



Close reading plan

"The Stone Boy" by Gina Berriault

Created by Nadine Keane, 2014 Connecticut Dream Team teacher

What makes this text complex?			
Text and Author	"The Stone Boy" by Gina Berriault	Where to Access Text	http://kandersonqcc.com/sitebuildercontent/sitebuilderfiles/stoneboy.pdf
Text Description			
This is a short story about a young boy who accidentally shoots his brother, yet the story goes beyond the inciting incident to explore the varied and complex reactions to grief. Plot becomes secondary as the author relies on characterization and point-of-view to develop the theme. Because of its complexities, students should read the story independently before the lesson.			
Quantitative			
Lexile and Grade Level	1050 – 10 th Grade	Text Length	4673
Qualitative			
Meaning/Central Ideas		Text Structure/Organization	
"The Stone Boy" illustrates the theme, among others, "Grief can consume us and make us immune to the pain of our fellow mourners, which in the long run will cause even more pain." The comprehension of this complex theme relies heavily on inferential reading skills.		The story follows a straightforward cause and effect progression. A limited third-person point-of-view and indirect characterization make the reader's reactions to the story's events dependent on inferential reading.	
Prior Knowledge Demands		Language Features	
Independent reading of the text, chunking, inference, plot structure, third-person point of view, characterization (particularly indirect), figurative language, empathy		Figurative language, dialect	
Vocabulary			
Tier Two Words (General academic vocabulary)		Tier Three Words (Domain-specific words)	
<i>"Words that are far more likely to appear in written texts than in speech. [They] often represent subtle or precise ways to say relatively simple things—saunter instead of walk, for example." (CCSS ELA Appendix A)</i>		<i>"[Tier Three words]...are specific to a domain or field of study (lava, carburetor, legislature, circumference, aorta) and key to understanding a new concept within a text." (CCSS ELA Appendix A)</i>	
<ul style="list-style-type: none"> • Subordinate • Dispel • Derisively • Whorl • Enthralled • Snigger • Fluky 		<ul style="list-style-type: none"> • Turbulent • Compunction • Imposed • Conspicuous • Reproach • Unpardonable • Discord • Flatly 	
		<ul style="list-style-type: none"> • Shocks of wheat • .22 caliber • Mackinaw • Pitch 	

Potential Reader/Task Challenges

Notes about anticipated challenges to reader as appropriate to your grade level:

Prior to the lesson, students need to read the story independently as it's too complex to analyze on a first read.

Students may not initially recognize what is the climatic point of the story; they may not delve beyond the literal interpretations of characters' word and actions; they may not understand the intent of the author's use of figurative language.

Text-dependent questions

Question	Standard alignment	Page of this document
TDQ #1 Summarize the key events of the story in chronological order.	CCSS.ELA-LITERACY.RL.9-10.2	5
TDQ #2 The author uses Arnold's observation of his brother's physical attributes to convey Arnold's unspoken attitude toward Eugene. How do the author's diction and choice of details communicate that attitude?	CCSS.ELA-LITERACY.RL.9-10.4	9
TDQ #3 How does the author develop Arnold's character through the other characters' reactions to the tragedy?	CCSS.ELA-LITERACY.RL.9-10.3	16
TDQ #4 How does the pattern of day (light) and night (dark) intensify the plot structure?	CCSS.ELA-LITERACY.RL.9-10.5	21
TDQ #5 How does the limited third-person point of view help develop the theme?	CCSS.ELA-LITERACY.RL.9-10.5	27

Target Standards

- **CCSS.ELA-Literacy.RL.9-10.1** - Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- **CCSS.ELA-Literacy.RL.9-10.2** - Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- **CCSS.ELA-Literacy.RL.9-10.3** - Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- **CCSS.ELA-Literacy.RL.9-10.4** - Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
- **CCSS.ELA-Literacy.RL.9-10.5** - Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- **CCSS.ELA-Literacy.RL.9-10.10** - By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Question 1	
Question #1	Summarize the key events of the story in chronological order.
Standard(s) covered:	CCSS.ELA-LITERACY.RL.9-10.2 - - Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Example response that meets standard	Look-fors
<p>Arnold and his brother Eugene go pea picking, and Arnold takes a gun with him to shoot ducks. On their way, the gun goes off accidentally and kills Eugene. Arnold doesn't go home but picks peas for a very long time. When he finally does go home, he tells his parents Eugene is dead and then hides in the barn. His parents go to the pasture and find Eugene's body.</p> <p>Arnold's aunt and uncle & the undertaker arrive at the farm. Arnold's father calls him out of the barn and brings him to the sheriff's office for questioning. When the sheriff asks him why he didn't run to the house, Arnold said he needed to pick the peas. He's released, goes home but avoids his family all day. Visitors come to house to offer their condolences and pass judgment on Arnold.</p> <p>Late that night, Arnold finally breaks his silence and reaches out to his mom. Mom rejects him. The next morning Mom reaches out to Arnold, but he rejects her.</p>	<ul style="list-style-type: none"> • Includes plot points significant to the central idea of the story. • Trivial details are not present. • Details are correct. • Chronology is correct.
If students are struggling to answer the text-dependent question, use this follow-up plan for modeling and practice:	
Objective	In this lesson you will learn how to provide an objective summary of a short story by gathering and synthesizing key details of its plot.
Prior knowledge to review	CCSS.ELA-Literacy.RL.8.1 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
Steps to achieve objective	Think aloud for direct instruction
Highlight those plot details you consider to be significant.	<ul style="list-style-type: none"> • What are the most important words in my task? • "Summarize," "key," and "chronological" • Okay, I can't write a summary until I gather the key events. • I'm not sure if I can pick out only key events, but I'm going to go back through the story and highlight everything I think is an important event.

