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**Unit 4HomeworkOrganizer**

**Due: Thursday, 15 December 2011**

**All homework must be completed in its entirety. Incomplete or incorrect homework will not receive any points!** Random homework checks will be completed at the teacher’s discretion and students will be expected to have all assigned work complete and ready to be stamped at any time.

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| **Assignment #** | **Assignment Description** | **Due Date** | **Assignment Value** | **Points Earned** |
| **1** | **Literary Terms Practice**   * All questions answered according to the directions. | **Tuesday, 11/29** | 25 |  |
| **2** | **Guided Reading Questions: “Same Song,” “Eating Together,” “Grape Sherbet”**   * All questions answered in *complete sentences*. | **Thursday, 12/01** | 25 |  |
| **3** | **Guided Reading Questions: “Shall I Compare Thee . . .”**   * All questions answered in *complete sentences*. | **Friday, 12/02** | 25 |  |
| **4** | **Guided Reading Questions: “Omelas” (Part I)**   * All questions answered according to the directions. | **Thursday, 12/08** | 25 |  |
| **5** | **Guided Reading Questions: “Omelas” (Part II)**   * All questions answered in *complete sentences*. | **Friday, 12/09** | 25 |  |
| **6** | **Guided Reading Questions: “The Legend,” “Ode to My Socks”**   * All questions answered in *complete sentences*. | **Monday, 12/12** | 25 |  |
| **7** | **Unit 4 Review**   * This will be handed out in class on the day before the test. You will be expected to complete it according to the directions and attach it to the back of this packet. | **Thursday, 12/15** | 25 |  |
| **8** | **Unit 4 Grammar Review**   * Attach your completed grammar packet to this homework organizer. Because we complete this as a class, you must have all portions of the review complete or you will receive a zero. In the event you are absent, you will need to get the notes from your tablemate so that you may complete the independent activities. | **Thursday, 12/15** | 30 |  |
|  | **Total Points** | | **205** |  |

**Assignment #1: Literary Terms Practice**

**Due: Tuesday, 29 November 2011**

**Standard(s) Addressed: LRA 3.7 –** Recognize and understand the significance of various literary devices, including figurative language, imagery, allegory, and symbolism, and explain their appeal.

**ESLR:** Resourceful Learners

**Directions:** Use your CAHSEE Literary Terms packet to identify each of the examples below. Each word in the Word Bank will only be used once.

**Word Bank**

|  |  |  |
| --- | --- | --- |
| allegory | idiom | personification |
| alliteration | imagery | rhyme |
| assonance | metaphor | simile |
| hyperbole | onomatopoeia | symbol |

1. Four teachers tell a story about a knight who slays a dragon using a sword that looks remarkably like a pencil; however, when you learn that the “knight” is a Segerstrom student, the “dragon” is named “CAHSEE,” and the “sword” is, in fact, a pencil, you realize that this is not *just* a story about knights and dragons – it is also a story about the steps that Segerstrom students must take in order to pass the CAHSEE. This would be an example of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
2. When Edward tells Bella that she is “his own personal brand of heroin,” he is comparing her to a drug. This is an example of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
3. When Dr. Seuss writes, “I do not like green eggs and ham, I do not like them, Sam I am,” he is using \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
4. The lightning-bolt-shaped scar on Harry Potter’s forehead is a literal scar, but it is also a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the qualities (such as love and bravery) that make him Voldemort’s enemy.
5. In the sentence, “After I walked through the puddle, my shoes made a ***squishing*** sound for the rest of the day,” the word “squishing” is an example of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
6. Most tongue twisters, like “Susie sells seashells by the seashore,” are examples of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
7. If you say that a person “kicked the bucket” instead of saying that that person died, you are using a(n) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
8. Ms. Handley came home from the football game and said that her favorite part was after the winning touchdown, when “the sea of red and gold fans erupted into raucous (def: loud, rowdy) cheers that echoed through the crisp, cold November air,” her description is an example of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
9. When Mrs. Harkins put on her jacket, exclaiming that it was “as cold as a freezer in an igloo in Antarctica,” she is using a(n) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to explain just how cold it is.
10. When Mrs. DeVries complained to Miss Barron that her kitchen table was “groaning under the weight of all her students’ homework packets,” she is using \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to explain how heavy all of those homework packets are.
11. When the man said that he “walked,” then “ran,” then “sat,” then “napped,” he uses the repeated “ah” sound in each word for emphasis. He is using \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
12. When the sophomores complain that their English teachers are drowning them in millions of homework assignments every week, they are using \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to show how much work they have.

