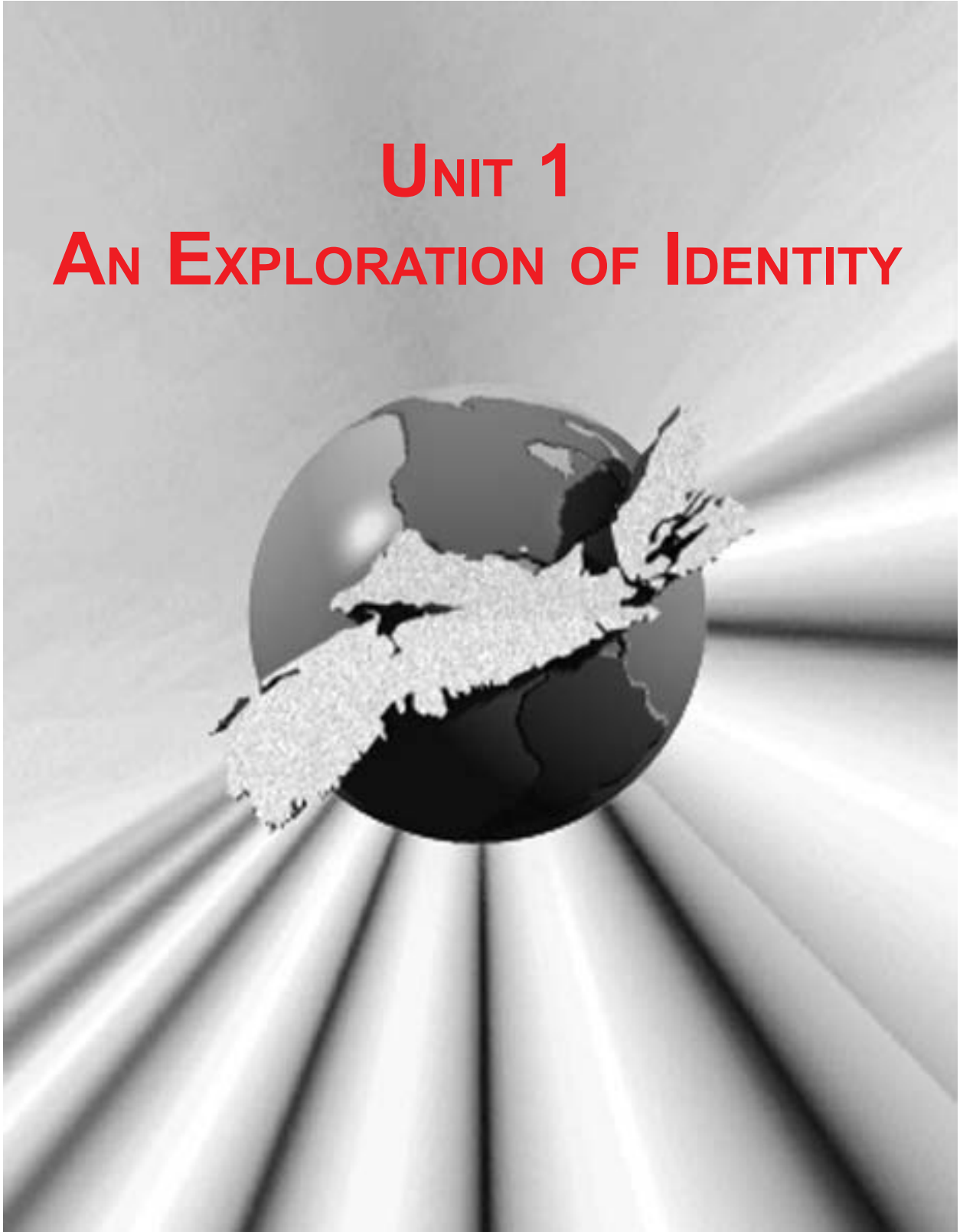


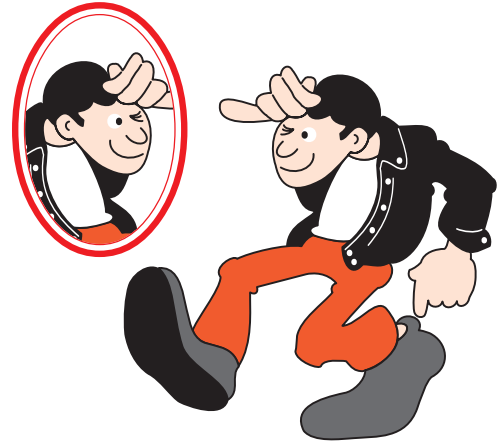
UNIT 1

AN EXPLORATION OF IDENTITY



UNIT 1

AN EXPLORATION OF IDENTITY



INTRODUCTION

“Know thyself.” So it is written in Apollo’s temple at Delphi. And yet, knowing yourself is one of the most difficult tasks you can undertake. Ironically, the greatest obstacle to self-knowledge is yourself as you struggle between your desire to understand who you are and your reluctance to accept the less flattering truths along with the good ones.

