures</td>
<td>pp11-12</td>
<td></td>
<td>p30→</td>
</tr>
<tr>
<td>I.D. Model (Instructions, Processes)</td>
<td></td>
<td></td>
<td>p35</td>
</tr>
<tr>
<td>I.E. Create Opp. To Negotiate Meaning/ Check Understanding</td>
<td>p7+</td>
<td>p24</td>
<td>v</td>
</tr>
<tr>
<td>II. Make Text Comprehensible</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>II.A. Intentional Use of Graphic Organizers</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>II.B. Modify Written Text</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>III. Make Talk Comprehensible</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>III.A. Pace Teacher’s Speech</td>
<td></td>
<td></td>
<td>v</td>
</tr>
<tr>
<td>III.B. Use of Listening Guides (Audio)</td>
<td></td>
<td>p12</td>
<td>pp23-24</td>
</tr>
<tr>
<td>III.C. Use of Word Walls</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>III.D. Frame Main Ideas</td>
<td>v</td>
<td>v</td>
<td>v</td>
</tr>
<tr>
<td>III.E. Check for Understanding</td>
<td></td>
<td>v</td>
<td></td>
</tr>
<tr>
<td>IV. Engage: Opportunities for Output</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IV.A. Use Teacher Questioning and Response Strategies</td>
<td>p5</td>
<td>v</td>
<td>v</td>
</tr>
<tr>
<td>IV.B. Practice Instructional Conversations</td>
<td>v</td>
<td>v</td>
<td>v</td>
</tr>
<tr>
<td>V. Engage at Appropriate Language Proficiency Levels</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>V.A. Use questions appropriate for language proficiency levels in conversations, activities, and assessments</td>
<td>v</td>
<td>v</td>
<td>v</td>
</tr>
<tr>
<td>VI. Give Students Voice</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VI.A. Challenge students to produce extended talk</td>
<td></td>
<td>v</td>
<td></td>
</tr>
<tr>
<td>VI.B. Model Language for Oral and Written Production</td>
<td>v</td>
<td>v</td>
<td>v</td>
</tr>
<tr>
<td>VI.C Use Group/Pr. Work to Elicit Student Talk; Students as Researchers</td>
<td>v</td>
<td>v</td>
<td>v</td>
</tr>
</tbody>
</table>

✓ = used throughout lesson!
APPENDIX

A Tired English Teacher’s Final Reflection

Though I know it is not a requirement to write a narrative about my lesson plans, I have made a few observations that I feel are worth noting. English Literature contains so many abstractions, and it is open to so many varying interpretations that I found it was difficult to construct sentence starters and fill-ins because I felt that I was often imposing my own views and ideas about literature on students who may have their own interpretations that may be slightly different, but are just as valid as mine. There are so many facets of this short story that could be examined in these class sessions, and the discussion of literature is an organic process, growing and evolving through interpretation and group discussion. While I’ve laid out some good plans, I know that college classroom discussions can vary from class to class. Sometimes, I just can’t predict! I did not use Word Walls or Graphic Organizers because I have found in my experience teaching college that students do well with brainstorming and copying notes from the board or overhead. “Chalk talk” always works well.

What I know is that I have provided ELL students who need extra help the tools to learn and take away from this unit abstract ideas and concepts. As you said, Angela, if there were to be a Level 1 or Level 2 learner in English 102, it would be “bad news.” But indeed, it can happen, and I owe every student a fair chance, regardless.

In my zealouslyness, to cover everything, I may have covered some areas too heavily and some not enough, but what I have learned is the value of building students’ background information and putting them on common ground so that the concepts we learn in literature can be transferred to them, regardless of fluency in English. Use of
sentence starters, fill-ins, functional/notional charts and performance indicators have forced me to take a hard look at what students should be taking away from the study of literature. I won't forget these things, and indeed, I will build on them for the future.

As a final note, I did not make individual full worksheet pages with all the modifications, but if someone were to adopt my lesson plans, he or she could easily cut, paste, and add additional information to a stand-alone worksheet page. I would have used twice as much paper if I made separate worksheet pages for each exercise. I hope my worksheet formats are evident on my modification pages.

I won't deny that this was a tough semester, but I thank you for all the valuable information I learned about making strong lessons with back-up plans and trap doors included. Thank you, Angela.

Elizabeth (Liz) Keefe
7 May 2012

You did a fantastic job, Liz! Your ELLs will LOVE you as their teacher!
Original Lessons
Elizabeth Keefe  
Dr. Angela Lopez Velasquez  
TSL 518  
7 May 2012  
Introduction to Unit

1. Title: Introduction to Elements of Fiction in the Short Story: Examination of “Good Country People” by Flannery O’Connor

2. Grade Level: Community College first-year students  
3. Target Group: Mainstream class with integrated ELLs

Main elements of fiction: pp. 3-11, 30-33 and “Good Country People” pp. 100-114.

5. a.) Source of lessons: Taken from Gateway’s General Education Course Objectives- “Other”- objectives #1 – elements of fiction.  
Focus on Course Content: II – Reading, discussing, and writing about fiction. A) Discussion of selected story (O’Connor) and B) Using quotations and paraphrases from O’Connor to exemplify the main elements of fiction.

   b.) Tentative Lesson Plan Outline (appropriate for 3 x 80 minute units)  
Lesson I: Introduction to fiction. Defining and identifying plot, character, conflict, setting, tone, point of view, theme, symbolism, irony, and satire. Students will identify these elements in short pieces of writing (from introduction to unit 3-11, 30-33 and supplemental materials).  

Lesson II: Students will read and view and/or listen to audio of “Good Country People” text, stopping to ask questions and clarify information.

Lesson III: Students will put terms from Lesson I into practice by identifying and giving examples (through quotations and paraphrases) of O’Connor’s work. Students will begin to write a short piece focusing on one aspect of elements of fiction, i.e., tone, setting, character, tone, setting.

6. Learning Goals  
1. SWBAT define academic terms for major elements of fiction.  
2. SWBAT understand and summarize short work of fiction.  
3. SWBAT recognize and explain academic terms for major elements of fiction in O’Connor’s short story.  
4. SWBAT interpret and evaluate use of elements of fiction and their purpose in the short story.  
5. SWBAT compose a short piece of writing examining particular element(s) and giving example(s) through quotation or paraphrase, of the usage of that element of fiction and its meaning in O’Connor’s work.
Midterm Assignment (Lesson 1)

1. Unit Title: Introduction to Elements of Fiction and Their Application to the Short Story. “Good Country People” by Flannery O’Connor

2. Grade Level: Community College first-year students

3. Target Group: Mainstream class with integrated ELLs.


---

ADD PRACTICE + APP.

Different (modified) groups can use different modifications on worksheets.
Title of Unit: Introduction to the Elements of Fiction and Their Application to the Short Story: Examination of “Good Country People” by Flannery O’Connor

Lesson 1 (75 minutes)

Content Objective
Students will be able to identify and define tone, setting, point of view, characterization, and symbolism using materials from introduction to unit on fiction and from Flannery O’Connor’s text.

Language Objective
1a. Students will listen and read along from text and short “model” passages to explanation of definitions and examples of words that indicate tone, setting, POV, characterization, symbolism.
1b. Students will find in text, then circle or highlight words that indicate tone, setting, POV, characterization, and symbolism.
1c. Students will verbally explain words that indicate each of these components.
1d. Students will explain by use of gestures, words, phrases and sentences how the concepts of tone, setting, POV, etc. are represented in the words.
1e. Students will write a short summary predicting what O’Connor’s piece might be about, using the five literary concepts they have learned.
Performance Indicators for Lesson 1

Nearly Fluent 5

Students at this level will highlight, take notes, and read the entire portion of selected reading. They will then work in groups to find examples from text of words that indicate tone, setting, characterization, and symbolism, and at the conclusion of group work, write a two paragraph prediction telling what O’Connor’s piece might be about (plot) based on tone, setting, characters, symbolism.

Intermediate 4

Students at this level will utilize exemplification in the form of highlighted information, extra examples, and short sentence starters. They will find examples from text of words indicating tone, setting, etc. Students will write one paragraph predicting what O’Connor’s piece might be about based on tone, setting, characters, symbolism, etc.

Speech Emergent 3

Students at this level will have a basic understanding of tone setting, etc., based on group work facilitated by language models and highlighted and/or condensed versions of text. Students will complete language model to form sentences exemplifying THREE of the five elements.

Early Production 2

Students at this level will use portions of text that have been highlighted and/or condensed to identify words that indicate tone, setting, characterization, etc. Students will find and compare answers with partners in group to explain concepts.
Students will fill in 3-4 sentences predicting what the story might be about based on a few (2-3) of these background concepts.

Pre-Production 1

Students will work with illustrations and key names and pictures indicating tone, character, etc. Exercises will be heavily visual. They will use word banks and completion exercises (such as circling appropriate words) that indicate tone, setting, characterization.
<table>
<thead>
<tr>
<th>Function</th>
<th>Element</th>
<th>Expression</th>
<th>Words/Phrases</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Define</td>
<td>Tone in O'Connors short story</td>
<td>The words ______ in this paragraph make the story sound _______ (happy/sad/mysterious/funny)</td>
<td>neutral swerved black eyes 'lady' ain't</td>
<td>Listening</td>
</tr>
<tr>
<td>Define</td>
<td>Setting...</td>
<td>Where does this story take place? The Hopewells live on a _______ in the _______ portion of the U.S.</td>
<td>grain sacks canned figs hired hands accents</td>
<td>Listening Discussion</td>
</tr>
<tr>
<td>Define</td>
<td>Point of View</td>
<td>The story is told in the (first/second/third) person</td>
<td>&quot;Joy was a large blonde girl with an artificial leg.&quot; &quot;Everybody is different,&quot; Mrs. Hopewell said.</td>
<td>Listening</td>
</tr>
<tr>
<td>Define</td>
<td>Character</td>
<td>Mrs. Hopewell/Mrs. Freeman/Joy seems like a _______ kind of person. The name Hulga makes me think of ________</td>
<td>Sunny Large blonde girl Steady Driving Dirty shirt Cognates for Hulga?</td>
<td>Note taking Discussion Listening</td>
</tr>
<tr>
<td>Define</td>
<td>Symbolism</td>
<td>The name Hopewell might mean _________. The name Joy means _______.</td>
<td>Hopewell Hulga Joy Glynese Caramae</td>
<td>Group discussion</td>
</tr>
</tbody>
</table>
MODIFICATIONS TO LESSON PLAN #1

- Review content objectives and explain what is expected of student in language objectives.

- Warm-up (Directed Reading Thinking Activity DR-TA).
Title of the short story, “Good Country People” is written on the board. The students will be asked what they think this title might mean. Can they predict what the story might be about? What does it mean to be “good”? What “country” is being referred to in this piece? U.S.? A portion of the country in the U.S.?

Modifications - Level 5 - none.

Modifications - Level 4 - may use sentence starters to help them, if necessary.

Characteristics of “good people” are …

Possible definitions of “country” referred to in title may be …

Modifications - Level 3 - students will use same modifications for level 4, and in addition, they will look up definitions of the word “country”

Modifications - Level 2 - students will be given words/word banks and associate words with “good” “country” and “people”

Modifications - Level 1 - Students will be given illustrations, particularly of “country” people. They will see the difference between “country” as in a different land and “country” as in a place that is rural, underdeveloped, and in a certain section of the United States rather than a foreign land.