**Now You Try!**

**Directions:** Another good way to learn what all of these terms mean is to practice using them yourselves. Use the subjects listed below to write a **figure of speech** (simile, metaphor, or personification) of your own. Be creative!

**Example:**

Write a **simile** about a **computer**.

The computer monitor stared back at her like an unfriendly, unblinking eye.

1. Write a **simile** about a **backpack**.

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1. Write about a **toaster** using **personification**.

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1. Write a **metaphor** about a quarterback.

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1. Write a **simile** about a **drummer.**

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1. Write a **metaphor** about a **playground**.

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1. Write about a **beach** using **personification**.

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| **Notes – Assignment #2:**  “Same Song,” “Eating Together,” and “Grape Sherbet” Guided Reading Assignment (In *HLT*, pp. 461-470) | **Class:**  English 10 CP | **Date:**  **Due Thursday, 12/01** |
| **Standard(s) Addressed: LRA 3.7 –** Recognize and understand the significance of various literary devices, including imagery, and explain their appeal.  **ESLR:** Resourceful Learners – think critically; solve problems; study effectively |
| **“Same Song” (p. 462)**   1. **Point of View:** Identify the speaker in the poem, and briefly describe the subject. 2. **Structure:** What purpose does the stanza (*def:* group of lines in poetry) break serve? 3. **Imagery:** What words or phrases help create the images you “see” as you read this poem? 4. **Allusion:** Why does the poet repeat the word *mirror* in lines 10 and 21? What image does this reference put in your mind (pleasant or unpleasant)? 5. **Interpretation:** What does the poem’s title mean? 6. **Interpretation:** How do the son and daughter feel about the way they look? What word gives you a clue? 7. **Interpretation:** How do you interpret line 12—“not fair”? What two meanings could the word *fair* have here? 8. **Theme:** What theme, or message, do you think the poem conveys? Is that message true only for young people? Explain your responses.   **“Eating Together” (p.** **466)**   1. **Imagery:** What images are created in lines 1-8? Which of the five senses does each image appeal to? 2. **Point of View:** Who is the speaker? 3. **Imagery:** What simile tells you what has happened to the father? Why do you think the poet decided to describe it in this way? 4. **Tone:** What is the tone of this poem—the feeling or attitude the speaker takes toward the events he describes? What details especially suggest that tone to you?   **“Grape Sherbet” (p. 468)**   1. **Point of View:** Who is the speaker of “Grape Sherbet”? What details does the speaker remember about a family get-together on a Memorial Day in the past? 2. **Imagery:** Which phrases help you imagine the scene in lines 1-8? Which of the five senses do these phrases mostly appeal to? 3. **Reading Comprehension:** What are the speaker and the other children doing in lines 9-10? 4. **Imagery:** Which of the five senses does the poet appeal to in describing the sherbet (lines 13-15)? Which words or phrases help you “taste” the sherbet? 5. **Figurative Language:** What metaphor describes the grandmother, in lines 18-21? What is she refusing? 6. **Interpretation:** What is the “joke” in line 25? 7. **Interpretation:** Why does the taste of the sherbet no longer exist (lines 25-27)? 8. **Tone:** What does the speaker mean when she says, “Now I see why you bothered, father”? What tone do you hear in this poem—what feeling does the speaker reveal toward this family memory? 9. **Speaker:** A poem’s images can help readers understand a speaker. Based on the imagery in lines 22-30, how has the speaker changed over time? | **Textbook Reference Page(s):** | |
| In *HLT*, pp. 461-470 | |
| **Review Points:** | |
| 1. Define *imagery*. 2. Define *allusion*. 3. Define *simile*. 4. Define *tone*. 5. Define *metaphor*. | |
| **Reminders/Assignments:** | |
| * Word Dissection 1-12 Review Quiz on Tues. 12/13 * Response to Lit. Essay due Wed. 12/14 * Unit 4 Test and Packet due Thurs. 12/15 | |
| **Potential Test Questions:** | | |
| 1. Why does the daughter in “Same Song” get up at six A.M.? 2. In “Same Song,” what does the son do in the garage? 3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ is language that appeals to the five senses. 4. My friend didn’t notice the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to an old fairy tale in the poem we read. 5. A simile uses words of comparison such as *like, as,* or *resembles*. (True / False) 6. The mother is the speaker in “Eating Together.” (True / False) 7. The poem “Eating Together is about a father having lunch with his family. (True / False) 8. “Grape Sherbet” is a kind of frozen dessert. (True / False) 9. A dollop of sherbet is a small amount of sherbet, not a large portion. (True / False) 10. The grandmother in “Grape Sherbet” is diabetic. (True / False) 11. The speaker of “Grape Sherbet” knows her father’s secret recipe for sherbet. (True / False) 12. The father in “Eating Together” is driving on a snow-covered road. (True / False) | | |