In this unit, you will read literature which explores the condition of the self, sometimes in transition as it moves from one state-of-being to another, sometimes as viewed by others. You will consider the impact that stereotypes and being the outsider has on identity. As you read the selections and do the activities, think about yourself and the person you think you are. At the end of the unit, ask yourself whether you came to any new understandings about who you are and whether you know yourself any better.

SELECTIONS

Literary Experiences 1 anthology,
Unit One: The Real You

“Eighteen” (poem)
by Maria Banus, page 2

“Red Dress - 1946” (short story)
by Alice Munro, page 8

“X” (short story)
by Lois Gould, page 28

“Me as My Grandmother” (poem)
by Rosemary Aubert, page 53

“My Stepmother, Myself” (essay)
by Garrison Keillor, page 55

“Cowboys and Indians” (essay)
by Basil Johnston, page 70

“God is Not a Fish Inspector” (short story)
by W. D. Valgardson, page 80

English 11 Manual

“Ulysses” (poem)
by Alfred, Lord Tennyson, page 9

GETTING TO WORK

You will be required to do two different types of assignments.

Short Answers - Many of the assignments are short answer requiring from one paragraph to one page answers or responses. These assignments will have a value from 5 to 10 points. When you complete these assignments, use complete sentences and refer appropriately to the question or direction in your response or answer. Do not recopy the question; instead, include the necessary portions of the question in your answer so that your marker knows which question you are answering.

EXAMPLE: PROPER SHORT ANSWER FORM

Question: How important are Anne's friends to her? Explain briefly.

Answer: *Anne's friends are more important to her than her family. She will go out of her way to see her friends and do things for them, but she won't do the same for her family. When her mother was feeling ill and wanted her to help her with the housework, Anne wouldn't stay home. She had made plans to go skating with her friends and wasn't interested in helping her sick mother.*

Extended Responses - Some of the assignments require more thought and a longer response. For each of these assignments the length requirement will be

clearly indicated. These assignments have assigned values of 20 to 40 points.

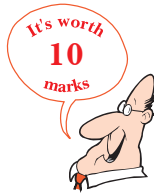
HOW TO COMPLETE YOUR ASSIGNMENTS



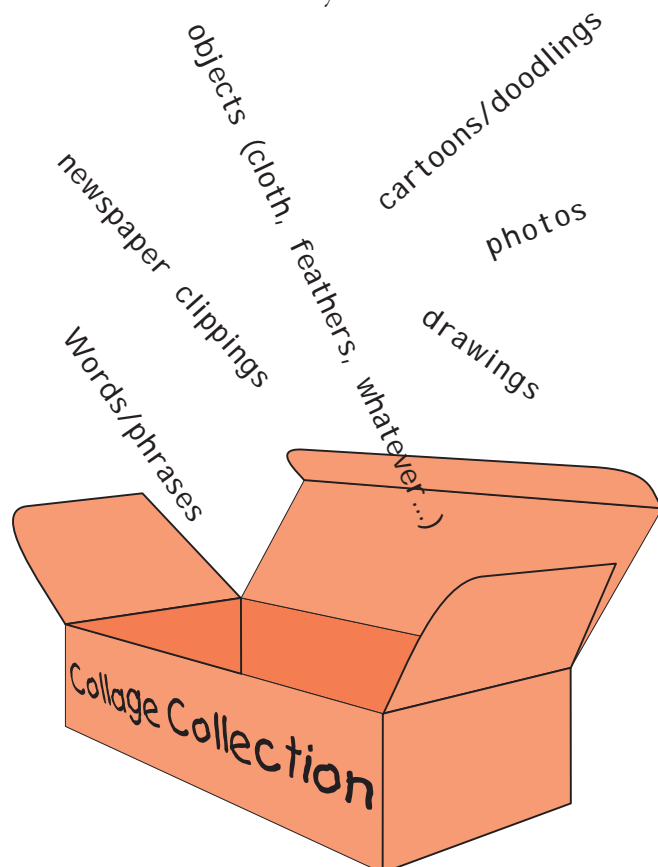
When you complete your assignments, you must:

- ✓ use looseleaf paper (if handwritten) or plain white paper (if typed)
- ✓ double-space between the lines
- ✓ use blue or black pen or type your assignments. If you type your assignments, double-space between lines, put two spaces after end punctuation, and put one space after commas and semi-colons.
- ✓ clearly identify each assignment with the Assignment Number and Title. In cases where you have a choice in assignments, please state clearly which choice you have selected.
- ✓ complete all the required assignments in this unit **and** complete them in order. The selections are grouped according to issue or topic; you should, therefore, complete all the work relating to the issue or topic before moving on to the next issue.
- ✓ complete all the required assignments in this unit **before** you mail your work to your marker (do not mail partial assignments).