- Teacher will write the words TONE, SETTING, POINT OF VIEW, CHARACTERIZATION, and SYMBOLISM on board.

- Teacher will write short definitions (referring to text pages) and then give examples of TONE found in texts by modeling short excerpts. Teacher will do the same for SETTING, POINT OF VIEW, CHARACTERIZATION, AND SYMBOLISM.
Teacher will split up class into groups by language proficiency levels. Groups will be given modification plans as necessary in preparation for listening to audio of “Good Country People”

To help level 4s with comprehension of material, students will use worksheets with sentence starters such as

Words that indicate tone (feeling) of the narrative are (neutral, forward, reverse ...)

The names of the characters introduced are ____________________________

When I think of the name Joy, I think of _____________________________. When I think of Hulga, I think _____________________________.

Write down words that might indicate character traits such as “black eyes”, etc.

Level 3
Students will read along with a pre-highlighted text.

Students will use more comprehensive sentence starters.

After I listened to this story, the (tone) feeling that I get is that it will be (Happy? Sad? Funny? Mysterious?)

The characters names
Joy – Hulga
Mrs. Freeman
Mrs. Hopewell

might mean (symbolize) ____________________________

The name Joy/Hulga might symbolize ____________________________

Level 2
Students will be given heavily highlighted text and use a model similar to the one below.
Ex. The story might be about ____ living on a ________ in ________.

The characters' names are __________. Their names may have positive or negative meanings, for example ________. I think the tone (feeling) of the story is ________ because of ________.

Level 1

Students will be given illustrations/pictures

Ex. Illustration of farm in Southern Georgia will be given to show setting. Students will describe setting with word banks. Same will be done for character names like "Joy" "Hulga", "Mrs. Hopewell", "Mrs. Freeman" 

- At conclusion of audio (first 4-5 pps of text), teacher will allow students time to work in groups and discuss the literary concepts used while implementing reading comprehension strategies listed above.
- Teacher will instruct students to write about their understanding of elements of fiction

Modifications for Level 4

Students will explain basic concepts about elements of fiction and give brief examples.

Ex.

Tone is ________. From reading the first five pages of O'Connor, I think the tone is ________. I think this because the words ________ are used and they might mean ________.

The story is being told from the ___________ point of view. I know this because ________ examples.

Characterization is ______________. We can predict character through the descriptions/words ________.
Level 3

Modifications similar to Level 4, with more content words:

The tone/feeling of the story is ____________________

Ex. Mrs. Hopewell’s name has two separate words in it. They are _____ and _____ and
might mean she is a ______ type of person Other evidence __________________

Level 2 – Students will use bullet points.

Tone – words that might tell us how to feel ______

Characters – names
Mrs. Hopewell might be a (happy/sad/optimistic…) person because of words used (ex. from text).
Mrs. Freeman might be a (difficult/stubborn/free/manly person because of the words
used (ex. from text here)
Joy/Hulga might be a (happy/miserable/difficult) person…etc.

Level 1 – students will orally state what story might be about.

They will be given word banks and complete the sentence exercises.

* Closure: Students will reconvene as a class and teacher will ask them to come
up with their predictions (one from each group, beginning with L1s and ending
with L5s.
Reflective Narrative
How did I address components covered thus far in the course and incorporate into my lesson plan?

Through many course readings and class exercises, I have gathered a wealth of information about ELLs' needs. I understand the importance of implementing teaching strategies geared toward ELLs at different levels.

First of all, it is critical to use exercises to build background so that all students have a solid base of understanding. No assumptions can be made about what students know about the subject material. Teachers need to implement questioning methods to predict what the material might be about, and they need to accept student answers in whatever form they are given and then write them on the board. Acknowledging students in this manner ensures all answers are integrated in class discussion and encourages full student participation. Scaffolding, prompting, and elaboration actively involve all learners.

Learning strategies that are most effective in classes like mine incorporate cooperative groups who work together to come up with answers; students in cooperative groups, regardless of language level, will be responsible for answering higher-order questions and solving problems. Another learning strategy that I know I can use in my own classroom (noted in Echeverria and Graves) is the “use-of-cognates” strategy. In literature, there are many words that have roots in the students' native language. For example, the word “vivacious” could be related to the Spanish “vivir” to determine meaning of the English word. Using simple strategies like COPS (E&G) ensures that capitalization, appearance, punctuation, and spelling rules are always being followed.
Many other mini-lessons can be incorporated, and the “writing-as-a-process” lesson is one that I have implemented for many years (prewriting/composing/revising/editing/final drafting). Learning strategies (and Mini Lessons) should use simple wording with a few key steps that can be remembered.

Another strategy found in “99” is the DR-TA strategy (Directed Reading Thinking Activities). Directed thinking activities can be used at the start of every unit/short story. For example, students could be prompted to examine the title “Good Country People” and then brainstorm about the story’s content before they even begin to read it.

In addition, the SQP2RS (“Squeepeers”) method from “99” was very helpful in contextualizing what I already teach in classes to build background and encourage students to think strategically. This simple method of surveying, questioning, predicting, reading, responding, and summarizing can be used for all levels of ELLs as well as mainstream classrooms.

Before I enrolled in TSL 518, I had very limited experience in lesson planning, and though I know there is much more for me to learn, I do feel as though I now am comfortable formulating content objectives, language objectives, functional/notional charts, and to some degree, performance indicators. I had never heard of many of these terms before January 2012. Even as I write this, I recognize that there are many other strategies and plans that I can implement in the teaching of ELLs, and I will continue to work on incorporating them.

very nice!
Draft of Lesson II

Title of Unit: Introduction to the Elements of Fiction and Their Application to the Short Story: Examination of “Good Country People” by Flannery O’Connor

Lesson II
(75 minutes)

Content Objectives
1. Students will demonstrate understanding of text by summarizing.
2. Students will recognize and identify and explain at least three elements of fiction and literary elements such as idioms, dialect, and irony in O’Connor’s text.
3. Students will think about how they can expand on one of these literary elements in a short piece of writing.

Language Objectives
Students will **verbally summarize** portions of the text.
Students will **find and explain** plot and examples of elements of fiction.
Students will **brainstorm** ideas for piece of writing explaining and exemplifying an element of fiction in O’Connor’s work.

Performance Indicators for Lesson 1

**Nearly fluent 5**
Students at this level will have read the entire short story for homework. They will be able to summarize the plot and identify how TONE, SETTING, etc. factor into understanding of text. They will begin to understand complexities of underlying themes and symbolism along with idioms found in story, dialect, and features of irony.

**Intermediate 4**
Students at this level will have read the text that includes highlighted information and extra examples. They will find examples from text of word indicating tone, setting, etc. They will be able to formulate a plot summary through the use of sentence starters and...
highlighted information. They will be able to identify and explain idioms, dialect, and irony in story.

Speech Emergent 3

Students at this level will have a basic understanding of the plot based on its tone setting, etc. They will have read from a highlighted/condensed versions of text. Students will complete language models to form sentences that tell what the plot is based on at least THREE of the five elements of fiction. They will be able to identify and explain at least one example of each: idiom, dialect, irony.

Early Production 2

Students at this level will use portions of text that have been highlighted and/or condensed to identify words that indicate tone, setting, characterization, etc. Students will fill in 3-4 sentences summarizing what the story is about based on a few (2-3) of these background concepts. Students will be able to understand idiom, dialect, and irony by being given examples from text.

Pre-Production 1

Students will use word banks and completion exercises during their reading of the texts to construct a short summary. They will be able to identify some basic cues that indicate the overall tone and features of characters in the story. They will be able to identify examples of idiom, dialect, and irony by circling examples on a worksheet.

So, you'll give them options, right? Provide the actual handouts with modifications for these activities.
<table>
<thead>
<tr>
<th>Function</th>
<th>Element</th>
<th>Expression/Object</th>
<th>Words/Phrases</th>
<th>Activity</th>
</tr>
</thead>
</table>
| Summarize  | Plot    | What happens to Joy at the end? What does Manly do? How does Joy change? Who/what is Manly Pointer? | "Give me my leg!"  
"I wasn't born yesterday and I know where I am going!"  
"You ain't so smart." | Discussion Writing (sentence starters) |
| Identify   | Tone    | What words indicate change of feeling? | Evil incarnation  
Jerking  
Sweaty salesman | Discussion Reading Listening |
| Identify   | Character | Mrs. Freeman  
Mrs. Hopewell  
Joy | "Some can't be that simple"  
"It takes all kinds to make up the world."  
"had no bad qualities of her own"  
Brilliant but had no sense... | Discussion Reading Listening |
| Define Exemplify | Symbolism | Words mean more than what they seem. | Lee  
Manly's black case  
"Christian" | Discussion Reading Listening |
| Define Exemplify | Irony   | Meaning is exact opposite of actual word. | "Are you a good Christian?"  
Manly's "bibles"  
"Good Country People" | Discussion Reading Listening |
<table>
<thead>
<tr>
<th>Define Exemplify</th>
<th>Idiom</th>
<th>Unique expressions requiring further explanation.</th>
<th>“Look on the bright side of things”  “It takes all kinds to make up the world.”</th>
<th>Discussion Reading Listening</th>
</tr>
</thead>
<tbody>
<tr>
<td>Define Exemplify</td>
<td>Dialect</td>
<td>Language unique to a certain part of country.</td>
<td>“up twict in the night after three…”  “Good Christman service.”  “yer leg” “didn’t introduce”</td>
<td>Discussion Reading Listening</td>
</tr>
</tbody>
</table>
MODIFICATIONS TO LESSON PLAN #2

- **Review content objectives and explain what is expected of student in language objectives.**
- **Warm-up**
  Have the class discuss Joy’s LEG. Ask the following questions: What is wrong with Joy’s leg? How was it injured? Why do you think her leg is important to the plot of the story?

Modifications - Level 5 - none.

Modifications - Level 4 – Students will be given sentence starters: Joy has a _______ leg. It was injured in a ______. Why is Manly Pointer interested in her leg?

Modifications – Level 3 – students will refer to excerpts about Joy/Hulga’s leg that are highlighted in the text to answer questions given to Level 4s.

Modifications – Level 2 – Students will be given three short excerpts describing Joy’s leg.

Modifications – Level 1 – Students will be given an illustration of a prosthetic leg and will discuss their understanding of what it means to have a “fake” leg.

- **Teacher will write the words “Joy/Hulga’s Leg” “Philosopher” and other key terms indicating Joy/Hulga’s tone, character, and importance to plot on board, referring to pages in text.**

- **Teacher will split up class into groups by language proficiency levels. Groups will be given modification plans as necessary in preparation for answering questions about “Good Country People”. Each group will focus on one character featured in “GCP.” They will also be focus on how TONE, and setting changes.**

To help level 4s with comprehension of material, students will use worksheets with sentence starters such as
The summary of this story: This short story is about the main characters

________________________ , _________________ , ______________________ . The conflict/problems in
the story are __________________ , __________________ , __________________ ,
________________________ .