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| **Notes – Assignment #3:**  “Shall I Compare Thee to a Summer’s Day?” Guided Reading Assignment (In *HLT*, pp. 493-495) | **Class:**  English 10 CP | **Date:**  **Due Friday, 12/02** |
| **Standard(s) Addressed: LRA 3.7 –** Recognize and understand the significance of various literary devices, including figurative language, and explain their appeal.  **ESLR:** Resourceful Learners – think critically; solve problems; study effectively |
| 1. **Vocabulary Development**: Match each of the following words (*lease, brag, wand’rest, fair, buds, grow’st, temperate, eternal*) with their definitions. 2. wanders 3. moderate 4. beauty 5. lasting forever 6. loan 7. boast 8. grows 9. partly opened flowers 10. **Sonnet:** Write (and label) the first and last word of each quatrain, the words that rhyme in each quatrain, and the first and last word of the concluding couplet. What kind of challenge do you think this strict structure might present to a poet? 11. **Sonnet:** How is the third quatrain different from the first two quatrains? 12. **Paraphrasing:** The function of the concluding couplet is to sum up the main message of the poem. Paraphrase the couplet in your own words. 13. **Reading Comprehension:** The speaker opens the sonnet by wondering if he should compare his beloved to a summer’s day. How does he answer his own question? What reasons does he give in line 2 for rejecting the comparison? 14. **Imagery:** In lines 3-8, the speaker continues to think about his comparison? What image does he use to show that summer weather is unpredictable? 15. **Metaphor and Personification:** Explain the metaphor and personification in lines 5-8. Why is the “eye of heaven” neither constant nor trustworthy? 16. **Interpretation:** According to lines 7-8, what can happen to any kind of beauty? 17. **Reading Comprehension:** In the third quatrain (lines 9-12), the speaker makes a daring statement to his beloved. What does he claim will never happen? 18. **Reading Comprehension:** What does the speaker mean by “eternal lines to time” (line 12)? What is the connection between those eternal lines and the prediction he makes in lines 9-11? 19. **Theme:** Would you say that this sonnet is a love poem, or is it really about something else? Explain your interpretation. 20. **Evaluating:** Has the poet’s bold assertion in his couplet proven true? In what ways can other kinds of art immortalize someone? Give as many examples as you can think of. | **Textbook Reference Page(s):** | |
| In *HLT*, pp. 493-495 | |
| **Review Points:** | |
| 1. Define *English sonnet*. 2. Define *quatrain*. 3. Define *couplet*. 4. Define *metaphor*. 5. Define *personification*. | |
| **Reminders/Assignments:** | |
| * Word Dissection 1-12 Review Quiz on Tues. 12/13 * Response to Lit. Essay due Wed. 12/14 * Unit 4 Test and Packet due Thurs. 12/15 | |
| **Potential Test Questions:** | | |
| 1. The English (sonnet, tanka) has fourteen lines. 2. Shakespeare’s sonnet has three (couplets, quatrains). 3. (Thee, Lease) is another word for *you*. 4. Shakespeare says that the one he loves is more (untrimmed, temperate) than a summer’s day. 5. Shakespeare also says that the “(eternal, dim) summer” of the one he loves will last, it will not fade. 6. (True/False) The *buds* of May are flowers that have not yet opened. 7. (True/False) Gentle winds shake the buds of May. 8. (True/False) Shakespeare complains that summer lasts much too long. 9. (True/False) The “eye of heaven” refers to the sun. 10. (True/False) Shakespeare says his poem will not last for more than a summer. 11. (True/False) Each quatrain in a sonnet makes exactly the same point. 12. (True/False) The couplet comes at the beginning of a sonnet. 13. (True/False) A couplet sums up or comments on the ideas expressed in a sonnet. | | |

**Assignment #4: Ursula K. LeGuin’s “The Ones Who Walk Away from Omelas,” Part I**

**Due: Thursday, 8 December 2011**

**Standard Addressed**: *LRA 3.7* – Recognize and understand the significance of various literary devices, including figurative language, imagery, allegory, and symbolism, and explain their appeal.

**ESLR**: Resourceful Learner

**Directions**: The following short story comes from a college literature textbook. It will be challenging for you to read; however, we think it is a thought-provoking story that many of you will find interesting. We have broken up the story into chunks in order to make it easier to read (so that you can check your understanding frequently), and provided several definitions for difficult words (you may, though, need to use your dictionary to look up additional words). We suggest that you read and answer the questions in the order we have provided for you; however, you may, if you choose, read the story straight through. Because of the story’s difficulty level, we have also split it into two parts. You will read the first half tonight and the second half for Friday.