ASSIGNMENT 1: SELF-PORTRAIT COLLAGE (THE BEGINNING)



As you work through the selections in this unit, find pictures or words which reflect the person you think you are. You can collect these images from magazines, newspapers, photos, the internet, or you can sketch or draw your own. Start collecting your materials right away and keep them safe and in good condition in something like an envelope or file folder. At the end of this unit, use the items you have collected to create a collage which makes a statement about who you are.

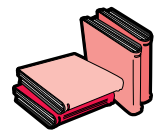


ASSIGNMENT 2: GROWING UP



A lot of growing up is trial and error: experimentation. It is feeling vulnerable as you grow into a new body and try it out in public. It is feeling fearful whenever you step into a new social situation for which you feel very unprepared. Regardless of all the pitfalls of growing up, most teenagers survive it and move into adulthood more or less successfully.

1. **Read** the poem “Eighteen” (page 2 in your anthology).



a) Write a response to the poem (see page 4 in this manual on writing responses).

b) Explain

- i) the simile in the line “My mind charges the world like a bull.”
- ii) the metaphor for “life” contained in the last three lines of the poem. (See page 5 in this manual on similes and metaphors.)

HOW TO WRITE A PERSONAL RESPONSE

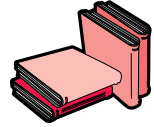
A personal response records *your* thoughts/ideas about what you've read. When your marker reads responses you have written, s/he will be looking for evidence that you have thought about what you have read and what you got out of the selection. Study the following points before you begin your first response.

- ☞ Did you like the selection? How did it make you feel?
- ☞ What did you think about the characters or situations?
- ☞ Did the characters or situations remind you of anything you've seen or heard before in your own world?
- ☞ Does anything in the selection remind you of something else you have read (or perhaps viewed on television)?
- ☞ What do you predict will happen?

Do not simply summarize what you have read in the selection; however, you should refer to those parts of the selection which illustrate the ideas you are developing in your response. You might also quote short sections which you find particularly interesting. Each personal response should be at least **$\frac{3}{4}$ of a page** in length.

A personal response is not a polished piece of writing. Your marker will not be assessing sentence structure, punctuation, or spelling. You should, however, write neatly.

2. **Read** the short story "Red Dress - 1946" (page 8 in your anthology). Write a response to this story. Focus on the difference between the world the narrator inhabits and the world adults, such as her mother and her teachers, inhabit.



ASSIGNMENT 1: SELF-PORTRAIT COLLAGE (ADD-ON)

Create **one** metaphor and **one** simile about yourself to add to your collage. That is, compare yourself to something else, or compare something you do to a process done by something else. Print or type your metaphor and simile and keep them in a safe place with the other visuals and words you have been collecting. At the end of this unit create your collage with all the items you have collected.



SIMILES AND METAPHORS

You will be required to identify and explain similes and metaphors in a number of selections in this course. Read the following information so that you understand these figures of speech.

SIMILE: a comparison of two unlike objects using the words “like” or “as” in the comparison.

Example: “O my love’s like a red, red rose,” by Robbie Burns. In this simile, Burns compares the beauty of the woman he loves to the beauty of a red rose, commonly accepted as one of the most beautiful of flowers.

Example: “When he gets angry, he is as prickly as a porcupine.” The quills on a porcupine are sharp and dangerous. In this statement, the person described is equally dangerous when angered. While he doesn’t have quills, his attitude signals people to stay away.

METAPHOR: a comparison of two unlike objects in which the comparison is made by stating that something *is* the other thing.

Example: “Jack is an ostrich when it comes to his children.” In this statement, the metaphor compares Jack to an ostrich. One of the traits of ostriches is that they hide their heads in the sand when confronted with danger: if they can’t see the danger, then it doesn’t exist. The comparison suggests that Jack is unwilling to face some sort of reality about his children.

EXTENDED METAPHOR: portrays a number of similarities between two objects in order to create an effect and occurs over an extended, or perhaps the entire, length of the poem.

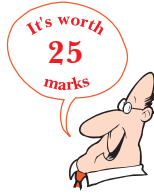
Example: “Fog” by Carl Sandburg

The fog comes
on little cat feet
It sits looking
over harbour and sky
on silent haunches
and then moves on.

In this fine example of an extended metaphor, the fog is compared to a cat. What qualities do cats have in common with fog? The words “on little cat feet” and “it sits looking . . . on silent haunches” suggest the actions of a cat, an animal that moves very quietly and can remain in a motionless sitting position. Thus, we understand the fog to be similar to the cat in that it is silent and hovers over a place before it “moves on.” The point is not to portray the fog as similar to a cat, but to use the cat image to create a vivid idea of what fog might be like.