I think Joy/Hulga ends up being a ____________ type of person (character) because of __________________ (evidence found in text).

I think Mrs. Hopewell is a ________________ type of person because ________________ .

I think Mrs. Freeman is a ________________ type of person because ________________

I think Manly Pointer is a ________________ type of person because __________________ .

The tone/feeling at the end of the story is ______________________ because of
______________ .

The symbolism of a “good Christian” means __________________________ to Joy/Hulga.

Irony means ______ . I think an example of irony in the story is found in the words
_____ because _____.

Level 3
Students will be given more comprehensive sentence starters, such as:

The summary of this story: This short story is about the main characters Joy/Hulga, Mrs.
Hopewell, Manly Pointer, and Mrs. Freeman. The problems in the story are Joy’s
attitude toward other people, expecially her mother. For example: she acts
________________________ toward Mrs. Hopewell/Mrs. Freeman/Manly,
________________________, ______________________ , ______________________ .

I think Joy/Hulga ends up being a ________________ type of person (character) because
of __________________ (evidence found in text).
I think Mrs. Hopewell is a __________ type of person because __________

I think Mrs. Freeman is a __________ type of person because __________

I think Manly Pointer is a __________ type of person because.

The tone/feeling at the end of the story is ____________________ because of __________.

The symbolism of a “good Christian” means ____________________ to Joy/Hulga.

Irony means to have the opposite meaning (when a word means the opposite of what it looks/seems like) I think an example of irony in the story is found in the words “Good Country People” because ______.

Other examples of ironic words are ________

Level 2

The most optimistic/cheerful person in the story is (Mrs. Hopewell/Mrs. Freeman) because __________ (fill in answers given – multiple choice).

Manly Pointer is an example of (circle all that apply: tricky / godless / naïve (babyish) / happy) person because he ( lies / cheats / pretends / is honest /).

Level 1

Students will be given cards to match up character with characteristics and how tone is used to develop story...

- Teacher will allow students time to work in groups and discuss the literary concepts used to develop the plot. Students and/or teacher will post bullets points on board under “Character” “Tone” etc. that exemplify these elements of fiction.
- Teacher will define concept of IRONY, IDIOM, and DIALECT on board and exemplify in general terms from text, then focus on IRONY, IDIOM,(utilize idiomsite.com for this) and DIALECT in O’Connor’s text.
Modifications for Level 4

Students will explain basic concepts about elements of fiction and give brief examples.

Students will be given cards with examples of symbolism (which include idioms and dialects) and irony from text (ex. "good Christian" p. 114; "Good Country People").

Level 3

Modifications similar to Level 4, with more content words sentences to fill in:

Symbolism
Irony
Message / moral

Examples of dialect and/or idiom

Level 2 – Students will use word cards to match example to definition of concept:

symbolism, irony, dialect, idiom.

Symbolism
Irony
Dialect →
Idiom
Message

Level 1 – Students will identify one piece of irony and one piece of symbolism.

They will be given word banks and complete the sentence exercises.

**Closure:** Students will reconvene as a class and teacher will ask them to brainstorm about an element of fiction that they will examine further to show understanding. What is most interesting? Do they want to examine one particular character or compare/contrast characters? Do they want to further examine symbolism? Do they want to examine the tone and how it does not always "match" what is going on in the story. (Ex. Happy, bright, simple dialogue contrasted to deep, dark, diabolical actions). Students will share ideas in last minutes of class, then they will think/write more for homework.
Reflective Narrative
How did I address components covered thus far in the course and incorporate into my lesson plan?

Oh my gosh!

I see now that this lesson may double in size and scope because of the in-depth coverage needed for ELLs here. In my first reflection, I spoke of making unfounded assumptions about background knowledge of ELLs and I know that I am probably still doing this. I will need to really work on objectives for Lesson III and then go back and fill in missing information for other two lessons. An important consideration I did not account for was the use of dialogue and Southern slang in this piece. I needed to account for this in lesson 2, and introduce it in lesson 1 as well. Even though the students will listen to an audio of a U.S. Southerner (Georgian) reading the piece, there will need to be a vocab list/word bank for terms that are regional and dialectical so that all can understand. A glossary is necessary.

Also, as is the case with all college-level work, there are so many layers of meaning involved in interpretation, and there is not one “fool-proof” interpretation of the author’s words. I have to emphasize that student readings of text can vary, but their readings and understanding must be backed up with evidence from the text. One of my greatest challenges will be to promote oral language development and use Instructional Conversation (IC). The temptation might be to do too much lecturing and try to provide too many complex examples. I will need to strike a balance between the higher and lower level ELLs so that they experience success and truly comprehend some of this complex material. This seventy-five minute lesson will most likely spill over into Lesson
Draft of Lesson II

Title of Unit: Introduction to the Elements of Fiction and Their Application to the Short Story: Examination of “Good Country People” by Flannery O’Connor

Lesson II
(75 minutes)

Content Objectives
1. Students will demonstrate understanding of text by summarizing.
2. Students will recognize and identify and explain at least three elements of fiction and literary elements such as idiom, dialect, and irony in O’Connor’s text.
3. Students will think about how they can expand on one of these literary elements in a short piece of writing.

Language Objectives
Students will find and verbally explain and summarize portions of the text and elements of fiction.
Students will brainstorm (verbally and in writing) ideas for piece of writing explaining and exemplifying an element of fiction in O’Connor’s work.

Performance Indicators for Lesson 2

Nearly Fluent 5
Students at this level will have read the entire short story for homework. They will be able to summarize the plot and identify how TONE, SETTING, etc. factor into understanding of text. They will begin to understand complexities of underlying themes and symbolism along with idioms found in story, dialect, and features of irony.

Intermediate 4
Students at this level will have read the text that includes highlighted information and extra examples. They will find examples from text of words indicating tone, setting., etc. They will be able to formulate a plot summary through the use of sentence starters and
highlighted information. They will be able to identify and explain idioms, dialect, and irony in story.

**Speech Emergent 3**

Students at this level will have a basic understanding of the plot based on its tone setting, etc. They will have read from highlighted/condensed versions of text. Students will complete language models to form sentences that tell what the plot is based on at least THREE of the five elements of fiction. They will be able to identify and explain at least one example of each: idiom, dialect, irony.

**Early Production 2**

Students at this level will use portions of text that have been highlighted and/or condensed to identify words that indicate tone, setting, characterization, etc.

Students will fill in 3-4 sentences summarizing what the story is about based on a few (2-3) of these background concepts. Students will be able to understand idiom, dialect, and irony by being given examples from text in the form of highlighted materials or illustrations.

**Pre-Production 1**

Students will use word banks and completion exercises during their reading of the texts to construct a short summary. They will be able to identify some basic cues that indicate the overall tone and features of characters in the story. They will be able to identify examples of idiom, dialect, and irony by circling examples on a worksheet.
<table>
<thead>
<tr>
<th>Function</th>
<th>Element</th>
<th>Expression/Object</th>
<th>Words/Phrases</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summarize</td>
<td>Plot</td>
<td>At the end of the story, Joy is _______. Manly takes _______ from Joy/Hulga. Manly takes these things because _______. Joy/Hulga changes at the end of the story because we see that _______. Manly Pointer is a _______ kind of person because _______.</td>
<td>“Give me my leg!” “I wasn’t born yesterday and I know where I am going!” “You ain’t so smart.”</td>
<td>Discussion Writing (sentence starters)</td>
</tr>
<tr>
<td>Identify</td>
<td>Tone</td>
<td>Words that indicate change of feeling are _______.</td>
<td>Evil incanation Jerking Sweaty salesman</td>
<td>Discussion Reading Listening</td>
</tr>
<tr>
<td>Identify</td>
<td>Character</td>
<td>I think (Mrs. Freeman/Mrs. Hopewell/Joy/Hulga/Manly) is a _______ type of character because she says/does ______.</td>
<td>“Some can’t be that simple” It takes all kinds to make up the world “had no bad qualities of her own” Brilliant but had no sense…</td>
<td>Discussion Reading Listening</td>
</tr>
<tr>
<td>Define Exemplify</td>
<td>Symbolism</td>
<td>Symbolism means... (name/idea symbolizes something else)</td>
<td>Leg Manly’s black case “Christian” Joy/Hulga Manly Freeman/Hopewell</td>
<td>Discussion Reading Listening</td>
</tr>
<tr>
<td>------------------</td>
<td>-----------</td>
<td>----------------------------------------------------------</td>
<td>-----------------------------------------------------------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>Define Exemplify</td>
<td>Irony</td>
<td>Irony means... (words mean opposite of what they seem)</td>
<td>“Are you a good Christia?” Manly’s “bibles” “Good Country People”</td>
<td>Discussion Reading Listening</td>
</tr>
<tr>
<td>Define Exemplify</td>
<td>Idiom</td>
<td>An idiom is... (unique expression requiring further explanation)</td>
<td>“Look on the bright side of things” “It takes all kinds to make up the world.”</td>
<td>Discussion Reading Listening</td>
</tr>
<tr>
<td>Define Exemplify</td>
<td>Dialect</td>
<td>Dialect is ... (Language unique to a certain part of country.)</td>
<td>“up twict in the night after three...” “Good Christian service.” “yer leg” “didn’t intrude”</td>
<td>Discussion Reading Listening</td>
</tr>
</tbody>
</table>
MODIFICATIONS TO LESSON PLAN #2

- Review content objectives and explain what is expected of student in language objectives.
- Warm-up

Have the class discuss Joy’s LEG. Ask the following questions: What happened to Joy’s leg? How was it injured? Why do you think her leg is important to the plot of the story?

Modifications - Level 5 - none.

Modifications - Level 4 – Students will be given sentence starters: Joy has a _________ leg. It was injured in a ______. Why is Manly Pointer interested in her leg? _______

Modifications – Level 3 – students will refer to excerpts about Joy/Hulga’s leg that are highlighted in the text to answer questions given to Level 4s.

Modifications – Level 2 – Students will be given three short excerpts describing Joy’s leg.

Modifications – Level 1 – Students will be given an illustration of a prosthetic leg and will discuss their understanding of what it means to have a “fake” leg.

- Teacher will write the words “Joy/Hulga’s Leg” “Philosopher” and other key terms indicating Joy/Hulga’s tone, character, and importance to plot on board, referring to pages in text.

- Teacher will split up class into groups by language proficiency levels. Groups will be given modification plans as necessary in preparation for answering questions about “Good Country People”. Each group will focus on one character featured in “GCP.” They will also focus on how TONE, and setting changes.

To help level 4s with comprehension of material, students will use worksheets with sentence starters such as
The summary of this story: This short story is about the main characters

___________________________. The conflict/problems in
the story are ________________________, ________________________,
___________________________.

I think Joy/Hulga ends up being a ______________ type of person (character) because
of __________________ (evidence found in text).

I think Mrs. Hopewell is a ______________ type of person because ______________.

I think Mrs. Freeman is a ______________ type of person because ______________

I think Manly Pointer is a ______________ type of person because.

The tone/feeling at the end of the story is __________________ because of
____________________.

The symbolism of a “good Christian” means __________________ to Joy/Hulga.

Irony means _______. I think an example of irony in the story is found in the words
____ because ______.