<p>2) Ask yourself “What details can be combined and summarized into larger ideas?” and compile a precise list of key events in the order in which they occur.</p>	<ul style="list-style-type: none"> • I have a lot of highlighting; I’m going to chunk the text and write a summary of each chunk on sticky notes. • Paragraphs 1 -13 actually can be summarized with one sentence, “Arnold and his brother Eugene go pea picking, and Arnold takes a gun with him to shoot ducks.” I’m going to write that on a post-it and put the note where paragraph 13 ends. • There’s a lot of imagery describing the scenery around the lake. I can really picture it, but it’s not an event, so I’m not including it. • <i>Continue through story, combining small details when possible and omitting any choices that don’t seem integral to the theme.</i> • Okay, now I’m going to make a list of what I think the key events are from the information on my sticky notes. If I go through the story in order, my list should be chronological.
<p>3) Write your list in narrative form, asking yourself, “Am I including all the events crucial to the story?”</p>	<ul style="list-style-type: none"> • I’ve highlighted, summarized, and made a list of what I think are the key events in the story. I should know the story pretty well by now. I going to try to write the summary from memory first. • Now I need to re-read my narrative, checking it against my list to make sure I didn’t leave any important events out, I’ve related the events accurately, and the chronology is correct.

Extension and practice

- **RAFT** - For those students who have trouble honing in on key events, have them take on the persona of Arnold and write a letter to his mother recounting the events of the day. Recount only the events, no inferences about his emotional state.
- **Jigsaw** - Divide the text into three equal sections, then group the students into teams of three. Assign each team member a different section of the text. Each team member will read his section independently and summarize its key events, making sure it is a retelling of the events, not a response or reflection. The team then reconvenes and discusses each member’s summary, making sure only key details are included. The summaries are compiled in correct chronological order and transcribed to chart paper in narrative form. Papers are hung up around room, and all teams review them, making suggestions as to what should be added or omitted.
- Assign pairs of students chunks of the text. They will read their chunks and collaborate to paraphrase and rewrite the chunks in their own words.
- Give students the “Every Action Has a Reaction” graphic organizer to summarize the events that occur. This chart will continue to be used with another lesson. For struggling students, add a column with paragraph ranges to facilitate summarization. Additionally, teacher can provide partially filled-out organizers to ensure
- Vocabulary lesson focusing on Tier Two words from the story.
- Determine the theme of a sonnet by summarizing each of the stanzas.

What next?

For additional practice, with students or for students' independent work, apply this learning objective and set of steps to other fictional texts to teach how to provide an objective summary of a text.

See more examples of how to teach providing an objective summary of a text. (RL.9-10.2)

Objective: Write an objective and accurate summary of a fictional text.

1. Highlight those plot details you consider to be significant.
2. Ask yourself "What details can be combined and summarize into larger ideas?" and compile a precise list of key events in the order in which they occur.
3. Write your list in narrative form, asking yourself, "Am I including all the events crucial to the story?"

http://www.christina.k12.de.us/literacylinks/elemresources/lfs_resources/summarizing_strategies.pdf

<http://iteachicoachiblog.blogspot.com/2012/06/five-simple-close-reading-strategies.html>

Every Action Has a Reaction Graphic Organizer

Event →	Secondary characters' reactions & textual evidence →	Possible explanation for that reaction →	Arnold's reaction →	Possible explanation & textual evidence

Question 2

Question #2	The author uses Arnold’s observation of his brother’s physical attributes to convey Arnold’s unspoken attitude toward Eugene. How do the author’s diction and choice of details contribute to that description?
Standard(s) covered:	CCSS.ELA-LITERACY.RL.9-10.4 -- Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

Example response that meets standard	Look-fors
<p>Arnold really looks up to Eugene, even though it is never stated in the story. Instead Gina Beurriault uses connotative diction and details to communicate this to the reader. The first clue is in the third sentence of the story, “Arnold, watching his brother sleeping, felt a peculiar dismay; he was nine, six years younger than Eugie and in their waking hours it was he who was subordinate.” The author’s diction really communicates how uncomfortable Arnold is with feeling he is superior at this moment. “Peculiar” and “dismay” both carry with them that sick feeling of being emotionally uncomfortable. Also “peculiar” pulls in foreign, implying Arnold’s not used to feeling this way. That makes sense because of the word “subordinate.” “Subordinate” is used with talking about military rank, not brothers. If Arnold feels subordinate to Eugene usually, this means he thinks of Eugene as the leader, and himself as the follower.</p> <p>Another piece of evidence that supports my claim is the details of Eugene’s appearance. “How tall he was (almost as tall as his father), how long his legs were, how small he was in the hips, and what a neat dip above his buttocks his thick-soled logger’s boots gave him.” This is a very flattering description, and since the story is through Arnold’s eyes, this is how Arnold sees Eugie.</p> <p>Probably one of the strongest examples of diction is “enthralled.” Not too many people would use that word to describe how interested they are in watching in their older brother. “Enthralled” means almost hypnotized. The author really wants to emphasize Arnold’s fascination with his brother. In looking at the rest of this sentence, Arnold compares the details of his appearance unfavorably to his brother’s, “He wondered, as he sat enthralled, if when he got to be Eugie’s age he would still be undersized and his hair still straight.” It seems safe to assume Arnold wants to grow up to look like his brother.</p> <p>The diction and details in the story support my claim that Arnold really looks up to his brother.</p>	<ul style="list-style-type: none"> • Response starts with student claim. • The word “diction” always needs to be preceded by a descriptor. • Evidence needs to be followed by a warrant. • Evidence is limited to details and diction. • Evidence builds to final restatement of student claim.