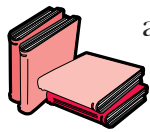
Metaphors and similes are very much alike, the difference being that the metaphor is more subtle and sophisticated than the simile. The simile says that “something” *is like* something else, whereas the metaphor says that “something” *is* something else. Figures of speech like these enrich our language and make reading a more pleasurable and graphic experience.

ASSIGNMENT 3: THE GENERATIONS



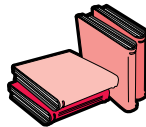
The “generation gap” is a concept that has received a lot of notoriety over the last thirty years or so. How different are people in different generations? Can we see ourselves in family members from other generations, either older or younger? Is there any truth to the notion that there is always conflict between the generations?

1. **Read** “Me as My Grandmother” (page 53 in your anthology). Write



a response to this poem. Be sure to focus on the last six lines of the poem in your response.

2. **Read** “My Stepmother, Myself” (page 55 in your anthology).



- a) How do we know this is intended to be a humorous essay? Support your answer from the first two pages of the essay.
- b) Respond to the idea that the stepmother/stepchild relationship is ill-fated from the very beginning.

- c) Keillor uses well-known fairy tales to make his point. In the process, he offers a different **point of view** and reading of those tales. Choose a fairy tale other than any of the ones used in this essay and rewrite that fairy tale so that the story line comes from a different point of view. (See shaded area below for information on point of view.)

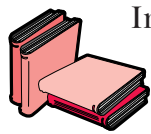
Point of view refers to the position or perspective that a story’s narrator takes in a novel, short story, or even a poem that has a narrative structure to it. Often the narrator is one of the characters in the selection (called first person narrator). Sometimes the narrator (called third person narrator) is not part of the sequence of events, but seems to be looking over the shoulders of the characters when he or she is telling the story. Regardless of the type, the narrator has a point of view from which s/he views the events of the story. Imagine that you and your girlfriend/boyfriend are each telling the story of your first big argument. Would the stories be exactly the same? No, because you each have a different point of view about what happened.

ASSIGNMENT 4: AGING



What is it like to not be able to do all the things you could do in your youth? How do we treat our elderly? How do the elderly in our society want to be treated?

1. **Read** the short story “God is Not a Fish



Inspector” (page 80 in your anthology). You can also **listen**

to a reading of the story on the tape that comes with the course.



- a) Write a response to this story. Be sure to include comments about both Fusi’s and Emma’s behaviour.
- b) Re-read the story carefully and note the clues throughout that what Emma tells Fusi at the end of the story about the fish inspectors is true. You will have to draw **inferences** from the clues because the story doesn’t state outright that the fish inspectors were letting Fusi get away with his fishing ventures. Make a list of the clues you find.

Inference: Authors expect you to do some of the work in reading; therefore, they don’t always tell you everything outright. They expect you to read between the lines, to put two and two together from the clues that they give you. This is called making inferences. By interpreting the actions and words of a character you can *infer*, or come to a conclusion, about that character’s thinking, personality, or motivation. Drawing inferences is a very important part of the reading process if we want to fully understand what we are reading.

Example: Joe comes home from work. His daughter Mary meets him at the door and asks, “What did ya bring me?” Joe replies, “Nothing today, sweetheart. I had an appointment after work and couldn’t get to the store before it closed.” Mary stamps her foot and begins crying. “You’re mean!” she shouts. “You never get me anything!” She runs up the stairs to her room and slams the door.

In this example, we infer that Joe (and probably his wife too) has spoiled Mary so that she expects him to bring her something every time he comes home. We *infer* that she is self-centred and has not learned to control her anger. In short, she’s not a pleasant child. We come to these conclusions as we read the descriptions and actions in the passage about Joe and Mary.

“ULYSSES”

English 11 has several long poems which you will have to work hard to interpret. “Ulysses” is the first one. To help you, we are going to give you tips on how to read poetry and teach you how to interpret poems. We will walk you through “Ulysses” sentence by sentence, asking you questions to show you the kind of questions you should ask yourself when reading a poem. We will fill in background you may be unfamiliar with and assist you in making sense of the figures of speech.

BACKGROUND TO “ULYSSES”

“Ulysses” is a **dramatic monologue** in which the speaker is the character Ulysses. Ulysses is the Roman version of the Greek name, Odysseus, the hero of Homer’s *The Odyssey*. *The Odyssey* takes place after the Trojan War which the Greeks win, partly through Odysseus’s cunning in thinking up the wooden horse trick that helped to defeat the Trojans.