Level 3
Students will be given more comprehensive sentence starters, such as:

The summary of this story: This short story is about the main characters Joy/Hulga, Mrs.
Hopewell, Manly Pointer, and Mrs. Freeman. The problems in the story are Joy’s
attitude toward other people, expecially her mother. For example: she acts
__________________________ toward Mrs. Hopewell/Mrs. Freeman/Manly,
__________________________, ______________________, ______________________.

I think Joy/Hulga ends up being a ______________ type of person (character) because
of __________________ (evidence found in text).
I think Mrs. Hopewell is a ____________ type of person because ____________.
I think Mrs. Freeman is a ____________ type of person because ____________
I think Manly Pointer is a ____________ type of person because.
The tone/feeling at the end of the story is ________________ because of ____________.
The symbolism of a “good Christian” means ________________ to Joy/Hulga.
Irony means to have the opposite meaning (when a word means the opposite of what it looks/seems like) I think an example of irony in the story is found in the words “Good Country People” because ________.
Other examples of ironic words are ________

Level 2

The most optimistic/cheerful person in the story is (Mrs. Hopewell/Mrs. Freeman) because ______________ (fill in answers given – multiple choice).
Manly Pointer is an example of (circle all that apply: tricky / godless / naïve (babyish) / happy) person because he ( lies / cheats / pretends / is honest / ).

Level 1

Students will be given cards to match up character with characteristics and how tone is used to develop story...

- Teacher will allow students time to work in groups and discuss the literary concepts used to develop the plot. Students and/or teacher will post bullets points on board under “Character” “Tone” etc. that exemplify these elements of fiction.
- Teacher will define concept of IRONY, IDIOM, and DIALECT on board and exemplify in general terms from text, then focus on IRONY, IDIOM,(utilize idiomsite.com for this) and DIALECT in O’Connor’s text
Modifications for Level 4

Students will explain basic concepts about elements of fiction and give brief examples.

Students will be given cards with examples of symbolism (which include idioms and dialects) and irony from text (ex. “good Christain” p. 114; “Good Country People”).

Level 3

Modifications similar to Level 4, with more content words sentences to fill in:

Symbolism

Irony

Message /moral

Examples of dialect and/or idiom

Level 2 – Students will use word cards to match example to definition of concept: symbolism, irony, dialect, idiom.

Symbolism

Irony

Dialect with examples from background knowledge

Idiom “__”

Ex. Idiom “En boca cerrada no entran las moscas.”

Message

Level 1 – Students will identify one piece of irony and one piece of symbolism.

They will be given word banks and complete the sentence exercises.

- Closure: Students will reconvene as a class and teacher will ask them to brainstorm about an element of fiction that they will examine further to show understanding. What is most interesting? Do they want to examine one particular character or compare/contrast characters? Do they want to further examine symbolism? Do they want to examine the tone and how it does not always “match” what is going on in the story. (Ex. Happy, bright, simple dialogue contrasted to deep, dark, diabolical actions). Students will share ideas in last minutes of class, then they will think/write more for homework.
Reflective Narrative
How did I address components covered thus far in the course and incorporate into my lesson plan?

Oh my gosh!

I see now that this lesson may double in size and scope because of the in-depth coverage needed for ELLs here. In my first reflection, I spoke of making unfounded assumptions about background knowledge of ELLs and I know that I am probably still doing this. I will need to really work on objectives for Lesson III and then go back and fill in missing information for other two lessons. An important consideration I did not account for was the use of dialogue and Southern slang in this piece. I needed to account for this in lesson 2, and introduce it in lesson 1 as well. Even though the students will listen to an audio of a U.S. Southerner (Georgian) reading the piece, there will need to be a vocab list/word bank for terms that are regional and dialectical so that all can understand. A glossary is necessary.

Also, as is the case with all college-level work, there are so many layers of meaning involved in interpretation, and there is not one “fool-proof” interpretation of the author’s words. I have to emphasize that student readings of text can vary, but their readings and understanding must be backed up with evidence from the text. One of my greatest challenges will be to promote oral language development and use Instructional Conversation (IC). The temptation might be to do too much lecturing and try to provide too many complex examples. I will need to strike a balance between the higher and lower level ELLs so that they experience success and truly comprehend some of this complex material. This seventy-five minute lesson will most likely spill over into Lesson 3!
Draft of Lesson II

1. Unit Title: Introduction to Elements of Fiction and Their Application to the Short Story, “Good Country People” by Flannery O’Connor

2. Grade Level: Community College first-year students

3. Target Group: Mainstream class with integrated ELLs.

Title of Unit: Introduction to the Elements of Fiction and Their Application to the Short Story: Examination of “Good Country People” by Flannery O’Connor

Lesson II
(75 minutes)

Content Objectives
1. Students will demonstrate understanding of text by summarizing.
2. Students will recognize and identify at least three elements of fiction throughout O’Connor’s text.
3. Students will begin to extract meaning from the text through explanation of key details and literary elements such as irony.
4. Students will think about how they can expand on one of these literary elements in a short piece of writing.

Language Objectives
1a. Students will discuss their understanding of what they have read.
1b. Students will verbally summarize portions of the text.
1c. Students will find and explain plot and examples of elements of fiction.
1d. Students will brainstorm ideas for piece of writing explaining and exemplifying an element of fiction in O’Connor’s work.

Performance Indicators for Lesson II

Nearly fluent 5

Students at this level will have read the entire short story for homework. They will be able to summarize the plot and identify how TONE, SETTING, etc. factor into understanding of text. They will begin to understand complexities of underlying themes and symbolism.

Intermediate 4

Students at this level will have read the text that includes highlighted information, extra examples. They will find examples from text of word indicating tone, setting, etc. They will be able to formulate a plot summary through the use of sentence starters and highlighted information.
Speech Emergent 3
Students at this level will have a basic understanding of the plot based on its tone setting, etc. They will have read from a highlighted/condensed versions of text. Students will complete language models to form sentences that tell what the plot is based on at least THREE of the five elements of fiction.

Early Production 2
Students at this level will use portions of text that have been highlighted and/or condensed to identify words that indicate tone, setting, characterization, etc.
Students will fill in 3-4 sentences summarizing what the story is about based on a few (2-3) of these background concepts.

Pre-Production 1
Students will use word banks and completion exercises during their reading of the texts to construct a short summary. They will be able to identify some basic cues that indicate the overall tone of the story.
<table>
<thead>
<tr>
<th>Function</th>
<th>Element</th>
<th>Expression/Object</th>
<th>Words/Phrases</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summarize</td>
<td>Plot</td>
<td>What happens to Joy at the end? What does Manly do? How does Joy change?</td>
<td>Evil incantation Jerking Sweaty salesman</td>
<td>Discussion Writing (sentence starters)</td>
</tr>
<tr>
<td>Identify</td>
<td>Tone</td>
<td>What words indicate change of feeling?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Identify</td>
<td>Character</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Define Exemplify</td>
<td>Symbolism</td>
<td>Leg Manly's black case</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Define Exemplify</td>
<td>Irony</td>
<td>&quot;Are you a good Christian?&quot;</td>
<td>Bible salesman God Atheism</td>
<td></td>
</tr>
</tbody>
</table>
MODIFICATIONS TO LESSON PLAN #2

- Review content objectives and explain what is expected of student in language objectives.
- Warm-up
  Have the class discuss Joy’s LEG. Ask the following questions: What is wrong with Joy’s leg? How was it injured? Why do you think her leg is important to the plot of the story?

Modifications - Level 5 - none.

Modifications - Level 4 – Students will be given sentence starters: Joy has a ______ leg. It was injured in a ______. Why is Manly Pointer interested in her leg? ______

Modifications – Level 3 – students will refer to excerpts about Joy/Hulga’s leg that are highlighted in the text to answer questions given to Level 4s.

Modifications – Level 2 – Students will be given three short excerpts describing Joy’s leg.

Modifications – Level 1 – Students will be given an illustration of a prosthetic leg and will discuss their understanding of what it means to have a “fake” leg.

- Teacher will write the words “Joy/Hulga’s Leg” “Philosopher” and other key terms indicating Joy/Hulga’s tone, character, and importance to plot on board, referring to pages in text.

- Teacher will split up class into groups by language proficiency levels. Groups will be given modification plans as necessary in preparation for answering questions about “Good Country People”

To help level 4s with comprehension of material, students will use worksheets with sentence starters such as

The summary of this story: This short story is about the main characters ______, ______, ______. The conflict/problems in
the story are ______________, ______________, ______________, ______________.

I think Joy/Hulga ends up being a ______________ type of person (character) because of ______________ (evidence found in text).

I think Mrs. Hopewell is a ______________ type of person because ______________.

I think Mrs. Freeman is a ______________ type of person because ______________.

I think Manly Pointer is a ______________ type of person because.

The tone/feeling at the end of the story is ______________ because of ______________.

The symbolism of a "good Christian" means ______________ to Joy/Hulga.

Level 3
Students will use more comprehensive sentence starters than Level 4s.

Level 2

Students will be given ??? WEBS

Level 1

Students will be given illustrations/pictures

- Teacher will allow students time to work in groups and discuss the literary concepts used to develop the plot using methods and modifications used above.
- Teacher will define concept of IRONY on board and exemplify in general terms,

then focus on IRONY in O'Connor's text
Modifications for Level 4

Students will explain basic concepts about elements of fiction and give brief examples.

Students will be given cards with examples of symbolism and irony from text (ex. “old root” p. 114).

Level 3

Modifications similar to Level 4, with more content words sentences to fill in:

Symbolism

Irony

Message /moral

Level 2 – Students will use bullet points to find two ex. Of sym and irony.

Symbolism

Irony

Message

Level 1 – Students will identify one piece of irony and one piece of symbolism.

They will be given word banks and complete the sentence exercises.

- **Closure:** Students will reconvene as a class and teacher will ask them to brainstorm about an element of fiction that they will examine further and write about to analyze in more depth.
Draft of Lesson II

1. Unit Title: Introduction to Elements of Fiction and Their Application to the Short Story, “Good Country People” by Flannery O’Connor

2. Grade Level: Community College first-year students

3. Target Group: Mainstream class with integrated ELLs.

Title of Unit: Introduction to the Elements of Fiction and Their Application to the Short Story: Examination of “Good Country People” by Flannery O’Connor

Lesson II
(75 minutes)

Content Objectives
1. Students will demonstrate understanding of text by summarizing.
2. Students will recognize and identify at least three elements of fiction throughout O’Connor’s text.
3. Students will begin to extract meaning from the text through explanation of key details and literary elements such as irony.
4. Students will think about how they can expand on one of these literary elements in a short piece of writing.

Language Objectives
1a. Students will discuss their understanding of what they have read.
1b. Students will verbally summarize portions of the text.
1c. Students will find and explain plot and examples of elements of fiction.
1d. Students will brainstorm ideas for piece of writing explaining and exemplifying an element of fiction in O’Connor’s work.

Performance Indicators for Lesson II

Nearly fluent 5

Students at this level will have read the entire short story for homework. They will be able to summarize the plot and identify how TONE, SETTING, etc. factor into understanding of text. They will begin to understand complexities of underlying themes and symbolism.