If students are struggling to answer the text-dependent question, use this follow-up plan for modeling and practice:

Objective	In this lesson you will learn how to determine the cumulative impact of specific word choices and phrases on meaning by making a claim and analyzing how specific word and detail choices support that claim.
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<p>Prior knowledge to review</p>	<p>CCSS.ELA-LITERACY.RL.8.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.</p>
<p>Steps to achieve objective</p>	<p style="text-align: center;">Think aloud for direct instruction</p>
<p>1) Reread the text to generate a claim regarding the protagonist's attitude toward a secondary character.</p>	<ul style="list-style-type: none"> • This is a pretty long story, and since I only need to concentrate on passages where Arnold is watching Eugene, I'm going back through the story and bracket only those paragraphs where Arnold is observing Eugene. • Now I'll reread those particular paragraphs to get an impression of and generate a claim as to how Arnold feels about Eugene. • Okay, after rereading, I feel pretty confident in making the claim that Arnold really looks up to his brother; I'll write it in the <u>spaces</u> provided on my graphic organizer. This will help keeps me focused as I gather my evidence.
<p>2) Revisit the text to select diction and details that add support to your claim.</p>	<ul style="list-style-type: none"> • Now I need to figure out why I got that impression. I'm going to revisit the bracketed paragraphs and highlight the phrases, words and details that catch my attention and are related to Arnold's observations of Eugie. • <i>(Highlight phrases, strong words and details related to Arnold's observations of Eugie.)</i> • Now, whatever I've highlighted, if I think it adds support to my claim, I'll record it on the graphic organizer. • I'm also going to identify what type of literary device it is to make sure I focus on only diction and details when I write my response. Plus in my response, that will help me introduce each piece of evidence more easily. • The very first thing I highlighted is the phrase "a peculiar dismay." Whenever I hear the word "peculiar," my stomach twists a little, like when I'm nervous. It's a word that makes me think of being mentally uncomfortable. "Dismay" isn't just sadness; it's mixed with being uncomfortable also. I think this could be an important phrase. I'm recording it and identifying it as diction. • My next annotation is "subordinate." It's funny; people usually don't use that word when referring to sibling relationships. I think of it used in the workplace or in the military, where one person is a leader and the other is a follower. I need to record "subordinate" as an example of the author's use of diction. • "blankets lifted in a great wing" is a metaphor. I don't need it as I'm only looking for diction and details. • "...only his face showing, like a baby" is a simile. I don't need to list this either. • "green knit cap" is a detail that I'm not sure about, so I'll write it down to have it if I need it. <i>Continue through story recording the diction and details that support your claim.</i>
<p>3) Analyze your evidence by asking yourself, "What is the author's purpose in using that particular word or detail?"</p>	<ul style="list-style-type: none"> • The final column of my graphic organizer is for analyzing my evidence – what is the author's purpose in using that particular word or detail? • I will complete the graphic organizer analyzing the evidence to see if and how it adds supports to my claim. • <i>Examples:</i> "green knit cap" - I wouldn't think it was important, but the author keeps talking about it. Since the story is through Arnold's eyes, his attention must really be focused on the cap. The author uses this ordinary cap to show how Arnold's attention is captured by it because Eugene is wearing it. "...as he sat <u>enthralled</u>" – "Enthralled" means almost hypnotized. The author really wants to emphasize Arnold' fascination with his brother. "a slow rising of bright blood" – Thinking about it, I don't think this detail contributes anything to showing me how Arnold feels about Eugene. I'm crossing it out.

<p>4) Support your claim using direct quotes and explaining your evidence.</p>	<ul style="list-style-type: none"> • Now the final step – answer the question “How do the author’s diction and choice of details communicate Arnold’s unspoken attitude toward his brother?” • Looking at my graphic organizer, I am going to circle evidence that strongly supports my claim. Arnold, watching his brother sleeping, felt a <u>peculiar dismay</u>; in their waking hours it was he who was <u>subordinate</u> How tall he was (almost as tall as his father) <i>(Continue selecting evidence.)</i> • Now I’m going to group and number the pieces in the order I think they will most logically and strongly lead up to the restatement of my claim at the end of my response. • The most effective way will be to follow the order they are presented in the text. • I will start my response with my claim. • As I use my evidence, I need to introduce each quote, then insert it, then analyze it. • I will end with a restatement of my claim, then reread my response to make sure it builds my argument.
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Extension and practice

- **Found poems** - Have students write found poems for paragraphs 13-14 (or any prose passage rich with figurative language), then write a brief analysis of the tone they created through their reworking of the structure of the text.
- **Character sketch** – Have students revise paragraph nine (Eugie came clomping down the stairs and into the kitchen...), replacing highlighted words with synonyms that have different connotations.
Challenge - In a one-paragraph character sketch, students write to imply their attitude toward a familiar figure. Students then rewrite, replacing words with synonyms that have different connotations, resulting in an opposite portrayal of the figure.
- **Picture This** – Denotation vs. Connotation activity

What next?