**Note**: As always your responses are to be written in complete sentences; there is not a single “Yes” or “No” question here. Don’t forget, when a question asks you to provide a quote, you must. Failure to follow these directions will result in a zero on the assignment.

With a **clamor** (def: uproar) of bells that set the **swallows** (def: a kind of bird) soaring, the Festival of Summer came to the city. Omelas, bright-towered by the sea. The **rigging** (def: ropes; supports) of the boats in harbor sparkled with flags. In the streets between houses with red roofs and painted walls, between old moss-grown gardens and under avenues of trees, past great parks and public buildings, **processions** (def: groups of people moving forward) moved. Some were **decorous** (def: well mannered): old people in long stiff robes of **mauve** (def: light purple) and gray, **grave** (def: serious) master workmen, quiet, merry women carrying their babies and chatting as they walked. In other streets the music beat faster, a shimmering of gong and tambourine, and the people went dancing, the procession was a dance. Children dodged in and out, their high calls rising like the swallows' crossing flights over the music and the singing. All the processions wound towards the north side of the city, where on the great water-meadow called the Green Fields boys and girls, naked in the bright air, with mud-stained feet and ankles and long, **lithe** (def: flexible) arms, exercised their **restive** (def: restless) horses before the race. The horses wore no gear at all but a halter without bit. Their manes were braided with streamers of silver, gold, and green. They flared their nostrils and pranced and boasted to one another; they were vastly excited, the horse being the only animal who has adopted our ceremonies as his own. Far off to the north and west the mountains stood up half encircling Omelas on her bay. The air of morning was so clear that the snow still crowning the Eighteen Peaks burned with white-gold fire across the miles of sunlit air, under the dark blue of the sky. There was just enough wind to make the banners that marked the racecourse snap and flutter now and then. In the silence of the broad green meadows one could hear the music winding throughout the city streets, farther and nearer and ever approaching, a cheerful faint sweetness of the air from time to time trembled and gathered together and broke out into the great joyous clanging of the bells.

Joyous! How is one to tell about joy? How describe the citizens of Omelas?

The narrator uses this first paragraph to establish the **setting** of the story. Describe your understanding of the setting (Remember, setting refers to both time (time of year; time of day) and place (location).

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The narrator says of the horses, “they were vastly excited, the horse being the only animal who as adopted our ceremonies as his own.” What does this mean? How, in the previous sentences, does the narrator describe the horses so as to create a comparison with humans?

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Based on what you have read thus far, describe the people of Omelas. Use one quote to support your response.

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They were not simple folk, you see, though they were happy. But we do not say the words of cheer much any more. All smiles have become **archaic** (def: ancient; outdated). Given a description such as this one tends to make certain assumptions. Given a description such as this one tends to look next for the King, mounted on a splendid stallion and surrounded by his noble knights, or perhaps in a golden **litter** (def: couch for carrying a passenger) **borne** (def: carried) by great-muscled slaves. But there was no king. They did not use swords, or keep slaves. They were not **barbarians** (def: uncivilized persons), I do not know the rules and laws of their society, but I suspect that they were singularly few. As they did without **monarchy** (def: system of rule by a single family) and slavery, so they also got on without the stock exchange, the advertisement, the secret police, and the bomb. Yet I repeat that these were not simple folk, not **dulcet** (def: sweet; agreeable) shepherds, noble savages, **bland** (def: boring) **utopians** (def: impractically idealistic). They were not less complex than us. The trouble is that we have a bad habit, encouraged by **pedants** (def: somebody who shows off knowledge) and sophisticates, of considering happiness as something rather stupid. Only pain is intellectual, only evil interesting. This is the **treason** (def: act of betrayal) of the artist: a refusal to admit the **banality** (def: boring ordinariness) of evil and the terrible boredom of pain. If you can't lick 'em, join 'em. If it hurts, repeat it. But to praise despair is to **condemn** (def: criticize) delight, to embrace violence is to lose hold of everything else. We have almost lost hold; we can no longer describe a happy man, nor make any celebration of joy. How can I tell you about the people of Omelas? They were not naive and happy children—though their children were, in fact, happy. They were mature, intelligent, passionate adults whose lives were not **wretched** (def: unhappy). O miracle! But I wish I could describe it better. I wish I could convince you. Omelas sounds in my words like a city in a fairy tale, long ago and far away, once upon a time.

In this paragraph the narrator says that it would be understandable for you, as a reader, to imagine that this country, Omelas, has a king and knights, slaves, etc. Why does the narrator expect you might think of this? (Hint: Think of movies you’ve seen, like *Knight’s Tale*, or trips you’ve taken to places like Medieval Times.)