Intermediate 4

Students at this level will have read the text that includes highlighted information, extratextual examples. They will find examples from text of word indicating tone, setting, etc. They will be able to formulate a plot summary through the use of sentence starters and highlighted information.
Speech Emergent 3

Students at this level will have a basic understanding of the plot based on its tone setting, etc. They will have read from a highlighted/condensed versions of text. Students will complete language models to form sentences that tell what the plot is based on at least THREE of the five elements of fiction.

Early Production 2

Students at this level will use portions of text that have been highlighted and/or condensed to identify words that indicate tone, setting, characterization, etc.

Students will fill in 3-4 sentences summarizing what the story is about based on a few (2-3) of these background concepts.

Pre-Production 1

Students will use word banks and completion exercises during their reading of the texts to construct a short summary. They will be able to identify some basic cues that indicate the overall tone of the story.
<table>
<thead>
<tr>
<th>Function</th>
<th>Element</th>
<th>Expression/Object</th>
<th>Words/Phrases</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summarize</td>
<td>Plot</td>
<td>What happens to Joy at the end? What does Manly do? How does Joy change?</td>
<td>Evil incantation Jerking Sweaty salesman</td>
<td>Discussion Writing (sentence starters)</td>
</tr>
<tr>
<td>Identify</td>
<td>Tone</td>
<td>What words indicate change of feeling?</td>
<td>Evil incantation Jerking Sweaty salesman</td>
<td>Discussion Reading Listening</td>
</tr>
<tr>
<td>Identify</td>
<td>Character</td>
<td>_______</td>
<td>Evil incantation Jerking Sweaty salesman</td>
<td>Discussion Reading Listening</td>
</tr>
<tr>
<td>Define Exemplify</td>
<td>Symbolism</td>
<td>Leg Manly’s black case</td>
<td>Evil incantation Jerking Sweaty salesman</td>
<td>Discussion Reading Listening</td>
</tr>
<tr>
<td>Define Exemplify</td>
<td>Irony</td>
<td>“Are you a good Christian?”</td>
<td>Evil incantation Jerking Sweaty salesman</td>
<td>Discussion Reading Listening</td>
</tr>
</tbody>
</table>
MODIFICATIONS TO LESSON PLAN #2

- Review content objectives and explain what is expected of student in language objectives.
- Warm-up

Have the class discuss Joy’s LEG. Ask the following questions: What is wrong with Joy’s leg? How was it injured? Why do you think her leg is important to the plot of the story?

Modifications - Level 5 - none.

Modifications - Level 4 – Students will be given sentence starters: Joy has a ________ leg. It was injured in a _________. Why is Manly Pointer interested in her leg? ________

Modifications – Level 3 – students will refer to excerpts about Joy/Hulga’s leg that are highlighted in the text to answer questions given to Level 4s.

Modifications – Level 2 – Students will be given three short excerpts describing Joy’s leg.

Modifications – Level 1 – Students will be given an illustration of a prosthetic leg and will discuss their understanding of what it means to have a “fake” leg.

- Teacher will write the words “Joy/Hulga’s Leg” “Philosopher” and other key terms indicating Joy/Hulga’s tone, character, and importance to plot on board, referring to pages in text.

- Teacher will split up class into groups by language proficiency levels. Groups will be given modification plans as necessary in preparation for answering questions about “Good Country People”

To help level 4s with comprehension of material, students will use worksheets with sentence starters such as

The summary of this story: This short story is about the main characters

______________, ________________, ________________. The conflict/problems in
the story are ______________, ______________, ______________.

I think Joy/Hulga ends up being a ______________ type of person (character) because of ______________ (evidence found in text).

I think Mrs. Hopewell is a ______________ type of person because ______________.

I think Mrs. Freeman is a ______________ type of person because ______________.

I think Manly Pointer is a ______________ type of person because.

The tone/feeling at the end of the story is ______________ because of ______________.

The symbolism of a “good Christian” means ______________ to Joy/Hulga.

Level 3
Students will use more comprehensive sentence starters than Level 4s.

Level 2
Students will be given ??? WEBS

Level 1
Students will be given illustrations/pictures

- Teacher will allow students time to work in groups and discuss the literary concepts used to develop the plot using methods and modifications used above.
- Teacher will define concept of IRONY on board and exemplify in general terms, then focus on IRONY in O’Connor’s text
Modifications for Level 4

Students will explain basic concepts about elements of fiction and give brief examples. Students will be given cards with examples of symbolism and irony from text (ex. “old root” p. 114).

Level 3

Modifications similar to Level 4, with more content words sentences to fill in:

Symbolism

Irony

Message /moral

Level 2 – Students will use bullet points to find two ex. Of sym and irony.

Symbolism
Irony
Message

Level 1 – Students will identify one piece of irony and one piece of symbolism.

They will be given word banks and complete the sentence exercises.

- **Closure:** Students will reconvene as a class and teacher will ask them to brainstorm about an element of fiction that they will examine further and write about to analyze in more depth.
Reflective Narrative
How did I address components covered thus far in the course and incorporate into my lesson plan?

Oh my gosh!

I see now that this lesson may double in size and scope because of the in-depth coverage needed for ELLs here. In my first reflection, I spoke of making unfounded assumptions about background knowledge of ELLs and I know that I am probably still doing this. I will need to really work on objectives for Lesson III and then go back and fill in missing information for other two lessons. An important consideration I did not account for was the use of dialogue and Southern slang in this piece. I will need to go back to lesson 1 and make changes to include this. Even though the students will listen to an audio of a U.S. Southerner (Georgian) reading the piece, there will need to be a vocab list/word bank for terms that are regional and dialectical so that all can understand. A glossary is necessary.

Also, as is the case with all college-level work, there are so many layers of meaning involved in interpretation, and there is not one “fool-proof” interpretation of the author’s words. I have to emphasize that student readings of text can vary, but their readings and understanding must be backed up with evidence from the text. This is very complicated...
Draft of Lesson II

Title of Unit: Introduction to the Elements of Fiction and Their Application to the Short Story: Examination of “Good Country People” by Flannery O’Connor

Lesson II
(75 minutes)
Content Objectives
1. Students will demonstrate understanding of text by summarizing.
2. Students will recognize and identify and explain at least three elements of fiction and literary elements such as idiom, dialect, and irony in O’Connor’s text.
3. Students will think about how they can expand on one of these literary elements in a short piece of writing.

Language Objectives
Students will verbally summarize portions of the text.
Students will find and explain plot and examples of elements of fiction.
Students will brainstorm ideas for piece of writing explaining and exemplifying an element of fiction in O’Connor’s work.

Performance Indicators for Lesson 1

Nearly fluent 5

Students at this level will have read the entire short story for homework. They will be able to summarize the plot and identify how TONE, SETTING, etc. factor into understanding of text. They will begin to understand complexities of underlying themes and symbolism along with idioms found in story, dialect, and features of irony.

Intermediate 4

Students at this level will have read the text that includes highlighted information and extra examples. They will find examples from text of word indicating tone, setting, etc. They will be able to formulate a plot summary through the use of sentence starters and
highlighted information. They will be able to identify and explain idioms, dialect, and irony in story.

**Speech Emergent 3**

Students at this level will have a basic understanding of the plot based on its tone setting, etc. They will have read from a highlighted/condensed versions of text. Students will complete language models to form sentences that tell what the plot is based on at least THREE of the five elements of fiction. They will be able to identify and explain at least one example of each: idiom, dialect, irony.

**Early Production 2**

Students at this level will use portions of text that have been highlighted and/or condensed to identify words that indicate tone, setting, characterization, etc. Students will fill in 3-4 sentences summarizing what the story is about based on a few (2-3) of these background concepts. Students will be able to understand idiom, dialect, and irony by being given examples from text in the form of

**Pre-Production 1**

Students will use word banks and completion exercises during their reading of the texts to construct a short summary. They will be able to identify some basic cues that indicate the overall tone and features of characters in the story. They will be able to identify examples of idiom, dialect, and irony by circling examples on a worksheet.
<table>
<thead>
<tr>
<th>Function</th>
<th>Element</th>
<th>Expression/Object</th>
<th>Words/Phrases</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summarize</td>
<td>Plot</td>
<td>What happens to Joy at the end? What does Manly do? How does Joy change? Who/what is Manly Pointer?</td>
<td>“Give me my leg!” “I wasn’t born yesterday and I know where I am going!” “You ain’t so smart.”</td>
<td>Discussion Writing (sentence starters)</td>
</tr>
<tr>
<td>Identify</td>
<td>Tone</td>
<td>What words indicate change of feeling?</td>
<td>Evil incarnation Jerking Sweaty salesman</td>
<td>Discussion Reading Listening</td>
</tr>
<tr>
<td>Identify</td>
<td>Character</td>
<td>Mrs. Freeman Mrs. Hopewell Joy</td>
<td>“Some can’t be that simple” It takes all kinds to make up the world, “had no bad qualities of her own” Brilliant but had no sense…</td>
<td>Discussion Reading Listening</td>
</tr>
<tr>
<td>Define</td>
<td>Symbolism</td>
<td>Words mean more than what they seem.</td>
<td>Leg Manly’s black case “Christian”</td>
<td>Discussion Reading Listening</td>
</tr>
<tr>
<td>Exemplify</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Define</td>
<td>Irony</td>
<td>Meaning is exact opposite of actual word.</td>
<td>“Are you a good Christian?” Manly’s “bibles” “Good Country People”</td>
<td>Discussion Reading Listening</td>
</tr>
<tr>
<td>Define Exemplify</td>
<td>Idiom</td>
<td>Unique expressions requiring further explanation.</td>
<td>“Look on the bright side of things” “It takes all kinds to make up the world.”</td>
<td>Discussion Reading Listening</td>
</tr>
<tr>
<td>------------------</td>
<td>-------</td>
<td>--------------------------------------------------</td>
<td>------------------------------------------------------------------------------</td>
<td>----------------------------</td>
</tr>
<tr>
<td>Define Exemplify</td>
<td>Dialect</td>
<td>Language unique to a certain part of country.</td>
<td>“up twict in the night after three…” “Good Christion service.” “yer leg” “didn’t intraduce”</td>
<td>Discussion Reading Listening</td>
</tr>
</tbody>
</table>
MODIFICATIONS TO LESSON PLAN #2

- **Review content objectives and explain what is expected of student in language objectives.**
- **Warm-up**
  Have the class discuss Joy's LEG. Ask the following questions: What is wrong with Joy's leg? How was it injured? Why do you think her leg is important to the plot of the story?

Modifications - Level 5 - none.

Modifications - Level 4 - Students will be given sentence starters: Joy has a _______ leg. It was injured in a _______. Why is Manly Pointer interested in her leg? _______

Modifications - Level 3 - students will refer to excerpts about Joy/Hulga's leg that are highlighted in the text to answer questions given to Level 4s.

Modifications - Level 2 - Students will be given three short excerpts describing Joy's leg.

Modifications - Level 1 - Students will be given an illustration of a prosthetic leg and will discuss their understanding of what it means to have a "fake" leg.

