**Name**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Homeroom**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **Class: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Do Now Quiz -- Vocabulary**

**Directions:** Answer the questions below using the vocabulary you learned this week. You might need to use an alternate form of the word in your response.

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| **ashamed** **delicate** **elude** **futile** **monotonous**  **poignant**  **retribution** **contrition** |

1. Which two words are most closely associated with feelings of guilt about one’s behavior? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
2. When and why might it be **futile** to study for a test?

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1. Which word would be most useful to describe a clock ticking during a boring lesson? Why?

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1. Describe a moment that might be **poignant** for someone moving away from home to go college.

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1. What does **retribution** mean?

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1. We could describe Miss Lottie’s marigolds as **delicate**. Why?

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7. Which word would you use to describe something that is hard to capture in memory or words? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Name**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Homeroom**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **Class: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Narrative Short Stories (“Marigolds”) “The end of innocence”**

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| **Lesson Objective:** Explain Lizabeth’s loss of innocence. |

**Do Now**

**Directions**: Reread this excerpt from the article we read about **theme**, then answer the questions that follow.

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| One common thematic idea across literature is “coming of age,” the development of a child or adolescent into maturity or adulthood. In a coming-of-age narrative, a young protagonist might undergo challenges, new experiences, or realizations about themselves or the world as they develop a more adult identity. These protagonists may change by losing an innocent or naïve perspective, realizing the adult world is complex, or letting go of childhood beliefs. The coming-of-age process is a complex one, so authors can explore it thematically in a variety of ways. |

1. Underline words and phrases in the excerpt that you might apply to Lizabeth’s experience in “Marigolds.”
2. Reread this line from p. 2 of “Marigolds”:

*One day returns to me with special clarity for some reason, perhaps because it was the beginning of the experience that in some inexplicable way marked the end of innocence.*

1. What might this line suggest about Collier’s purpose in writing the story?

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1. Consider the phrase “one day returns to me…” What type of **narration** is this? How do you know?

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**Cycle 1**

1. Reread these lines from p. 1:

*I feel again the chaotic emotions of adolescence*1*, illusive as smoke, yet as real as the potted geranium before me now. Joy and rage and wild animal gladness and shame become tangled together in the multicolored skein of fourteen-going-on-fifteen as I recall that devastating moment when I was suddenly more woman than child, years ago in Miss Lottie’s yard.*

1**adolescence:** the time of transition from childhood to adulthood

A multicolored skein is a long piece of yarn that contains many different colors and is coiled or tangled. Why might Lizabeth describe her fourteen-year-old feelings this way?

*skeins of yarn*

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1. Consider these lines from p. 2:

*And I remember, that year, a strange restlessness of body and spirit, a feeling that something old and familiar was ending, and something unknown and therefore terrifying was beginning.*

**Turn and Talk:** Compare these lines to the lines you analyzed in Question 1. How does Lizabeth seem to feel about the experience of being an adolescent? Why?

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| **Notes** |

**Cycle 2**

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| **“The Household of the Witch”**  One of the most recognizable sub-genres of **short story** is the fairy tale, a short story meant for children that often features magical and imaginary elements and usually comes from a folk tale of a certain culture. “Snow White,” “Rapunzel,” and “Hansel and Gretel” are all well-known examples of fairy tales, and each of these stories also features one of the most archetypal1 fairy tale characters: The Wicked Witch.  In many fairy tales, a child stumbles upon a mysterious and enchanted house that, unbeknownst to them, is inhabited by an evil witch who seeks to capture or kill them. This idea is so common across fairy tales that it is known as “The Household of the Witch” story type in a classification system used to help literary scholars identify patterns in the narrative structures of folktales.  An 1894 illustration by Hermann Vogel from “Hansel and Gretel.”  The Household of the Witch is a place of fear, curiosity, and temptation. In “Mother Trudy,” by the Brothers Grimm, the young protagonist reflects about a witch’s house: “People say that there are unusual things about her house, and there are also strange things inside. All that’s made me very curious.” When the girl does decide to explore the house, the witch turns her into a log and throws her on the fire. In “Hansel and Gretel,” also by the Brothers Grimm, two starving children come upon a house in the forest that is built of bread, cake, and sugar, and they eat hungrily from it. Little do they know that the old woman inside is “really a wicked witch, who lay in wait for children. She had built the little house of bread just to lure them inside. As soon as a child was in her power, she killed it, cooked it, and ate it.” After a frightening few weeks of captivity, Hansel and Gretel end up defeating the witch and gaining their freedom.  Whether these stories end in victory or doom for their child protagonists, their aim, fairy tale expert Maria Tatar argues in her book *Off with their Heads! Fairy Tales and the Culture of Childhood*, is the same: to control children’s behavior by frightening them into believing that the world is a dangerous place of good versus evil.  1**archetypal:** recurring over and over again in a recognizable form |

1. Why do you think “Household of the Witch” stories are so common?

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1. Image result for key icon**Turn and Task:** Skim “Marigolds” and jot down 2-3 lines of text where Collier appears to draw on language and ideas that reflect “The Household of the Witch” story type.