When Odysseus tricked the Cyclops and put out his eye, he upset the god of the sea, Poseidon. In retaliation, Poseidon cursed Odysseus and his men to wander over the Mediterranean Sea looking for their homeland of Ithaca where Odysseus was king. In his absence, Odysseus’s wife, Penelope, has been trying to keep order and fend off the men who want to marry her because they believe Odysseus to be dead and they want his kingdom. At just the right moment, Odysseus returns and

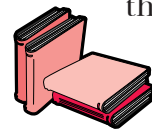
scatters his wife’s suitors. He takes up his rule again and proceeds to govern Ithaca.

If you are interested in knowing more about Homer’s *Iliad* and *Odyssey*, you will find good books about Greek and Roman mythology in your school or local library.

Dramatic monologue: this poetic form has several characteristics

- ! a single person, not the poet, speaks at a critical moment.
- ! this person addresses another person, or other people, who do not speak. It is rather like hearing one end of a telephone conversation.
- ! the main focus of the monologue is on the interesting character or temperament revealed by the speaker. It gives an insight into the personality of the speaker.

2. **Read** the poem “Ulysses”(pages 9-10 in this manual) once through in its



entirety. Check out **How to Read Poetry** on page 11 in this manual. **Listen** to a reading of

the poem on the cassette tape that comes with the course. Read along with the speaker, paying attention to the breath stops the speaker takes and the natural rhythm of the poem. Note where the sentences end and mark them on your copy for further study.



ULYSSES

Alfred, Lord Tennyson

It little profits that an idle king,
 By this still hearth, among these barren crags,
 Matched with an aged wife, I mete and dole
 Unequal laws unto a savage race,
 That hoard, and sleep, and feed, and know not me.
 I cannot rest from travel: I will drink
 Life to the lees: all times I have enjoy'd
 Greatly, have suffer'd greatly, both with those
 That loved me, and alone: on shore, and when
 Thro' scudding drifts the rainy Hyades
 Vext the dim sea: I am become a name;
 For always roaming with a hungry heart
 Much have I seen and known; cities of men
 And manners, climates, councils, governments,
 Myself not least, but honour'd of them all;
 And drunk delight of battle with my peers,
 Far on the ringing plains of windy Troy.

I am part of all that I have met;
 Yet all experience is an arch wherethro'
 Gleams that untravell'd world, whose margin fades
 For ever and for ever when I move.
 How dull it is to pause, to make an end,
 To rust unburnish'd, not to shine in use!
 As tho' to breathe were life. Life piled on life
 Were all too little, and of one to me
 Little remain; but every hour is saved
 From that eternal silence, something more,
 A bringer of new things; and vile it were
 For some three suns to store and hoard myself,
 And this gray spirit yearning in desire
 To follow knowledge like a sinking star,
 Beyond the utmost bound of human thought.

This is my son, mine own Telemachus,
 To whom I leave the sceptre and the isle—
 Well-loved of me, discerning to fulfil
 This labour, by slow prudence to make mild
 A rugged people, and thro' soft degrees
 Subdue them to the useful and the good.
 Most blameless is he, centred in the sphere



5

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35

Of common duties, decent not to fail 40
 In offices of tenderness, and pay
 Meet adoration to my household gods
 When I am gone. He works his work, I mine.
 There lies the port; the vessel puffs her sail:
 There gloom the dark broad seas. My mariners, 45
 Souls that have toiled and wrought and thought with me—
 That ever with a frolic welcome took
 The thunder and the sunshine, and opposed
 Free hearts, free foreheads—you and I are old;
 Old age hath yet his honour and his toil; 50
 Death closes all; but something ere the end,
 Some work of noble note, may yet be done,
 Not unbecoming men that strove with Gods.
 The lights begin to twinkle from the rocks:
 The long day wanes: the slow moon climbs: the deep 55
 Moans round with many voices. Come, my friends,
 'Tis not too late to seek a newer world.
 Push off, and sitting well in order smite
 The sounding furrows; for my purpose holds 60
 To sail beyond the sunset, and the baths
 Of all the western stars, until I die.

It may be that the gulfs will wash us down:
 It may be we shall touch the Happy Isles,
 And see the great Achilles, whom we knew.
 Tho' much is taken, much abides; and tho' 65
 We are not now that strength which in old days
 Moved earth and heaven, that which we are, we are;
 One equal temper of heroic hearts,
 Made weak by time and fate, but strong in will
 To strive, to seek, to find, and not to yield. 70










Then carefully follow the interpretation of the poem, line by line, on pages 12-15 in this manual.

Respond to your reading of “Ulysses.” Be sure to consider what light this monologue sheds on the character of Ulysses and give your opinions of his intended actions.