- **Teacher will write the words "Joy/Hulga's Leg" "Philosopher" and other key terms indicating Joy/Hulga's tone, character, and importance to plot on board, referring to pages in text.**

- **Teacher will split up class into groups by language proficiency levels. Groups will be given modification plans as necessary in preparation for answering questions about "Good Country People". Each group will focus on one character featured in "GCP." They will also focus on how TONE, and setting changes.**

To help level 4s with comprehension of material, students will use worksheets with sentence starters such as
The summary of this story: This short story is about the main characters

____________________, ____________________, ____________________. The conflict/problems in
the story are ____________________, ____________________, ____________________.

____________________.

I think Joy/Hulga ends up being a ______________ type of person (character) because
of ______________ (evidence found in text).

I think Mrs. Hopewell is a ______________ type of person because ______________.

I think Mrs. Freeman is a ______________ type of person because ______________

I think Manly Pointer is a ______________ type of person because.

The tone/feeling at the end of the story is ______________ because of

______________.

The symbolism of a "good Christian" means ______________ to Joy/Hulga.

Irony means __________. I think an example of irony in the story is found in the words

____ because ________.

Level 3
Students will be given more comprehensive sentence starters, such as:

The summary of this story: This short story is about the main characters Joy/Hulga, Mrs.
Hopewell, Manly Pointer, and Mrs. Freeman. The problems in the story are Joy’s
attitude toward other people, especially her mother. For example: she acts

____________________ toward Mrs. Hopewell/Mrs. Freeman/Manly,

____________________, ________________, ____________.

I think Joy/Hulga ends up being a ______________ type of person (character) because
of ______________ (evidence found in text).
I think Mrs. Hopewell is a ____________ type of person because ____________.

I think Mrs. Freeman is a ____________ type of person because ____________.

I think Manly Pointer is a ____________ type of person because ____________.

The tone/feeling at the end of the story is ____________ because of ____________.

The symbolism of a “good Christian” means ________________ to Joy/Hulga.

Irony means ________________ (when a word means the opposite of what it looks/seems like). I think an example of irony in the story is found in the words “Good Country People” because ________.

Other examples of ironic words are ________

Level 2

The most optimistic/cheerful person in the story is (Mrs. Hopewell/Mrs. Freeman) because ____________ (fill in answers given – multiple choice).

Manly Pointer is an example of (circle all that apply: tricky / godless / naïve (babyish) / happy) person because he (lies / cheats / pretends / is honest / ).

Level 1

Students will be given cards to match up character with characteristics and how tone is used to develop story…

- Teacher will allow students time to work in groups and discuss the literary concepts used to develop the plot. Students and/or teacher will post bullets points on board under “Character” “Tone” etc. that exemplify these elements of fiction.
- Teacher will define concept of IRONY, IDIOM, and DIALECT on board and exemplify in general terms from text, then focus on IRONY, IDIOM,(utilize idiomsite.com for this) and DIALECT in O’Connor’s text
Modifications for Level 4

Students will explain basic concepts about elements of fiction and give brief examples.

Students will be given cards with examples of symbolism (which include idioms and dialects) and irony from text (ex. “good Chrastian” p. 114; “Good Country People”).

Level 3

Modifications similar to Level 4, with more content words sentences to fill in:

Symbolism

Irony

Message /moral

Examples of dialect and/or idiom

Level 2 – Students will use word cards to match example to definition of concept:

symbolism, irony, dialect, idiom.

Level 1 – Students will identify one piece of irony and one piece of symbolism.

They will be given word banks and complete the sentence exercises.

- *Closure*: Students will reconvene as a class and teacher will ask them to brainstorm about an element of fiction that they will examine further to show understanding. What is most interesting? Do they want to examine one particular character or compare/contrast characters? Do they want to further examine symbolism? Do they want to examine the tone and how it does not always “match” what is going on in the story. (Ex. Happy, bright, simple dialogue contrasted to deep, dark, diabolical actions). Students will share ideas in last minutes of class, then they will think/write more for homework.
Reflective Narrative
How did I address components covered thus far in the course and incorporate into my lesson plan?

Oh my gosh!

I see now that this lesson may double in size and scope because of the in-depth coverage needed for ELLs here. In my first reflection, I spoke of making unfounded assumptions about background knowledge of ELLs and I know that I am probably still doing this. I will need to really work on objectives for Lesson III and then go back and fill in missing information for other two lessons. An important consideration I did not account for was the use of dialogue and Southern slang in this piece. I needed to account for this in lesson 2, and introduce it in lesson 1 as well. Even though the students will listen to an audio of a U.S. Southerner (Georgian) reading the piece, there will need to be a vocab list/word bank for terms that are regional and dialectical so that all can understand. A glossary is necessary.

Also, as is the case with all college-level work, there are so many layers of meaning involved in interpretation, and there is not one “fool-proof” interpretation of the author’s words. I have to emphasize that student readings of text can vary, but their readings and understanding must be backed up with evidence from the text. One of my greatest challenges will be to promote oral language development and use Instructional Conversation (IC). The temptation might be to do too much lecturing and try to provide too many complex examples. I will need to strike a balance between the higher and lower level ELLs so that they experience success and truly comprehend some of this complex material. This seventy-five minute lesson will most likely spill over into Lesson 3!
Lesson II

Title of Unit: Introduction to the Elements of Fiction and Their Application to the Short Story: Examination of “Good Country People” by Flannery O’Connor

Lesson II
(75 minutes)

Content Objectives
1. Students will demonstrate understanding of text by summarizing.
2. Students will recognize and identify and explain at least three elements of fiction and literary elements such as symbolism, idiom, dialect, and irony in O’Connor’s text.
3. Students will think about how they can expand on one of these literary elements introduced in both lesson 1 and lesson 2 in a short piece of writing.

Language Objectives
Students will find and verbally explain and summarize portions of the text and elements of fiction.
Students will brainstorm (verbally and in writing) ideas for piece of writing explaining and exemplifying an element of fiction in O’Connor’s work.

Performance Indicators for Lesson 2

Nearly fluent 5

Students at this level will have read the entire short story for homework. They will be able to summarize the plot and identify how TONE, SETTING, etc. factor into understanding of text. They will begin to understand complexities of underlying themes and symbolism along with idioms found in story, dialect, and features of irony.

Intermediate 4

Students at this level will have read the text that includes highlighted information and extra examples. They will find examples from text of words indicating tone, setting, etc. They will be able to formulate a plot summary through the use of sentence starters and
highlighted information. They will be able to identify and explain symbolism, idioms, dialect, and irony in story.

**Speech Emergent 3**

Students at this level will have a basic understanding of the plot based on its tone setting, etc. They will have read from highlighted/condensed versions of text. Students will complete language models to form sentences that tell what the plot is based on at least THREE of the five elements of fiction. They will be able to identify and explain at least one example of each: symbolism, idiom, dialect, irony.

**Early Production 2**

Students at this level will use portions of text that have been highlighted and/or condensed to identify words that indicate tone, setting, characterization, etc. Students will fill in 3-4 sentences summarizing what the story is about based on a few (2-3) of these background concepts. Students will be able to understand symbolism, idiom, dialect, and irony by being given examples from text in the form of highlighted materials or illustrations.

**Pre-Production 1**

Students will use word banks and completion exercises during their reading of the texts to construct a short summary. They will be able to identify some basic cues that indicate the overall tone and features of characters in the story. They will be able to identify examples of symbolism and identify idiom, dialect, and irony by circling examples on a worksheet.
<table>
<thead>
<tr>
<th>Function</th>
<th>Element</th>
<th>Expression/Object</th>
<th>Words/Phrases</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summarize</td>
<td>Plot</td>
<td>At the end of the story, Joy is _______. Manly takes ______ from Joy/Hulga. Manly takes these things because ______. Joy/Hulga changes at the end of the story because we see that ______. Manly Pointer is a ______ kind of person because ______.</td>
<td>“Give me my leg!” “I wasn’t born yesterday and I know where I am going!” “You ain’t so smart.”</td>
<td>Discussion Writing (sentence starters)</td>
</tr>
<tr>
<td>Identify</td>
<td>Tone</td>
<td>Words that indicate change of feeling are ______.</td>
<td>Evil incarnation, Jerking, Sweaty salesman</td>
<td>Discussion Reading Listening</td>
</tr>
<tr>
<td>Identify</td>
<td>Character</td>
<td>I think (Mrs. Freeman/Mrs. Hopewell/ Joy/Hulga/Manly) is a ______ type of character because she says/does ______.</td>
<td>“Some can’t be that simple” It takes all kinds to make up the world “had no bad qualities of her own” Brilliant but had no sense...</td>
<td>Discussion Reading Listening</td>
</tr>
<tr>
<td>Define Exemplify</td>
<td>Symbolism</td>
<td>Symbolism means... (name/idea symbolizes something else)</td>
<td>Leg Manly’s black case “Christian” Joy/Hulga Manly Freeman/Hopewell</td>
<td></td>
</tr>
<tr>
<td>-----------------</td>
<td>-----------</td>
<td>----------------------------------------------------------</td>
<td>------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Irony</td>
<td>Irony means... (words mean opposite of what they seem)</td>
<td>“Are you a good Christian?” Manly’s “bibles” “Good Country People”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Idiom</td>
<td>An idiom is... (unique expression requiring further explanation)</td>
<td>“Look on the bright side of things” “It takes all kinds to make up the world.”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dialect</td>
<td>Dialect is ... (Language unique to a certain part of country.)</td>
<td>“up twict in the night after three…” “Good Christian service.” “yer leg” “didn’t intraduce”</td>
<td></td>
</tr>
</tbody>
</table>

Discussion Reading Listening
MODIFICATIONS TO LESSON PLAN #2

- Review content objectives and explain what is expected of students in language objectives.
- Warm-up

Teacher will review the class predictions from the last class that were written on sentence strips. Class will discuss their understanding of the story in groups. Teacher will organize class in mixed groups (Ls 1-5) and begin by asking about symbolism. What is significance of Joy’s leg? How did Joy lose her leg? How did she walk because of her artificial leg? Why did Manley want her leg and eventually take it? What is symbolism of the leg?

Modifications - Level 5 - none.

Modifications - Level 3-4 – Students will be given sentence starters: Joy has a ______ leg. It was injured in a ______. Why is Manly Pointer interested in her leg? ______. Students will examine excerpts about leg from text (given on worksheet).

Modifications – Level 3 – students will refer to excerpts about Joy/Hulga’s leg that are on worksheet to answer questions given to Level 4s.

Modifications – Level 2 – Students will be given three short excerpts describing Joy’s leg and will attempt to explain symbolism and her attitude toward it because of it.

Modifications – Level 1 – Students will be given an illustration of a prosthetic leg and will discuss their understanding of what it means to have a “fake” leg. How does it feel physically and emotionally?
Worksheet Examples:

Levels 3-4-5 (Groups will be placed together with all levels interspersed for this exercise). Teacher will move around to groups.

First mention of Joy is as “a large blonde girl with an artificial leg...32 years old” (100). Why is this description significant?

“When Hulga stumped into the kitchen in the morning (she could walk without making the awful noise but she maid it --- Mrs. Hopewell was certain – because it was ugly-sound)” (103).

“(Joy) was as sensitive about the artificial leg as a peacock about its tail: (111). What do you think this means?