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The narrator goes on to say that we “have a bad habit . . . of considering happiness as something rather stupid.” First, who is “we”? Second, what does the narrator mean by the statement? Why is happiness “stupid”?

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At the end of this section the narrator worries about his shortcomings (he feels it is his “job” to describe Omelas to us accurately and convincingly), saying, “Omelas sounds in my words like a city in a fairy tale, long ago and far away, once upon a time.” What about Omelas (in your opinion, or based on the narrator’s presentation) matches the narrator’s claim of a “fairy tale” land? Use one quote from the section to support your response.

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Perhaps it would be best if you imagined it as your own **fancy** (def: imagination) bids, assuming it will rise to the occasion, for certainly I cannot **suit** (def: please) you all. For instance, how about technology? I think that there would be no cars or helicopters in and above the streets; this follows from the fact that the people of Omelas are happy people. Happiness is based on a **just** (def: fair) **discrimination** (def: ability to notice and value quality) of what is necessary, what is neither necessary nor destructive, and what is destructive. In the middle category, however—that of the unnecessary but undestructive, that of comfort, luxury, **exuberance** (def: enthusiasm), etc.—they could perfectly well have central heating, subway trains, washing machines, and all kinds of marvelous devices not yet invented here, floating light-sources, fuel-less power, a cure for the common cold. Or they could have none of that: it doesn't matter. As you like it. I incline to think that people from towns up and down the coast have been coming to Omelas during the last days before the Festival on very fast little trains and double-decked trams, and that the train station of Omelas is actually the handsomest building in town, though plainer than the magnificent Farmers' Market. But even granted trains, I fear that Omelas so far strikes some of you as goody-goody. Smiles, bells, parades, horses, bleh. . . . One thing I know there is none of in Omelas is guilt. But what else should there be? I thought at first there were no drugs, but that is **puritanical** (def: strictly moral). For those who like it, the faint insistent sweetness of drooz may perfume the ways of the city, drooz which first brings a great lightness and brilliance to the mind and limbs, and then after some hours a dreamy **languor** (def: tiredness), and wonderful visions at last of the very arcane and inmost secrets of the Universe . . . and it is not habit-forming. . . . What else, what else belongs in the joyous city? The sense of victory, surely, the celebration of courage. But as we did without **clergy** (def: those ordained in the church), let us do without soldiers. The joy built upon successful slaughter is not the right kind of joy; it will not do; it is fearful and it is **trivial** (def: having little value). A boundless and generous contentment, a **magnanimous** (def: generous; noble) triumph felt not against some outer enemy but in communion with the finest and fairest in the souls of all men everywhere and the splendor of the world's summer: this is what swells the hearts of the people of Omelas, and the victory they celebrate is that of life. I don't think many of them need to take drooz.

In his description of Omelas’s technology and level of technological advancement, the narrator says, “Or they could have none of that: it doesn't matter. As you like it.” Use your abilities of inference and critical thinking to decipher (def: decode) this piece of foreshadowing. Why would a narrator tell you that all of this (meaning what he has been telling you about for the past two paragraphs) “doesn’t matter”?

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Re-read the sentence beginning “A boundless and generous contentment…” This statement is what makes the narrator think the people of Omelas don’t take drooz (drugs). In your own words, paraphrase why the people of Omelas have no need for drugs.

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Most of the processions have reached the Green Fields by now. A marvelous smell of cooking goes forth from the red and blue tents of the **provisioners** (def: people who supply something). The faces of small children are **amiably** (def: friendly; pleasantly) sticky; in the **benign** (def: kindly; harmless) gray beard of a man a couple of crumbs of rich pastry are entangled. The youths and girls have mounted their horses and are beginning to group around the starting line of the course. An old woman, small, fat, and laughing, is passing out flowers from a basket, and tall young men wear her flowers in their shining hair. A child of nine or ten sits at the edge of the crowd alone, playing on a wooden flute. People pause to listen, and they smile, but they do not speak to him, for he never ceases playing and never sees them, his dark eyes wholly **rapt** (def: focused on; caught up in) in the sweet, thing magic of the tune.

He finishes, and slowly lowers his hands holding the wooden flute.

As if that little private silence were the signal, all at once a trumpet sounds from the pavilion near the starting line: **imperious** (def: arrogant), **melancholy** (def: thoughtful; gloomy), piercing. The horses rear on their slender legs, and some of them neigh in answer. Sober-faced, the young riders stroke the horses' necks and soothe them, whispering. "Quiet, quiet, there my beauty, my hope..." They begin to form in rank along the starting line. The crowds along the racecourse are like a field of grass and flowers in the wind. The Festival of Summer has begun.