HOW TO READ POETRY

Poetry is different from prose (short stories, novels, essays) in many ways. But, when it comes to reading poetry, there are some ways you can treat the two the same. Just remember the following things:

-  Read from sentence to sentence, that is, from one period (or other end punctuation) to the next one before pausing.
-  Within the sentences, pause very briefly when you come to a comma.
-  Don't pause when you reach the end of a line unless there is some form of punctuation, such as a comma, a semi-colon, or a period.
-  When trying to determine meaning, do not try to interpret line by line; instead, work with the meaning of an entire sentence, even if it involves two or three lines or part lines.
-  Look up words whose meanings you don't know.
-  As a rule, poetry uses figurative language more than prose does, so you have to interpret metaphors and similes in order to arrive at the best possible interpretation.
-  Poetry tends to compact a lot of meaning in a few words; therefore, expect there to be a lot more meaning than the number of words might signify. Think of poems as if they were zipped computer files which have to be opened up through your interpretation.

INTERPRETING “ULYSSES”

As the poem starts, Ulysses is speaking to his family (his wife and son) and his subjects. He has remained in Ithaca governing his people since returning from his travels after the Trojan War. Now he is getting ready to leave because he has had enough of such an idle life and he knows his life is nearly over. In this monologue, he tells his subjects his reasons for leaving.

To help you interpret “Ulysses,” below is a line-by-line exploration of the poem. We have explained any words or mythological references you may not know, discussed the metaphors used, and expanded on the meaning of some of the compressed expressions.

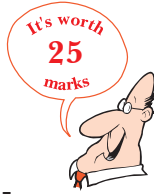
Read Lines	Unfamiliar Language?	Meaning?
1-5	<p>idle - doing little or nothing</p> <p>barren crags - the rough and rocky nature of his island</p> <p>mete and dole - deal out, give out</p> <p>hoard - gather possessions</p>	<p>How does Ulysses feel about his present life? It is a waste of time for him (an idle king) to sit there where nothing is happening on that barren island, with an old woman for a wife. He governs and dispenses justice to his savage people, who know nothing more than eating and sleeping and gathering cheap possessions, people who know nothing about who Ulysses is and the things he has seen in his travels. Ulysses has had so many experiences in his long years of travel that he is far beyond his subjects and his family who have gone nowhere.</p>
6-middle 11	<p>lees - sediment in the bottom of a cask of wine</p> <p>scudding - the appearance of clouds/shower of rain driven by a strong wind</p> <p>Hyades - a constellation of stars noted for rain</p> <p>vext (vexed) - annoyed, caused trouble for</p>	<p>Ulysses cannot rest in his idle life and give up the adventure of travel. The line, “I will drink life to the lees,” is a powerful metaphor in which the act of living is compared to drinking a cup of wine, not stopping until the cup has been drained and only the sediment is left at the bottom. Ulysses will live life to its fullest. He has both enjoyed his adventures and suffered from them, both by himself and with his companions, both on shore and at sea.</p>

Read Lines	Unfamiliar Language?	Meaning?
11-17	<p>manners - the behaviour of a polite society</p> <p>Troy - the city in Asia Minor that the Greeks destroyed</p>	<p>What has resulted from Ulysses' wide travels? "I am become a name": Ulysses has become well-known and respected in his travels. He has seen and learned much as he travelled because of his thirst to know ("hungry heart"). He has seen new cities, different societies, and other ways of governing, and he was held in honour in these cities. He also fought with his equals on the battlefields of Troy.</p>
18-21	<p>There should be no unfamiliar language here</p>	<p>"I am a part of all that I have met." This is a wonderfully compact way of saying that Ulysses has left a bit of himself everywhere he has been, but those places and experiences have become a part of him as well. Look at the metaphor in the next lines: ". . . all experience is an arch" through which he can catch a glimpse of the worlds he has not yet travelled, worlds that keep just far enough ahead of him so that he cannot fully make them out ("whose margins fade/for ever and for ever when I move").</p>
22-24	<p>unburnish'd - unpolished</p>	<p>How do these lines express the restless discontent Ulysses experiences? He says how dreary it is to stop doing things, to bring one's active life to an end, to "rust unburnish'd." What does this metaphor mean? What is Ulysses comparing himself to? "As tho' to breathe were life." As if the mere act of taking breaths were living, and he means living in the largest sense of the word, living life to its fullest. How do you as the reader relate to this when you think about your own life?</p>