“She took it off for him and put it back on ...without the leg she felt entirely dependent on (Manley)” (112). Why?
Teacher will lead mixed group discussion to find answers about the significance of the leg and post ideas/answers on board under the word LEG.

* Teacher will then pair up individuals with modification plans as necessary (Ls 1-5) in preparation for summarizing “Good Country People.” Each group will focus on characters featured in “GCP.” Some will also focus on how TONE changes.

Worksheets with sentence starters, as noted below, will be given to students in groups who need extra reinforcement.

To help level 4s with comprehension of material, students will use worksheets with sentence starters such as:

The summary of this story: This short story is about the main characters

__________________________, ________________, __________________________. The conflict/problems in the story are _______________________, _______________________, _______________________, _______________________.

I think Joy/Hulga ends up being a ______________ type of person (character) because of ________________ (evidence found in text).

I think Mrs. Hopewell is a ______________ type of person because ________________.

I think Mrs. Freeman is a ______________ type of person because ________________.
I think Manly Pointer is a _______________ type of person because.

The tone/feeling at the end of the story is _______________ because of _______________.

The symbolism of a “good Christian” means _______________ to Joy/Hulga.

Joy’s leg is an important element of the story because it may symbolize ____

Level 3
Students will be given more comprehensive sentence starters, such as:

The summary of this story: This short story is about the main characters Joy/Hulga, Mrs. Hopewell, Manly Pointer, and Mrs. Freeman. The problems in the story are Joy’s attitude toward other people, especially her mother. For example: she acts _______________ toward Mrs. Hopewell/Mrs. Freeman/Manly, _______________.

I think Joy/Hulga ends up being a _______________ type of person (character) because of _______________ (evidence found in text).

I think Mrs. Hopewell is a _______________ type of person because _______________.

I think Mrs. Freeman is a _______________ type of person because _______________.

I think Manly Pointer is a _______________ type of person because.

The tone/feeling at the end of the story is _______________ because of _______________. Joy is left all alone and without her leg and this makes me think ____.

The symbolism of a “good Christian” means _______________ to Joy/Hulga.
Level 2

The most optimistic/cheerful person in the story is (Mrs. Hopewell/Mrs. Freeman) because ____________ (fill in answers given – multiple choice).

Manly Pointer is an example of (circle all that apply: tricky / godless / naïve (babyish) / happy) person because he (lies / cheats / pretends / is honest /).

Joy/Hulga is left alone at the end of the story and is abandoned. She has learned that she is not as smart as she thinks because ______

Level 1

Students will be given cards to match up character with characteristics.* some card characteristics may refer to more than one character!

Ex. Mrs. Hopewell / Mrs. Freeman / Joy/Hulga / Manley
Characteristics: optimistic, mean, naïve, godless, nosy, cheater, stubborn, crabby, talkative... Students will be instructed to ask for synonyms for words they don’t know or ask their higher-level peers.

- Teacher will allow students time to work in pairs/groups and discuss the literary concepts used to develop the plot. After discussion time, students and/or teacher will post bullet points on board under “Character” “Tone” etc. that exemplify these elements of fiction.

- Teacher will define concept of IRONY, IDIOM, and DIALECT on board and exemplify in general terms from text, then focus on IRONY, IDIOM,(utilize idiomsite.com for this) and DIALECT in O’Connor’s text. Students will be encouraged to give example of IDIOMS and DIALECT from their own language/culture. Ex. “En boca cerrada, no entran moscas” contrasted with other idioms “Silence is golden.” Discussion and examples can ensue. After discussion, students will turn to text for examples in O’Connor’s work..
Modifications for Level 4

Students will be given worksheets which include idioms, irony, and dialects) and be instructed to find as many examples as they can from test of these elements.

Level 3

Modifications similar to Level 4, with more content words sentences to fill in:

Level 2 – Students will use word cards to match example to definition of concept: irony, dialect, idiom.

Ironic
Dialect with examples from background knowledge
Idiom

Level 1 – Students will identify one example of dialect and one example of an idiom.

They will be given word banks and complete the sentence exercises (handout below will be further modified).
• Closure: Students will reconvene as a class and teacher will ask them to brainstorm about an element of fiction discussed in past two lessons that they will examine further to show understanding. What is most interesting? Do they want to examine one particular character or compare/contrast characters? Do they want to further examine symbolism? Do they want to examine the tone and how it does not always "match" what is going on in the story? (Ex. Happy, bright, simple dialogue contrasted to deep, dark, diabolical actions). Students will share ideas in last minutes of class, then they will think/write more for homework. Students will each be given an index card as an "exit slip" to write down an element of fiction with an example of what they want to examine further in writing.

Sentence starter

Symbolism / Innuendo / Characterization

Tone

is an important aspect of O'Connor's work. Because
Lesson III Draft

Lesson III

Content Objectives
1. Students will interpret uses of elements of fiction in O’Connor’s short story.
2. Students will begin to compose a short piece examining tone, setting, POV, characterization and symbolism using quotes and paraphrases from O’Connor’s text to show their understanding of how elements of fiction are used.

Language Objectives
1. Students will find and point out passages where usage of tone, characterization, irony, etc., is used effectively.
2. Students will compose in writing (outline or draft for) a thesis statement and exact quotations from text articulating and explaining in writing how these examples enhance their understanding of the of the text, giving examples and supporting details of this particular element.

* If I don’t send you modifications on this by Sunday, then will you comment on this?

Thanks.
### Functional/Notional Draft
**Lesson III**

<table>
<thead>
<tr>
<th>Function</th>
<th>Element</th>
<th>Expression</th>
<th>Words/Phrases</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interpret</td>
<td>words/expressions</td>
<td>I think the deeper meaning of the expression word _____ is good country people, good Christian Mrs. Hopewell Joy/Hulga Manly</td>
<td></td>
<td>Listening Discussion</td>
</tr>
<tr>
<td>Compose</td>
<td>outline draft</td>
<td>I will analyze ____ in Flannery O'Connor's &quot;Good Country People&quot; by tone characterization irony</td>
<td></td>
<td>Writing</td>
</tr>
</tbody>
</table>

### Performance Indicators for Lesson III

**Nearly fluent 5**

Students at this level will choose the element of fiction they want to examine further, and then re-read the text, highlighting all examples of this element of fiction. They will then compose a thesis statement and an outline laying out how they will discuss and explain (with examples) this particular element of fiction. Students will work on composing an 8-10 paragraph essay.

**Intermediate 4**

Students at this level will choose an element of fiction they want to examine further and will be given some highlighted portions of the text corresponding to the element of fiction they will be examining and explaining. They will make a basic outline of how they will discuss and explain. They will be given an Outline starter. Students will work on composing a 4 paragraph essay.
Lesson III

Content Objectives
1. Students will interpret uses of elements of fiction in O’Connor’s short story.
2. Students will begin to compose a short piece examining tone, setting, POV, characterization and symbolism using quotes and paraphrases from O’Connor’s text to show their understanding of how elements of fiction are used.

Language Objectives
1. Students will find and point out passages where usage of tone, characterization, irony, etc. is used effectively.
2. Students will compose in writing (outline or draft) a thesis statement and give examples of the element of fiction.
<table>
<thead>
<tr>
<th>Function</th>
<th>Element</th>
<th>Expression</th>
<th>Words/Phrases</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interpret</td>
<td>tone characterization irony symbolism</td>
<td>(Element of fiction) is ____. The definition of ____ is. Examples are ____.</td>
<td>“sunny” “grey” “optimistic” “never wrong” Hulga/Joy/Freeman Manly, etc.</td>
<td>Listening Discussion</td>
</tr>
<tr>
<td>Compose</td>
<td>outline draft</td>
<td>I will analyze ____ in Flannery O’Connor’s “Good Country People” Examples are ____ This means</td>
<td>tone characterization irony symbolism</td>
<td>Writing</td>
</tr>
</tbody>
</table>
Performance Indicators for Lesson III

Nearly fluent 5

Students at this level will work TWO elements of fiction they want to examine further. They will re-read the text, highlighting all examples of these elements of fiction. They will then compose a thesis statement and an outline laying out how they will discuss and explain (with examples). Students will work on composing a 8-10 paragraph essay.

Intermediate 4

Students at this level will examine further TWO elements of fiction further and will be given some highlighted portions of the text corresponding to the elements of fiction they will be examining and explaining. They will make a basic outline (with an outline starter). Students will work on composing a 4 paragraph essay.

Speech Emergent 3

Students at this level will be given a web or graphic organizer to bubble the main points about their element of fiction together. This group will be limited to discussing CHARACTERIZATION or TONE. They will be given sentence frames and work on composing one paragraph that explains the concept and gives background information and a second paragraph that gives specific examples.

Early Production 2

Students at this level will also use a web and will be given examples of condensed versions of text exemplifying characterization as an element of fiction. They will find two of their own examples, if possible, for the web.
Pre-Production 1

Students at this level will be given pictures that fit physical descriptions of the characters in the short story. Beneath the pictures, there will be sentences describing that character. Some sentences may have word banks or fill ins or matching exercises.
MODIFICATIONS TO LESSON PLAN #3

Review content objectives and explain what is expected of student in language objectives.

Warm-up.
Students in levels 1 and 2 will be grouped together, as they studied characterization only. Students in level 3 and 4 will be interspersed with level 3s 2s, and 1s, as their assignment was to find more give examples from text (with page numbers) for their elements of fiction to write about. Groups will present what they have found. The words “characterization” “tone” “irony” and “symbolism” will be written on cards and given to the groups. They will then 1. write definition on board. 2. Students will be grouped based on element of fiction they have chosen to examine further in writing. Groups will work together to do this. At end of exercise, “duplicate” examples will be noted and there will be a short discussion about why multiple references to the same element are important. Ex. “Three groups found irony is Mrs. Freeman’s statement...and used an example. Why might this be an important example?

This activity may take about 10 minutes of class time, perhaps 15.

Modifications - Level 5 - none.

Modifications - Level 4 - may use sentence starters to help them, if necessary. The _______ in Flannery O’Connor’s “Good Country people is and seen in ______, ______, and ______. It is effective because ________.

Modifications – Level 3 – sentence starters
Irony is found in the passage on p. ---- which says, “ . The passage is ironic because _______.

Level 2 – students will be grouped with higher level students to get assistance from group. Students will only work on CHARACTERIZATION of Mrs. Hophewell. Hope means ______. Well means ______ etc.
Mrs. Freeman. Free means ______. Man means ______. These two words together describe/do not describe Mrs. Freeman because ______
Hulga/Joy has two names. The word Hulga might mean ______. Joy means ______. Are these opposite meanings? Why do you think she has two names?
Manly Pointer. Manly means ----. Pointer may mean ----. Two names together mean ______ ??
Modifications – Level 1 – Students will be grouped with higher level students to receive assistance in group setting, as noted above, and will work on characterization fill ins, as noted.

Ex. Manly Pointer

I think the name “Manly” means ________ (he is very strong / the opposite of what it seems).

I think that the name Mrs. Hopewell describes the character ______ (well/badly)
because she is _______ (a happy person / a sad person) and she ______ does/does not
have hope.

She might hope for (circle all that apply) _________ (happiness/ a husband/ a leg/
money/ love) for her daughter Joy.
Reflective Narrative
How did I address components covered thus far in the course and incorporate into my lesson plan?