Do you believe? Do you accept the festival, the city, the joy? No? Then let me describe one more thing.

Here, again, the narrator doubts his ability as a storyteller when he says, “Do you believe? Do you accept the festival, the city, the joy? No? Then let me describe one more thing.” Why does the narrator anticipate that readers will be reluctant to believe what he has said about Omelas thus far? (Hint: you might want to look back at the text and see if the description is **plausible** (def: believable). In other words, is it possible that a place like Omelas, and the people who live there could exist?) Explain your answer.

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**Assignment #5: Ursula K. LeGuin’s “The Ones Who Walk Away from Omelas,” Part II**

**Due: Friday, 09 December 2011**

In a basement under one of the beautiful public buildings of Omelas, or perhaps in the **cellar** (def: basement) of one of its spacious private homes, there is a room. It has one locked door, and no window. A little light **seeps** (def: passes through) in dustily between cracks in the boards, secondhand from a cobwebbed window somewhere across the cellar. In one corner of the little room a couple of mops, with stiff, clotted, foul-smelling heads, stand near a rusty bucket. The floor is dirt, a little damp to the touch, as cellar dirt usually is. The room is about three **paces** (def: steps) long and two wide: a mere broom closet or disused tool room. In the room, a child is sitting. It could be a boy or a girl. It looks about six, but actually is nearly ten. It is **feeble-minded** (def: mentally challenged; slow). Perhaps it was born defective, or perhaps it has become **imbecile** (def: somebody with a low I.Q.) through fear, **malnutrition** (def: poor nutrition), and neglect. It picks its nose and occasionally fumbles vaguely with its toes or genitals, as it sits hunched in the corner farthest from the bucket and the two mops. It is afraid of the mops. It finds them horrible. It shuts its eyes, but it knows the mops are still standing there; and the door is locked; and nobody will come. The door is always locked; and nobody ever comes, except that sometimes—the child has no understanding of time or **interval** (def: periods of time)—sometimes the door rattles terribly and opens, and a person, or several people, are there. One of them may come in and kick the child to make it stand up. The others never come close, but peer in at it with frightened, disgusted eyes. The food bowl and the water jug are **hastily** (def: done in a hurry) filled, the door is locked; the eyes disappear. The people at the door never say anything, but the child, who has not always lived in the tool room, and can remember sunlight and its mother's voice, sometimes speaks. "I will be good, " it says. "Please let me out. I will be good!" They never answer. The child used to scream for help at night, and cry a good deal, but now it only makes a kind of whining, "eh-haa, eh-haa," and it speaks less and less often. It is so thin there are no calves to its legs; its belly **protrudes** (def: sticks out); it lives on a half-bowl of corn meal and grease a day. It is naked. Its buttocks and thighs are a mass of **festered** (def: producing pus) sores, as it sits in its own **excrement** (def: waste) continually. They all know it is there, all the people of Omelas. Some of them have come to see it, others are **content** (def: satisfied) merely to know it is there. They all know that it has to be there. Some of them understand why, and some do not, but they all understand that their happiness, the beauty of their city, the tenderness of their friendships, the health of their children, the wisdom of their scholars, the skill of their makers, even the **abundance** (def: fullness; affluence) of their harvest and the kindly weathers of their skies, depend **wholly** (def: entirely) on this child's **abominable** (def: repulsive; offensive) misery.

**Setting** is always important as it can help to reveal the meaning of a work (**theme**) or, at the very least, the meaning of a scene. Why is it significant that the child is locked in a dark room with no window and only a little light seeping in through the cracks in the boards?

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Considering your answer to the previous question, what could light be a **symbol** of in this case? (Hint: Is there something that exists for the people of Omelas, but not for this boy?)

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The narrator makes a point of telling the reader that the child has not always been in this situation. “The people at the door never say anything, but the child, who has not always lived in the tool room, and can remember sunlight and its mother's voice, sometimes speaks. ‘I will be good,’ it says. ‘Please let me out. I will be good!’ They never answer.” Why is it important to know that the child hasn’t always been locked in the room?

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Based on your response to the previous question, explain your thoughts about the fact that “They all know it [the child] is there, all the people of Omelas. Some of them have come to see it, others are content merely to know it is there.” Why might some come see it? Why are others content to know it is there?

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This story is a challenging one (it is, after all from a college literature textbook), so it requires a great deal of critical thinking skill. This next one might be tough, but we think you’ll be able to get it. Why do the people of Omelas “all know that it [the child] has to be there”? (Hint: Have you ever heard of something called a “sacrificial lamb”? This is an idiomatic expression (meaning its not meant to be taken literally) that essentially means a person or animal is sacrificed (killed or discounted in some way) for the common good.)