Read Lines	Unfamiliar Language?	Meaning?
24-middle 26	There should be no unfamiliar language here	“Life piled on life” - the one life we are granted is not enough, and Ulysses knows the life he is living is not going to last much longer.
26-32	eternal silence - death vile- horrible, evil three suns - the three years he has been home yearning - strongly wishing	Every hour he lives brings him something new and joyous to experience. How does Ulysses regard the years he has spent at home? He considers it a terrible thing to have spent the last three years doing nothing in the safety of his kingdom, while his “gray spirit” has been aching to “follow knowledge like a sinking star” as it disappears beyond the horizon, always a step ahead of the pursuing Ulysses.
33-38	sceptre - wand of office discerning - perceptive enough prudence - wisdom rugged - uncivilized	At this point, Ulysses introduces his son, Telemachus, who will govern after he leaves. He gives him a good recommendation, as “well-loved” by Ulysses, and having the perception and wisdom to govern this uncivilized, yet gentle, people and bring them closer to the way people in other parts of the world live. What do you think he thinks of his son?
39-43	meet - appropriate, suitable adoration - worship	Continuing in his recommendation of Telemachus, Ulysses describes him as “most blameless,” a man who knows his duty and does it, one who will worship Ulysses’ household gods properly when he is gone. “He works his work, I mine,” says Ulysses. He does the kind of thing he is suited to. What kind of work is Ulysses best suited for?
44-45	There should be no unfamiliar language here	Ulysses turns his attention now to the port and the ship that lies there with sails waiting and the “dark broad seas” with mystery and adventure awaiting him.

Read Lines	Unfamiliar Language?	Meaning?
45-53	mariners - sailors toiled - worked hard wrought - worked strove - fought with	Ulysses addresses his sailors who are about to set sail with him. What things does he say to them? He recognizes their adventures together, the men who worked with him and planned with him, who met everything good and bad with the same enthusiasm. He acknowledges that they are all old, but says that even the old can do honourable work before they die (“death closes all”). Before their deaths they might yet perform some notable deeds that are worthy of them, men who battled with the Gods.
54-56	wanes - fades, comes to an end deep - the sea	Ulysses turns his attention to the fading day. What could this also be a metaphor for?
56-61	smite - hit furrows - waves	He invites his companions to go with him, to sail purposefully forward, “beyond the sunset, and the baths of all the western stars, until I die.”
62-64	Happy Isles - the Isles of the Blest, Elysium, a place of happiness in the afterworld Achilles - a great Greek hero of the Trojan War	Ulysses acknowledges that this venture may bring them to their deaths (the gulfs will wash us down), but maybe they will arrive at the Happy Isles and meet their old friend Achilles.
64-end	abides - remains	Ulysses acknowledges that they have lost much as men, but among them they still have much of their old spark left. They are not as strong as they used to be but “that which we are, we are.” They are weakened by “time and fate” but “strong in will” and will push forward and not give up.

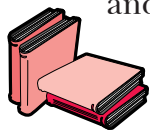
ASSIGNMENT 5: STEREOTYPES



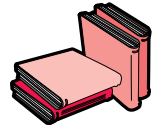
Stereotypes can put serious limitations on people's identities. If society accepts as fact certain things about you based solely on the 'outer' you (i.e. you are a member of a particular gender, race, ethnicity, or ability group), then how you are treated, what opportunities are available to you, and how you can live your life may be significantly affected.

Stereotypes can be either positive or negative. For example, if you have a great meal that happened to be prepared by an Italian chef in an Italian restaurant, you may decide that all Italians are great cooks. Not necessarily true. On the other hand, if one teenaged youth with long hair insults you, you might assume that all teenaged youths with long hair are good for nothing (a common belief in the late '60s when long hair became popular for young men).

1. a) Turn to page 70 in your anthology and **read** the title of the selection only. Write a brief response to this title. Turn to page 475 and **read** the note on the author, Basil Johnston. Do you have anything to add to your response?



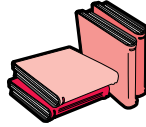
b) **Read** Johnston's essay, "Cowboys and Indians." The difficulties experienced by the movie producer occurred because of his woeful ignorance of modern North American First Nations people. What stereotypes caused him to decide to use the Crow in his movies in the first place? Discuss.



- c) Consider the **tone** of this essay. Would you describe it as angry? neutral? humorous? Support your answer with ideas and quotes from the essay.
- d) Write a brief re-telling of this essay from the point of view of the chief.

Tone - refers to the attitude an author has toward his/her subject. In writing, just as in speaking, your tone can be humorous, serious, light, formal, sarcastic, ironic, sad, angry, friendly, etc. Authors create the tone through their choice of words. In formal writing, for example, you would tend to stick to the facts, use conventional vocabulary and be more impersonal with your reader. In informal and friendly writing, you might choose to use slang or casual expressions and address your readers as "you." If you were angry or being sarcastic, you might choose strong and passionate language.

2. **Read** the short story “X” (page 28 in your anthology).



Write a response to the story. Be sure to consider the following:



the premise expressed in the story about gender and children



the fairy-tale style of narrative and its purpose



your personal ideas/attitudes toward the story

ASSIGNMENT 6: END OF UNIT ACTIVITIES



Do **two** of the following activities. **Each** activity should be **300-500 words** in length.