<p>For additional practice, with students or for students' independent work, apply this learning objective and set of steps to other fictional texts to teach how to determine the meaning of words and phrases as they are used in the text.</p>	<p>See more examples of how to teach determining the meaning of words and phrases as they are used in the text.</p>
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Objective: (Lesson objective goes here)

1. Reread the text to generate a claim regarding the protagonist's attitude toward a secondary character.
2. Revisit the text to select diction and details that support your claim.
3. Ask yourself, "What is the author's purpose in using that particular word or detail?"
4. Support your claim using direct quotes and explaining your evidence.

<http://ctdreamteam.learnzillion.com/lessons/1954-analyze-the-impact-of-words-and-phrases-in-a-poem-to-determine-two-characters-relationship>

<http://ctdreamteam.learnzillion.com/lessons/1933-analyze-how-an-author-develops-characters-perspectives>

<http://ctdreamteam.learnzillion.com/lessons/1919-analyze-character-development-by-paying-attention-to-word-choice>

Language Analysis Graphic Organizer

CLAIM:			
Page #	Textual evidence – Write the complete sentence and underline the specific evidence.	Identify: Diction or detail	Analyze: What is the author’s purpose in using that particular word or detail?
CLAIM:			

Appreciating an Author's Choices in Details and Diction

Rewrite the following paragraph from the "The Stone Boy":

1. Replace the yellow-highlighted words with synonyms that are connotatively different.
2. Alter the details (pink-highlighted).
3. Write a brief reflection on how these minor revisions to the paragraph changed its original portrayal of Eugie.

Eugie came **clomping** down the stairs and into the kitchen, his head **drooping** with sleepiness. From his perch on the stool Arnold **watched** Eugie **slip** on his **green knit cap**. Eugie didn't really need a cap; **he hadn't had a haircut in a long time** and his **brown** curls grew **thick and matted**, close around his ears and down his neck, **tapering there to a whorl**. Eugie **passed** his left hand through his hair before he **set** his cap down with his right. The very way he **slipped** his cap on was an **announcement** of his status; almost everything he did was a reminder that he was **eldest**—first he, then Nora, then Arnold—and called attention to how tall he was (**almost as tall as his father**), how **long** his legs were, how **small** he was in the hips, and what a neat dip above his buttocks his **thick-soled logger's boots** gave him. Arnold **never tired** of watching Eugie **offer silent praise** unto himself. He wondered, as he sat **enthralled**, if when he got to be Eugie's age he would still be **undersized** and his hair still straight.

Picture This
Denotation vs. Connotation Activity

Objective: Students will explore the concept of connotation.

Teacher instructions: Create a slideshow of various images that depict the bolded words below (two or three for each). Number the images.

Student instructions: Put the number of the image above the word you think best illustrates it.

Student

Apprentice, disciple, junior, learner, novice, scholar, undergraduate

Thin

Skinny, bony, angular, emaciated, gaunt, malnourished, scrawny, slender

Run

Amble, bound, dart, dash, gallop, lope, scamper, sprint

Vacation

Break, fiesta, furlough, holiday, intermission, layoff, recess, respite, sabbatical

Busy

Active, diligent, employed, occupied, persevering, unavailable, employed

Fear

Dread, apprehension, anxiety, panic, terror

Friend

Companion, buddy, acquaintance, colleague, playmate

Unmarried woman

Spinster, old maid, bachelorette, maiden, single

House

Home, dwelling, mansion, residence, domicile, abode

Question 3

Question #3	How does the author develop Arnold’s character through the other characters’ reactions to the tragedy?
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Standard(s) covered:	CCSS.ELA-Literacy.RL.9-10.3 - Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
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Example response that meets standard	Look-fors
<p>In the beginning of the story, Arnold was a happy, nine-year old who loved his family. He tackled and wrestled his older brother and loved and respected his parents. But when he accidentally shot his brother, all that changed.</p> <p>After the shot goes off, Arnold doesn’t really believe what happened, and when he finally does, he goes into a state of shock and starts to pick peas (“but his hands were strange to him, and not until some time had passed did he realize that the pods were numbing his fingers.”). He goes home and tells his parents very calmly Eugie is dead (“Eugie’s dead,” he told them. They stared at him. The pitch crackled in the stove. “You kids plain’ a joke?” his father asked.). They don’t believe him at first because he’s calm and went on picking peas after the accident. When his parents and sister run to the field, Arnold runs to the barn to hide because he’s scared and feels guilty (“Arnold lay still as a fugitive”), even though it was an accident.</p> <p>The sheriff questions Arnold, and when the sheriff asks why Arnold didn’t run to get help, Arnold says he had to pick peas. The sheriff thinks Arnold is a killer. “He’s either a moron or he’s so reasonable that he’s way ahead of us.” He gave a challenging snort. “It’s come to my notice that the most reasonable guys are mean ones. They don’t feel nothing.” This is the first blow to Arnold, and he really starts to withdraw. He sits in the backseat on the way home although he sat in the front seat on the way there. He thinks he’s bad. “It was because he was cruel, the sheriff had said, and didn’t care about his brother. Was that the reason?”</p> <p>Visitors come to the house to pay their respects. Arnold sits silently and listens to them talk about him as if he’s not there. “Not a tear in his eye,” said Andy, and Arnold knew that it was his uncle who had gestured the men to attention. “He don’t give a hoot, is that how it goes?” asked Sullivan, trippingly.” Arnold further withdraws as a result of their attacks, and when he goes to bed, “He felt nothing, not any grief.”</p> <p>In the middle of the night he wakes up, the shock worn off, and runs to his mother for comfort, but she rejects him, “Go back! Is night when you get afraid?” This is the biggest blow of all, “Arnold was suddenly aware that he was naked. He had thrown off his blankets and come down the stairs to tell his mother how he felt about Eugie, but she had refused to listen to him and his nakedness had become unpardonable.” He wanted understanding and forgiveness from his mother, but she turned her back on him. This pretty much completely transforms him because the next morning when his mother tries to fix things by asking him what he wanted, he rejects her. “I didn’t want nothing,” he said flatly.”</p> <p>The little boy who would stand in the hot kitchen to be as uncomfortable as his mom is while she’s canning (“<i>Sometimes, on these summer days, Arnold would deliberately come out from the shade where he was playing and make himself as uncomfortable as his mother was in the kitchen by standing in the sun until the sweat ran down his body.</i>”) is gone not just because of the accident but because of how others treated him afterwards.</p>	<ul style="list-style-type: none"> • Clear picture of Arnold at beginning of story • Clear picture of Arnold at end of story • Sufficient, relevant, and accurate evidence to show the progression of change in Arnold’s character