Lesson three presented the biggest challenge for me because writing is always a difficult activity for some learners, whether they are ELLs or not. The trick is to not give too much information or simplify the assignment too much while trying to let the students discover the nuances of these important elements of fiction on their own. If level 1s can truly understand the manner in which O'Connor has presented her characters (with at least some of the symbolism and irony she has used), then the lesson will be a success for them.

I modified requirements for level 4 and 5 because I believe that they will be able to do more than examine only one element of fiction in the writing they will need to do. They will not be held back and the expectations will be more appropriate for learners at their level.

Though this lesson is still a bit rough and I will need to find many ways to engage the students in this learning and writing activity, I believe that all students will be able to produce work they are proud of and understand.

During this next week, I will need to work on many visuals, outlines, sentence starters, cards, etc., to pull this all together. I will do it!
Lesson III Draft

Lesson III

Content Objectives
1. Students will interpret uses of elements of fiction in O’Connor’s short story.
   2. Students will begin to compose a short piece examining tone, setting, POV, characterization and symbolism using quotes and paraphrases from O’Connor’s text to show their understanding of how elements of fiction are used.

Language Objectives
1. Students will find and point out passages where usage of tone, characterization, irony, etc, is used effectively.
2. Students will compose in writing (outline or draft) a thesis statement and give examples of the element of fiction.
<table>
<thead>
<tr>
<th>Function</th>
<th>Element</th>
<th>Expression</th>
<th>Words/Phrases</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interpret</td>
<td>tone characterization</td>
<td>(Element of fiction) is _____. The definition of ____ is. Examples are _____.</td>
<td>“sunny” “grey” “optimistic” “never wrong” Hulga/Joy/Freeman Manly, etc.</td>
<td>Listening Discussion</td>
</tr>
<tr>
<td></td>
<td>irony symbolism</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Compose</td>
<td>outline draft</td>
<td>I will analyze ____ in Flannery O’Connor’s “Good Country People” Examples are _____.</td>
<td>tone characterization irony symbolism</td>
<td>Writing</td>
</tr>
<tr>
<td></td>
<td></td>
<td>This means</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Performance Indicators for Lesson III

**Nearly fluent 5**

Students at this level will work TWO elements of fiction they want to examine further. They will re-read the text, highlighting all examples of these elements of fiction. They will then compose a thesis statement and an outline laying out how they will discuss and explain (with examples). Students will work on composing a 8-10 paragraph essay.

**Intermediate 4**

Students at this level will examine further TWO elements of fiction further and will be given some highlighted portions of the text corresponding to the elements of fiction they will be examining and explaining. They will make a basic outline (with an outline starter). Students will work on composing a 4 paragraph essay.

**Speech Emergent 3**

Students at this level will be given a web or graphic organizer to bubble the main points about their element of fiction together. This group will be limited to discussing CHARACTERIZATION or TONE. They will be given sentence frames and work on composing one paragraph that explains the concept and gives background information and a second paragraph that gives specific examples.

**Early Production 2**

Students at this level will also use a web and will be given examples of condensed versions of text exemplifying characterization as an element of fiction. They will find two of their own examples, if possible, for the web.
Pre-Production 1

Students at this level will be given pictures that fit physical descriptions of the characters in the short story. Beneath the pictures, there will be sentences describing that character. Some sentences may have word banks or fill ins or matching exercises.
MODIFICATIONS TO LESSON PLAN #3

Review content objectives and explain what is expected of student in language objectives.

Warm-up.
Students in levels 1 and 2 will be grouped together, as they studied characterization only. Students in level 5 and 4 will be interspersed with level 3s 2s, and 1s, as their assignment was to find more give examples from text (with page numbers) for their elements of fiction to write about. Groups will present what they have found. The words “characterization” “tone” “irony” and “symbolism” will be written on cards and given to the groups. They will then 1. write definition on board. 2. Students will be grouped based on element of fiction they have chosen to examine further in writing. Groups will work together to do this. At end of exercise, “duplicate” examples will be noted and there will be a short discussion about why multiple references to the same element are important. Ex. “Three groups found irony is Mrs. Freeman’s statement...and used an example. Why might this be an important example?

This activity may take about 10 minutes of class time, perhaps 15.

Modifications -Level 5 - none.

Modifications - Level 4 - may use sentence starters to help them, if necessary. The ______ in Flannery O’Connor’s “Good Country people is and is seen in ______, ______, and ______. It is effective because ________.

Modifications – Level 3 – sentence starters
Irony is found in the passage on p. ---- which says, “ “. The passage is ironic because ______

Level 2 – students will be grouped with higher level students to get assistance from group. Students will only work on CHARACTERIZATION of
Mrs. Hopewell. Hope means ______. Well means ______ etc.
Mrs. Freeman. Free means ______. Man means ______. These two words together describe/do not describe Mrs. Freeman because ______
Hulga/Joy has two names. The word Hulga might mean ______, Joy means ______. Are these opposite meanings? Why do you think she has two names?
Manly Pointer. Manly means ----. Pointer may mean ----- Two names together mean ______.
Modifications – Level 1 – Students will be grouped with higher level students to receive assistance in group setting, as noted above, and will work on characterization fill ins, as noted.

Ex. Manly Pointer

I think the name “Manly” means ________ (he is very strong / the opposite of what it seems).

I think that the name Mrs. Hopewell describes the character ________ (well/badly)
because she is ________ (a happy person / a sad person) and she _____ does/does not) have hope.

She might hope for (circle all that apply) ________ (happiness/ a husband/ a leg/ money/ love) for her daughter joy.
Reflective Narrative
How did I address components covered thus far in the course and incorporate into my lesson plan?

Lesson three presented the biggest challenge for me because writing is always a difficult activity for some learners, whether they are ELLs or not. The trick is to not give too much information or simplify the assignment too much while trying to let the students discover the nuances of these important elements of fiction on their own. If level 1s can truly understand the manner in which O’Connor has presented her characters (with at least some of the symbolism and irony she has used), then the lesson will be a success for them.

I modified requirements for level 4 and 5 because I believe that they will be able to do more than examine only one element of fiction in the writing they will need to do. They will not be held back and the expectations will be more appropriate for learners at their level.

Though this lesson is still a bit rough and I will need to find many ways to engage the students in this learning and writing activity, I believe that all students will be able to produce work they are proud of and understand.

During this next week, I will need to work on many visuals, outlines, sentence starters, cards, etc., to pull this all together. I will do it!
Reflective Narrative
How did I address components covered thus far in the course and incorporate into my lesson plan?

Lesson three presented the biggest challenge for me because writing is always a difficult activity for some learners, whether they are ELLs or not. The trick is to not give too much information or simplify the assignment too much while trying to let the students discover the nuances of these important elements of fiction on their own. If level 1s can truly understand the manner in which O'Connor has presented her characters (with at least some of the symbolism and irony she has used), then the lesson will be a success for them.

I modified requirements for level 4 and 5 because I believe that they will be able to do more than examine only one element of fiction in the writing they will need to do. They will not be held back and the expectations will be more appropriate for learners at their level.

Though this lesson is still a bit rough and I will need to find many ways to engage the students in this learning and writing activity, I believe that all students will be able to produce work they are proud of and understand.

During this next week, I will need to work on many visuals, outlines, sentence starters, cards, etc., to pull this all together. I will do it!
Lesson III Draft

Lesson III

Content Objectives
1. Students will interpret uses of elements of fiction in O’Connor’s short story.
2. Students will begin to compose a short piece examining tone, setting, POV, characterization and symbolism using quotes and paraphrases from O’Connor’s text to show their understanding of how elements of fiction are used.

Language Objectives
1. Students will find and point out passages where usage of tone, characterization, irony, etc., is used effectively.
2. Students will compose in writing (outline or draft for) a thesis statement and exact quotations from text articulating and explaining in writing how these examples enhance their understanding of the text, giving examples and supporting details of this particular element.
Functional/Notional Draft
Lesson III

<table>
<thead>
<tr>
<th>Function</th>
<th>Element</th>
<th>Expression</th>
<th>Words/Phrases</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interpret</td>
<td>words/expressions</td>
<td>I think the deeper meaning of the expression word ____ is</td>
<td>good country people.</td>
<td>Listening Discussion</td>
</tr>
<tr>
<td></td>
<td>(Writing)</td>
<td></td>
<td>good Christian</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mrs. Hopewell</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Joy/Hulga</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Manly</td>
<td></td>
</tr>
<tr>
<td>Compose</td>
<td>outline draft</td>
<td>I will analyze ___ in Flannery O'Connor's &quot;Good Country People&quot; by Example of</td>
<td>tone characterization irony</td>
<td>Writing</td>
</tr>
</tbody>
</table>

**Performance Indicators for Lesson III**

**Nearly Fluent 5**

Students at this level will choose the element of fiction they want to examine further, and then re-read the text, highlighting all examples of this element of fiction. They will then compose a thesis statement and an outline laying out how they will discuss and explain (with examples) this particular element of fiction. Students will work on composing a 8-10 paragraph essay.

**Intermediate 4**

Students at this level will choose an element of fiction they want to examine further and will be given some highlighted portions of the text corresponding to the element of fiction they will be examining and explaining. They will make a basic outline of how they will discuss and explain. They will be given an Outline starter. Students will work on composing a 4 paragraph essay.
Speech Emergent 3

Students at this level will have a basic understanding of elements of fiction and will be given a web or graphic organizer to bubble the main points about their element of fiction together. Students will work on composing one paragraph that explains the concept and gives background information and a second paragraph that gives specific examples.

Early Production 2

Students at this level will also use a basic web and will be given examples of condensed versions of text exemplifying elements of fiction. They will find two of their own examples, if possible for the web.

Pre-Production 1

Students will .... Exercises will be heavily visual.

---

fill in word in blanks or complete matching of elements to examples

What he looks like

There is worry in scene with Mrs. F + Mrs. H
MODIFICATIONS TO LESSON PLAN #3

Review content objectives and explain what is expected of student in language objectives.

Warm-up.
Students will be grouped based on element of fiction they have chosen to examine further in writing. Teacher will give cards with elements of fiction names to each group and then ask a member of the group to write the name of the element of fiction on the board with a definition. Groups will work together to do this.

Teacher will then give class 5 minutes to find x examples per group of that element of fiction.

Modifications - Level 5 - none.

Modifications - Level 4 - may use sentence starters to help them, if necessary.

The ______ in Flannery O’Connor’s “Good Country people is

Modifications – Level 3 – sentence starters

Level 2 - students will be grouped with higher level students to get assistance from group.

Modifications – Level 1 - Students will be grouped with higher level students to receive assistance in group setting.

Have low."
Reflective Narrative
How did I address components covered thus far in the course and incorporate into my lesson plan?

This plan is extremely rough, and I will need to think about how I will engage the students and get them to write. In-class writing assignments for such a diverse group of learners will be challenging because it is a requirement for Eng 102 that students do some substantial critical writing.

On a personal note, this is the busiest time of my semester for the next two weeks because I am grading research papers, exams and portfolios. I hope to get some good feedback tonight, 4/23, and next week, 4/30.