1. We often refer to certain times in a person’s life—when a person starts school, gets a driver’s license, or retires from the workforce—as “coming of age” or “rites of passage” experiences. “Red Dress - 1946” could be considered such a story because it focusses on one of the points at which we pass from one stage in our lives to another. Write an essay in which you explore “Red Dress - 1946” as a rites of passage story. Quote from the story and include personal observations as well.

2. “Red Dress – 1946” is told from the point of view of the unnamed female narrator and presumably reflects the point of view of a lot of young women at that age. Write another narrative/story about this dance and tell the story from the point of view of Raymond Bolting, the narrator’s rescuer. Put yourself in his shoes and imagine what it would be like to go to an important dance and be afraid to ask a girl to dance. Be sure to develop Raymond’s character so that he is realistic.

3. The two selections, “Cowboys and Indians” and “X,” concern stereotypes commonly held about two groups of people—First Nations people and children. Stereotypes exist about other groups of people and are based on notions for which there is little or no basis. Complete **one** of the following assignments:

EITHER

- a) Write a narrative essay or short story in which you explore a commonly held stereotype that you are familiar with.

OR

- b) Create a brand new stereotype and write a humorous essay about it.
4. Compare Ulysses in “Ulysses” with Fusi in “God is Not a Fish Inspector.” Think about the attitudes Fusi has

about his age and level of activity and compare them with what Ulysses re-

veals to us in his monologue to his subjects. Complete a chart like the one below:

Attitudes about Aging and How One Should Behave as One Ages	
Fusi	Ulysses
1.	
2.	
3.	
etc.	

Now, using the information you have organized, write an essay in which you compare the two men’s attitudes. Look at the tips on **Comparison Essays** below. Be sure to give your essay an interesting introduction and a good conclusion. Pay attention to the transitions from one point to the next. Be sure to use quotations from the two selections to support your points.

5. Invent a character who has reached a major turning point of his/her life and write a monologue (in prose, not poetry) in which the narrator explains to an audience why s/he is taking the direction s/he is. Some examples of possible situations:



Character has decided to do an illegal drug

COMPARISON ESSAYS



Write about the similarities and the differences between (among) two or more objects, people (or groups of people), concepts, or processes.



Balance is important. For every point you raise about one of the compared objects, you must raise a similar point for the other one, whether they are similar or different in that regard.





Begin with a good and interesting introduction.



Finish with an interesting and thought-provoking conclusion.

 Character has decided to quit a gang

 Character has decided not to marry the person s/he is engaged to

 Character has decided to leave home for good

You may choose a different situation; remember that your monologue must fulfill the characteristics listed on page 8 in this manual. You may make it humorous; do make it interesting.








ASSIGNMENT 1: SELF-PORTRAIT COLLAGE (THE COMPLETION)

Now that you have had the opportunity to explore some ideas about identity: growing up, aging, prejudices and stereotypes, and such human emotions as love, jealousy, ambition and revenge, you should have collected enough words and images to complete your self-portrait collage from Assignment 1.

Your collage should be at least one-half a piece of bristol board in size. (You can fold it to send to your marker if you wish.) When you arrange the pieces you have collected on the paper, consider what images and words connect with one another, what message you want to get across or what mood you want to create,

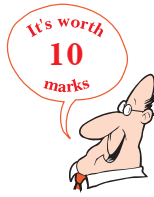
and what colours, shapes and sizes work with one another.

Please remember the following things about making collages:

-  cut the pieces carefully
-  cover all the spaces on the bristol board
-  overlap the pieces to make the collage effect
-  plan the location of each piece, perhaps grouping them according to similar ideas
-  glue the pieces carefully so they don't come loose
-  put a border around the collage, if you wish
-  give your collage a title, if you wish

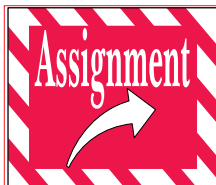


ASSIGNMENT 7: END OF UNIT REFLECTION



Now that you have completed this unit, write **one** or **two** paragraphs (about **150-200 words**) in which you reflect on the things you have learned about:

- identity
- literature and literary devices
- writing processes



When you have completed Unit 1, send the following assignments to your marker.

- Assignment 1: Self-Portrait Collage Value: 10 points
- Assignment 2: Growing Up Value: 15 points
- Assignment 3: The Generations Value: 25 points
- Assignment 4: Aging Value: 25 points
- Assignment 5: Stereotypes Value: 25 points
- Assignment 6: End of Unit Activities Value: 40 points
- Assignment 7: End of Unit Reflection Value: 10 points

Total: 150 points

Do not wait to get Unit 1 back from your marker. Go on to Unit 2 right away.