If students are struggling to answer the text-dependent question, use this follow-up plan for modeling and practice:

Objective	In this lesson you will learn how secondary characters catalyze the development of the main character by tracing action/ reaction patterns in the story.
Prior knowledge to review	CCSS.ELA-LITERACY.RL.8.3 - Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.
Steps to achieve objective	Think aloud for direct instruction
1) Ask yourself, "How is the protagonist a dynamic character?"	<ul style="list-style-type: none"> • I'm going to repeat the process but concentrate on the final page of the story when the family sits down for breakfast. • Examples: • Arnold is refusing to make eye contact (<i>At breakfast he kept his eyelids lowered as if to deny the humiliating night</i>). Well, you avoid eye contact when you're embarrassed, when you're guilty, when you're angry- I'm not really sure what this means. I'll make a note to come back to it. • <i>He would never again, he vowed, ask them for anything, and he ate his fried eggs and potatoes only because everybody ate meals--the cattle ate, and the cats; if was customary for everybody to eat.</i> Wow, my first impression was that he was very angry, but then when he talks about eating, it's like he doesn't think he deserves to eat (<i>he ate his fried eggs and potatoes only because everybody ate meals--the cattle ate, and the cats</i>). If I look at what I said about making eye contact, that guilt and anger are reasons, then maybe it makes sense that he is feeling both guilt and anger. I know I can feel more than one emotion at a time. • <i>Arnold, pretending to be deaf to the discord, did not glance up, but relief rained over his shoulders at the thought that his parents recognized him again.</i> Okay, so he's pretending, he still loves his parents and is relieved they don't hate him. • But now when his mom tries to talk to him, he turns away. So is he angry after all? • <i>"Arnold ate the few more forkfuls of his breakfast, put his hands on the edge of the table and pushed back his chair."</i> I picture a man when I read this, not a nine year-old boy. But he's going to take on Eugene's job of looking for lost cattle, so it's like he grew up really fast. • <i>At the door he paused reluctantly, his back to her, knowing that she was seeking him out, as his father was doing, and he called upon his pride to protect him from them.</i> He's calling on his pride to protect him – he doesn't want to give in. For some reason being angry is easier right now. <i>"...his legs trembling from the fright his answer gave him."</i> Oh yeah, he rejected his mother very deliberately, but it's not how he really feels. He doesn't want anyone to know he cares. He's put up a lot of walls. • I'll review my annotations. • Arnold's not a happy little boy anymore. He seems very angry. Arnold has lost his happy-go-lucky side and replaced it with a serious, sense of responsibility side. His sweetness is gone and replaced by anger, as evidenced by his rejection of his mother. He is also totally withdrawn from his family.

<p>2) Detail the secondary characters' reactions toward the protagonist.</p>	<ul style="list-style-type: none"> • I'm going to use the "Every Action Has a Reaction Graphic Organizer" I started when I listed the key events in the story. I'll note the secondary characters' reactions to the events and to Arnold. • Well, the first event is when Arnold shoots Eugene. No other characters were around. • Next is when Arnold told his parents. His parents' reaction is disbelief. The textual evidence for that is <i>'Eugie's dead,' he told them. They stared at him. The pitch crackled in the stove. "You kids plain' a joke?" his father asked.</i> • At dinnertime, his family is uncomfortable around him. <i>"No one spoke at supper, and his mother, who sat next to him, leaned her head in her hand all through the meal, curving her fingers over her eyes so as not to see him."</i> • (Continue completing graphic organizer in this manner – sample on page 21.)
<p>3) Detail the protagonist's reactions toward the secondary characters' responses to him.</p>	<ul style="list-style-type: none"> • I'll continue using my graphic organizer and complete the two columns that notate Arnold's reactions to the secondary characters. • After Arnold tells his parents, and they stare at him in disbelief, he runs and hides in the barn. He probably reacts this way because he's scared and feels guilty. My evidence for this is "Arnold lay still as a <u>fugitive</u>, listening to the cows eating close by. If his parents never called him, he thought he would stay up in the loft forever, out of the way." • After the sheriff implies that Arnold' doesn't care about Eugene's death, Arnold withdraws, sits in the backseat of the car on the way home, although he sat in the front seat on the way there. He thinks he's bad. <i>"It was because he was cruel, the sheriff had said, and didn't care about his brother. Was that the reason?"</i> • (Continue completing graphic organizer in this manner – sample on page 21.)
<p>4) Ask yourself. "How do the secondary characters act as catalysts for the change in the protagonist's character?"</p>	<ul style="list-style-type: none"> • As I look at the "Arnold's Reaction" column of the organizer, it's clear that with every interaction with family or friends, Arnold just withdraws further and further. He progresses from running and hiding in the loft to sitting and letting everyone speak badly of him (the neighbors). And at the end he even rejects his mother because she rejected him. • I want to remind myself of what I said the change in Arnold's personality was. Going back to Step One, I said, "Arnold's not a happy little boy anymore. He seems very angry. Arnold has lost his happy-go-lucky side and replaced it with a serious, sense of responsibility side. His sweetness is gone and replaced by anger, as evidenced by his rejection of his mother. He is also totally withdrawn from his family." • The secondary characters' caused this change in Arnold by treating him with hostility, not understanding after the accident.