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| **Notes** |

1. Image result for key icona. How would you describe Lizabeth’s childhood (or childish) perspective of Miss Lottie?

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b. Why might Collier have chosen to borrow from fairy tale archetypes to convey this perspective?

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| **Notes** |

Image result for key icon**Cycle 3**

1. Reread these lines from p. 5:

*I scrambled to my feet and just stood there and stared at her, and that was the moment when childhood faded and womanhood began. That violent, crazy act was the last act of childhood. For as I gazed at the immobile face with the sad, weary eyes, I gazed upon a kind of reality which is hidden to childhood. The witch was no longer a witch but only a broken old woman who had dared to create beauty in the midst of ugliness and sterility.*

1. How would you describe Lizabeth’s adult (or mature) perspective of Miss Lottie? What does she realize?

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1. Compare this moment to Lizabeth’s realization about her parents on p. 4:

*The world had lost its boundary lines. My mother, who was small and soft, was now the strength of the family; my father, who was the rock on which the family had been built, was sobbing like the tiniest child. Everything was suddenly out of tune, like a broken accordion.*

How are these realizations similar? What do you think Lizabeth might mean when she refers to “a kind of reality which is hidden to childhood”?

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1. Consider these lines from p. 5:

*…as I look back upon it, I know that that moment marked the end of innocence. Innocence involves an unseeing acceptance of things at face value, an ignorance of the area below the surface.*

1. **Turn and Talk:** Does this description of innocence make it seem positive or negative? Explain your thinking.

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| **Notes** |

1. How might Lizabeth’s childish perspective of Miss Lottie as a witch be an example of this type of innocence?

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1. Reread the next lines of the same paragraph on p. 5:

*In that humiliating moment I looked beyond myself and into the depths of another person. This was the beginning of compassion, and one cannot have both compassion and innocence.*

**Turn and Talk:** Which does Lizabeth seem to prefer, compassion or innocence? Why?

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| **Notes** |

1. Image result for key iconConsider Lizabeth’s “loss of innocence” in the story. What makes it painful, and what makes it valuable?

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| **Painful** | **Valuable** |
|  |  |

1. Lizabeth tells this story as an adult looking back on her adolescence. How might the story be different if she had told it right after she destroyed the marigolds?

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| **Notes** |

**Stamp:** Using your insights from our discussion, make an argument about how the **retrospective narration** helps to develop the **theme** of loss of innocence.

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**Homeroom: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Class: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Exit Ticket**

1. Compare Lizabeth’s childish perspective of Miss Lottie to her adult perspective of Miss Lottie.

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1. In one carefully written sentence, explain the value in Lizabeth’s loss of innocence.

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**Homeroom: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Class: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Homework**

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| **Boo Radley and *To Kill a Mockingbird***  The novel *To Kill a Mockingbird*, by Harper Lee, is considered a classic example of a coming-of-age American novel. The protagonist, Scout, is six years old when the novel begins, and the story follows her and her family over the course of several years. Scout and her older brother, Jem, live near a man named Boo Radley. In the quote below, ten-year-old Jem describes Boo to Scout:  *Jem gave a reasonable description of Boo: Boo was about six-and-a-half feet tall, judging from his tracks; he dined on raw squirrels and any cats he could catch, that’s why his hands were bloodstained—if you ate an animal raw, you could never wash the blood off. There was a long jagged scar that ran across his face; what teeth he had were yellow and rotten; his eyes popped, and he drooled most of the time.* |

1. Underline words and phrases from Jem’s description that remind you of “The Household of the Witch” story type.
2. Do you think Jem’s description is really “reasonable”? Why might he give the description he does?

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1. At another moment in the novel, Atticus, Scout and Jem’s father, gives Scout the following advice:

*“First of all,” he said, “if you can learn a simple trick, Scout, you’ll get along a lot better with all kinds of folks. You never really understand a person until you consider things from his point of view […] until you climb into his skin and walk around in it.”*

1. What do you think Atticus means when he says, “climb into his skin and walk around in it”?

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1. How might Atticus’s advice connect to Lizabeth’s experience of “look[ing] beyond [her]self and into the depths of another person”?

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