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This is usually explained to children when they are between eight and twelve, whenever they seem capable of understanding; and most of those who come to see the child are young people, though often enough an adult comes, or comes back, to see the child. No matter how well the matter has been explained to them, these young **spectators** (def: viewers) are always shocked and sickened at the sight. They feel disgust, which they had thought themselves **superior to** (def: better than). They feel anger, outrage, **impotence** (def: powerlessness), despite all the explanations. They would like to do something for the child. But there is nothing they can do. If the child were brought up into the sunlight out of that **vile** (def: disgusting; wicked) place, if it were cleaned and fed and comforted, that would be a good thing, indeed; but if it were done, in that day and hour all the prosperity and beauty and delight of Omelas would **wither** (def: shrivel; fade away) and be destroyed. Those are the terms. To exchange all the goodness and grace of every life in Omelas for that single, small improvement: to throw away the happiness of thousands for the chance of happiness of one: that would be to let guilt within the walls indeed.

This paragraph is key to understanding the meaning of the story (its **theme**), as well as to understanding what the child represents (he is a **symbol**—meaning he has a literal and figurative purpose).

Why might the children in Omelas find out about and then go to see the child when they are *8-12* years old? (Hint: think about your own life, and the lives of most *8-12* year olds in the U.S. before you respond.)

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The narrator also tells us in this paragraph that sometimes an adult “comes back” to see the child. Why would anyone want or need to come back?

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In your own words explain why the child cannot be brought up out of the cellar, “cleaned, fed, and comforted”?

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The people of Omelas are “free from guilt” according to the narrator. Why? What is **ironic** about this?

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The terms are strict and absolute; there may not even be a kind word spoken to the child.

Often the young people go home in tears, or in a tearless rage, when they have seen the child and faced this terrible **paradox** (def: contradiction). They may **brood** (def: worry) over it for weeks or years. But as time goes on they begin to realize that even if the child could be released, it would not get much good of its freedom: a little vague pleasure of warmth and food, no real doubt, but little more. It is too **degraded** (def: destroyed) and **imbecile** (def: stupid) to know any real joy. It has been afraid too long ever to be free of fear. Its habits are too **uncouth** (def: uncivilized) for it to respond to humane treatment. Indeed, after so long it would probably be **wretched** (def: unhappy; ill) without walls about it to protect it, and darkness for its eyes, and its own excrement to sit in. Their tears at the bitter **injustice** (def: unfairness) dry when they begin to perceive the terrible justice of reality, and to accept it. Yet it is their tears and anger, the trying of their generosity and the acceptance of their helplessness, which are perhaps the true source of the **splendor** (def: magnificence) of their lives. Theirs is no **vapid** (def: lifeless; uninspiring), irresponsible happiness. They know that they, like the child, are not free. They know compassion. It is the existence of the child, and their knowledge of its existence, that makes possible the **nobility** (def: magnificence) of their architecture, the **poignancy** (def: sharply perceptive) of their music, the **profundity** (def: intellectual complexity; greatness) of their science. It is because of the child that they are so gentle with children. They know that if the wretched one were not there sniveling in the dark, the other one, the flute-player, could make no joyful music as the young riders line up in their beauty for the race in the sunlight of the first morning of summer.

In this paragraph the narrator explains how the people of Omelas justify and come to terms with the imprisonment and treatment of the child. The people of Omelas may spend years brooding over their knowledge of the child, but eventually they “begin to realize that even it the child could be released, it would not get much good of its freedom.” In your own words, **paraphrase** how the people of Omelas justify their actions.

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According to the narrator it is this situation that is “the true source of splendor in their lives.” According to the narrator, “Theirs is no vapid, irresponsible happiness.” Why not? Explain clearly, using one quote from the text to support your answer.

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Now do you believe them? Are they not more credible? But there is one more thing to tell, and this is quite incredible.

In previous sections of the story the narrator worried that he wasn’t doing a good job explaining Omelas or its people to us, the readers. Notice now that the narrator has shifted his concern: “Now do you believe them? Are they not more credible?” What are we supposed to believe about “them”? (Hint: think back to the fairy tale section.) Why does the narrator believe they should be more credible now? (Hint: what have we, the readers, been told?)