Extension and practice

- Frontload by having students quick-write about a time when someone's reaction to their actions had an impact – positive or negative.
- Proficient students: Analyze the title of the story.
- Struggling students: Complete a T-chart of Arnold's personality traits before and after the accident.
- Struggling students: Give students a partially completed "Every Action Has a Reaction Graphic Organizer" and have them fill in the missing information.

What next?

For additional practice, with students or for students' independent work, apply this learning objective and set of steps to other fictional texts to teach how complex characters develop as a result of interactions with other characters.

See more examples of how to teach how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text as a result of their interactions with other characters.

In this lesson you will learn how secondary characters catalyze the development of the main character by tracing action/ reaction patterns in the story.

1. Ask yourself, "How is the protagonist a dynamic character?"
2. Detail the secondary characters' reactions toward the protagonist.
3. Detail the protagonist's reactions toward the secondary characters' responses to him.
4. Ask yourself. "How do the secondary characters act as catalysts for the change in the protagonist's character?"

<https://ctdreamteam.learnzillion.com/lessons/1998-analyze-a-characters-interactions-with-other-characters>

Every Action Has a Reaction Graphic Organizer

Event →	Secondary characters' reactions & textual evidence →	Possible explanation for that reaction →	Arnold's reaction →	Possible explanation & textual evidence
Arnold shoots Eugie	N/A	N/A	Arnold picks peas	He's pretending it didn't happen. "...his brother didn't know that he was lying face down in the pasture."
Arnold tells parents	Disbelief at first "Eugie's dead," he told them. They stared at him. The pitch crackled in the stove. "You kids plain' a joke?" his father asked.		Arnold hides in barn	He's scared and feels guilty. "Arnold lay still as a fugitive, listening to the cows eating close by. If his parents never called him, he thought he would stay up in the loft forever, out of the way."
Arnold is brought to sheriff's office	Sheriff thinks Arnold is a killer. "He's either a moron or he's so reasonable that he's way ahead of us." He gave a challenging snort. "It's come to my notice that the, most reasonable guys are mean ones. They don't feel nothing."		Arnold withdraws, sits in the backseat although he sat in the front seat on the way there.	He thinks he's bad. "It was because he was cruel, the sheriff had said, and didn't care about his brother. Was that the reason?"
Dinnertime	His family is uncomfortable around him. "No one spoke at supper, and his mother, who sat next to him, leaned her head in her hand all through the meal, curving her fingers over her eyes so as not to see him."		Arnold avoids his family.	He thinks they hate him. "He was afraid that they did not want him to eat supper with them."
Visitors come to house to mourn Eugene. Andy Sullivan Others	The visitors are judging him. "Not a tear in his eye," said Andy, and Arnold knew that it was his uncle who had gestured the men to attention. "He don't give a hoot, is that how it goes?" asked Sullivan, trippingly. The men around the room shifted their heavy, satisfying weight of unreasonableness.		Arnold reacts by continuing to emotionally withdraw.	At first he hoped, "they would see that he was only Arnold and not the person the sheriff thought he was." But when they talked about him like he wasn't there, "He felt nothing, not any grief."
Arnold wakes up in the middle of the night and goes to his mother.	Mom rejects him. "Go back! Is night when you get afraid?"		He's so sad.	He is truly destroyed by this rejection. "Arnold was suddenly aware that he was naked. He had thrown off his blankets and come down the stairs to tell his mother how he felt about Eugie, but she had refused to listen to him and his nakedness had become unpardonable."
Next morning mom reaches out to Arnold.	She's trying to make amends. "Where you going? she asked awkwardly. "What'd you want?" she asked humbly.		He rejects her.	She rejected him so he rejects her out of his pain. "I didn't want nothing," he said flatly." He's not unforgiving - Then he went out the door and down the back steps, his legs trembling from the fright his answer gave him.

Question 4

Question #4	How does the pattern of day (light) and night (dark) intensify the plot structure?	
Standard(s) covered:	<p>CCSS.ELA-Literacy.RL.9-10.2 - Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>CCSS.ELA-Literacy.RL.9-10.4 - Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</p> <p>CCSS.ELA-Literacy.RL.9-10.5 - Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</p>	
Example response that meets standard		Look-fors

The Stone Boy's plot is intensified by the author's use of a day (sun/light) to night (darkness) pattern. The story begins by introducing our protagonist. This is the exposition. After that, each step in the plot of the story is preceded by a description or a mention of day(sun/light) or night (darkness).

"The sky was faintly gray, almost white. The mountains behind the farm made the sun climb a long way to show itself. Several miles to the south, where the range opened up, hung an orange mist, but the valley in which the farm lay was still cold and colorless." This is the time of day in which the first conflict occurs. The sun is not yet up, and Arnold accidentally shoots his brother.

At first Arnold avoids the depth of what he's done as he begins to pick peas. However, *"It was a warmth on his back, like a large hand laid firmly there, that made him raise his head. Way up the slope the gray farmhouse was struck by the sun. While his head had been bent the land had grown bright around him."* And Arnold realizes, *"They would want to know why Eugie wasn't coming in for breakfast, he thought. 'Eugie's dead,' he told them."*

As the day progresses, both the sunlight and Arnold's conflicts become stronger. For example, *"He could feel the morning growing heavier with sun,"* immediately precedes Arnold being taken to the sheriff's office for questioning. This is the first time in the story Arnold is met with outright hostility for his act. *"It's come to my notice that the most reasonable guys are mean ones. They don't feel nothing."*

As darkness falls, Arnold's conflicts really escalate. *The men were coming from their farms now that it was growing dark.* The men come in and, with Uncle Andy, pretty much act like judge and jury against Arnold, *"He's a reasonable fellow," Andy explained...The men around the room shifted their heavy, satisfying weight of unreasonableness."*

After the men leave, Arnold goes to his room, but he doesn't want to be in the dark. This paragraph combines both light and dark. *In his room he undressed by lamplight, although he and Eugie had always undressed in the dark, and not until he was lying in his bed did he blow out the flame.* It's the dark where he has to face what he has done. In the sunlight, *"He felt nothing, not any grief. There was only the same immense silence and crawling inside of him; it was the way the house and fields felt under a merciless sun."* This signals to me the climax of the story is coming as denial and acceptance begin to clash.

Following this description, Arnold runs to his mother. She rejects him saying, *"Is night when you get afraid?"* forcing him to face an ugly truth. Even though he knows it was an accident, others don't believe so.

The next paragraph combines light and dark again. *"...his lantern casting a circle of light by his feet. In a few minutes his father would enter the dark house, the lantern still lighting his way...Arnold was suddenly aware that he was naked."* In the darkness, Arnold finally accepted the truth, no one understands his grief. And he doesn't want to return to his previous denial, *"At once he went back up the stairs, fleeing from his father's lantern."* He's no longer avoiding the dark, the old Arnold is dead. This is the final clash of light and dark, the climax of the story.

We meet the new Arnold in the story's denouement the next morning, completing the 24 hour cycle.

- Clear relationship between plot structure and time of day (light and dark)
- Textual support for analysis

If students are struggling to answer the text-dependent question, use this follow-up plan for modeling and practice:

Objective	In this lesson you will learn how an author uses pattern to organize and intensify plot structure by analyzing the pattern’s purpose.
Prior knowledge to review	<p>CCSS.ELA-LITERACY.RL.8.2 - Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.</p> <p>CCSS.ELA-LITERACY.RL.8.4 - Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.</p> <p>CCSS.ELA-LITERACY.RL.8.5 - Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.</p>
Steps to achieve objective	Think aloud for direct instruction
1) Identify the shifts in the text each time the pattern appears.	<ul style="list-style-type: none"> • First I’m going to go through the text and highlight all references to day (light/sun) and night (darkness). • Next I’ll go back and note in the margins how the text changes after both day (light/sun) and night (darkness) are mentioned. • Examples: • <i>The sky was faintly gray, almost white. The mountains behind the farm made the sun climb a long way to show itself. Several miles to the south, where the range opened up, hung an orange mist, but the valley in which the farm lay was still cold and colorless.</i> Okay, immediately after that description of daybreak, a new paragraph starts, and the text shifts from description to action, <i>“Eugie opened the gate to the yard...”</i> I’ll make that note in the margins. • Next I have, <i>“It was a warmth on his back, like a large hand laid firmly there, that made him raise his head. Way up the slope the gray farmhouse was struck by the sun. While his head had been bent the land had grown bright around him.”</i> A new paragraph starts, and once again, the shift is from description to action again. I’ll note that. • <i>“He could feel the morning growing heavier with sun.”</i> Another sentence follows it, but then the text shifts to action again. • <i>“The men were coming from their farms now that it was growing dark and they could not work anymore.”</i> Now the story has progressed from daytime to nighttime. The next paragraph begins by introducing new characters. • The next mention of dark is when Arnold goes to bed, interesting this paragraph mixes light and dark – the first time this has happened in the story. <i>“...he picked up one of the kerosene lamps and slipped quickly up the stairs. In his room he undressed by lamplight, although he and Eugie had always undressed in the dark, and not until he was lying in his bed did he blow out the flame. He felt nothing, not any grief. There was only the same immense silence and crawling inside of him; it was the way the house and fields felt under a merciless sun.”</i> New paragraph and we shift to action again, <i>“He awoke suddenly.”</i> • (Continue through story)

2) Ask yourself, “How does the pattern relate to the plot structure?”

- Okay the story opens and closes with morning. I’m going to draw a plot triangle and label morning at the start and morning at the end.
- Now back to the text. I said after my first quote (*The sky was faintly gray...*), the text shifted to action. Reviewing the story, everything before and including that quote appears to be the exposition of the plot. I’ll label my plot diagram.
- The shift in the text indicates a shift in the plot. There is no mention of light again until Arnold recovers from his shock (“*It was a warmth on his back...*”). I’m going to say that everything that occurs between those two quotes is the first conflict of the story – the fact that Arnold shot Eugie. I’ll add that to my plot diagram.
- “*It was a warmth on his back...*” I said this quote acted as a shift. Reviewing the text, the action following this is Arnold telling his parents about Eugene’s death; that’s the second conflict of the story. I’ll label my plot diagram.
- “*He could feel the morning growing heavier with sun.*” – Arnold’s growing internal conflict is revealed. I’ll label my plot diagram.
- “*The men were coming from their farms now that it was growing dark and they could not work anymore.*” The passage that follows this quote is quite long. It’s when the neighborhood men come and judge Arnold. Uncle Andy judges Arnold, “*If we’d of shot our brother, we’d of come runnin’ back to the house, cryin’ like a baby. Well, we’d of been unreasonable.*” And the men deliver the verdict, “*The men around the room shifted their heavy, satisfying weight of unreasonableness.*” Another conflict – I’m getting close to the peak of the diagram.
- **(Continue charting story)**
- Looking at my plot diagram, it’s easy to see the pattern signals each step, especially conflict, in the plot structure.