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At times one of the adolescent girls or boys who go see the child does not go home to weep or rage, does not, in fact, go home at all. Sometimes also a man or a woman much older falls silent for a day or two, then leaves home. These people go out into the street, and walk down the street alone. They keep walking, and walk straight out of the city of Omelas, through the beautiful gates. They keep walking across the farmlands of Omelas. Each one goes alone, youth or girl, man or woman. Night falls; the traveler must pass down village streets, between the houses with yellow-lit windows, and on out into the darkness of the fields. Each alone, they go west or north, towards the mountains. They go on. They leave Omelas, they walk ahead into the darkness, and they do not come back. The place they go towards is a place even less imaginable to most of us than the city of happiness. I cannot describe it at all. It is possible that it does not exist. But they seem to know where they are going, the ones who walk away from Omelas.

Why do some people decide to leave, and walk away from Omelas? How would you **characterize** those who leave? In other words, what kind of people are they?

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Does the narrator seem to approve or disapprove of those who walk away? Regardless of your answer, you will need to support your response with one quote from the text.

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| **Notes – Assignment #6:**  “The Legend” and “Ode to My Socks” Guided Reading Assignment (In *HLT*, pp. 471-476; 497-502) | **Class:**  English 10 CP | **Date:**  **Due Monday, 12/12** |
| **Standard(s) Addressed: LRA 3.7 –** Recognize and understand the significance of various literary devices, including figurative language, and explain their appeal.  **ESLR:** Resourceful Learners – think critically; solve problems; study effectively |
| **“The Legend” (pp. 472-473)**   1. **Setting:** Describe the poem’s setting, or time and place. 2. **Reading Comprehension:** In this poem an ordinary street scene is suddenly transformed by a tragic event. What happens? 3. **Imagery**: What images does Hongo use in lines 1-37 to help you feel as if you were an eyewitness to the setting, the characters, and the event? Which of the five senses is Hongo appealing to? 4. **Tone:** What tone is expressed by the speaker in lines 13-29? Is it the tone you would expect to find in an elegy (def: poem of mourning, usually for the dead)? Why or why not? 5. **Interpretation:** How does the poem change, beginning at line 38? Why does the speaker say he feels “ashamed” in line 43? 6. **Tone:** How does the tone change in the poem’s last six lines? What is the effect of the change?   **“Ode to My Socks” (pp. 498-499)**   1. **Ode:** Why is a pair of socks an unusual choice for the subject of an ode? (Hint: Make sure you look at the definition of an ode on p. 497, which you should have already looked up for the Review Points.) 2. **Reading Comprehension:** Where did the socks come from (lines 1-7)? 3. **Metaphor:** What qualities are suggested by the images of sharks, blackbirds, and cannons (lines 17-26)? 4. **Reading Comprehension:** If the socks were lost or stolen, what factual description could you give someone searching for them (lines 21-25)? 5. **Reading Comprehension:** What temptation and what mad impulse does the speaker resist (lines 46-63)? 6. **Extended Metaphor and Simile:** In lines 46-63, what images does the speaker use to build an extended comparison (def: comparison that lasts for multiple lines) between the socks and treasured collectibles? 7. **Reading Comprehension:** What does the speaker end up doing with the pair of socks (lines 71-76)? 8. **Figurative Language:** Describe **two similes** and **two metaphors** that Neruda uses to describe his socks (or his feet). 9. **Tone:** Based on how the speaker talks about his socks, describe how he feels about his gift. 10. **Summarizing:** Summarize the speaker’s moral, or the main message of the poem. 11. **Evaluating:** How credible (def: believable) is it that anyone would be so passionate about a pair of socks? Do you think Neruda intends this ode to be taken seriously, or is he writing a parody (def: humorous imitation of a serious work of literature, art, or music) of an ode? | **Textbook Reference Page(s):** | |
| In *HLT*, pp. 471-476; 497-502 | |
| **Review Points:** | |
| 1. Define *tone*. 2. Define *imagery*. 3. Define *ode* (on page 497). 4. Define *metaphor*. 5. Define *simile*. | |
| **Reminders/Assignments:** | |
| * Word Dissection 1-12 Review Quiz on Tues. 12/13 * Response to Lit. Essay due Wed. 12/14 * Unit 4 Test and Packet due Thurs. 12/15 | |
| **Potential Test Questions:** | | |
| 1. What nationality is the man in “The Legend”? 2. What happens as the man in “The Legend” puts the laundry in his car? 3. Why does the speaker in “The Legend” feel ashamed? 4. Maru Mori knitted socks as a gift for the speaker in “Ode to My Socks.” (True / False) 5. The speaker in “Ode to My Socks” compares his feet to two firemen. (True / False) 6. The speaker in “Ode to My Socks” decides not to wear the socks. (True / False) 7. The speaker in “Ode to My Socks” wears the socks on a journey into the jungle. (True / False) 8. The speaker in “Ode to My Socks” believes that beautiful things should be enjoyed, not preserved (def: kept safely so they will last for a long time). (True / False) | | |