<p>4) Ask yourself, "What is the author's purpose in using the pattern to organize the text structure?"</p>	<ul style="list-style-type: none"> • On my plot diagram, I'm going to note for each event whether it is day or night. • The first three conflicts (the shooting, having to tell his parents, and guilt) occur in the daytime. The question is why? Is it because they are internal? Is it the strength of the conflict? I don't know yet, but since the three are the ones that occur in daylight, there must be a common factor. • The next conflict is when the neighborhood men come over, and that takes place at night. What makes this conflict different from the previous three? • Comparing Arnold's first three conflicts to the one with the neighbors, I now see they are internal and in the mindset of a nine-year old boy. For example, after shooting Eugene, what did he do? Continue picking peas. When he told his parents, he ran and hid in the barn." <i>If his parents never called him, he thought he would stay up in the loft forever, out of the way. In the night he would sneak down for a drink of water from the faucet over the trough and for whatever food they left him by the barn.</i>" Although he feels guilty (<i>Arnold lay still as a fugitive.</i>), I can say in the daytime, Arnold is avoiding the gravity of the accident. Even with what the sheriff says about him, <i>"It's come to my notice that the most reasonable guys are mean ones. They don't feel nothing,"</i> Arnold still doesn't fully accept the fact he's a horrible person, he just <i>"lowered his eyelids meekly against his uncle's stare."</i> He feels badly but doesn't fully understand. • Rereading the text portion when the men come over at night, <i>"He's a reasonable fellow," Andy explained... The men around the room shifted their heavy, satisfying weight of unreasonableness,</i>" it's as if it's judge and jury are pronouncing sentence on Arnold. Why does it have to be night though? I think it's because it's something Arnold can't hide from. He was trying to not have the men notice him, <i>"and he knew that although they were talking only about Eugie they were thinking about him and if he got up, if he moved even his foot, they would all be alerted."</i> But then, <i>"He knew without looking up that the men were watching him. Not a tear in his eye," said Andy, and Arnold knew that it was his uncle who had gestured the men to attention.</i>" • Maybe the pattern of night and day parallel the growing conflict of avoidance and acceptance. • <i>In his room he undressed by lamplight, although he and Eugie had always undressed in the dark, and not until he was lying in his bed did he blow out the flame.</i>" This is the paragraph where light and dark are mentioned together for the first time. It has to mean something. • <i>In the sunlight, "He felt nothing, not any grief. There was only the same immense silence and crawling inside of him; it was the way the house and fields felt under a merciless sun."</i> So his feeling nothing is being compared with being in the sun; maybe it's the dark where he has to face what he has done. The pattern is signaling to me the climax of the story is coming as denial and acceptance begin to clash. • (Continue to follow plot diagram, referencing text to decide why each event had to happen in the day (light) or night (dark). • The author's purpose in using the pattern is to emphasize how the conflicts intensify over the course of the story until they clash and explode.
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Extension and practice

- Advanced students - Introduce the concept of motif and have them return to the text to explore the religious motif.
- Struggling students - Have students complete a plot panel strip for the story using symbols to represent the events and conflicts. Depictions of day (sun, light) and night (darkness) as mentioned in the text must be included.
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What next?

For additional practice, with students or for students' independent work, apply this learning objective and set of steps to any fictional text to teach how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

See more examples of how to teach how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

Objective: In this lesson you will learn how an author uses pattern to organize and intensify plot structure by analyzing the pattern's purpose.

1. Identify the shifts in the text each time the pattern appears.
2. Ask yourself, "How does the pattern relate to the text structure?"
3. Ask yourself, "What is the author's purpose in using the pattern to organize the text structure?"

Question 5

Question #5	How does the limited third-person point of view help develop the theme?
Standard(s) covered:	<p>CCSS.ELA-Literacy.RL.9-10.2 - Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>CCSS.ELA-Literacy.RL.9-10.5 - Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</p>

Example response that meets standard	Look-fors
<p>The limited-third person point of view only tells me only Arnold's understandings of the facts of the accidents and the events that follow. Arnold is not entirely reliable as he is only nine years old, is in a state of grief and shock, and is not communicating with anyone.</p> <p>He thinks his Uncle Andy hates him because Andy is so angry about the accident. "He's a reasonable fellow," Andy explained. "That's what the sheriff said. It's us who ain't reasonable. If we'd of shot our brother, we'd of come runnin' back to the house, cryin' like a baby. Well, we'd of been unreasonable. What would of been the use of actin' like that? If your brother is shot dead, he's shot dead. What's the use of getting' emotional about it? The thing to do is go down to the garden to pick peas. Am I right?"</p> <p>But what Arnold doesn't think about is Andy may be speaking in anger because he's so full of grief. After all, "Uncle Andy was his mother's brother, and he had been fond of Eugie because Eugie had resembled him. Andy had taken Eugie hunting and had given him a knife and a lot of things." Eugie was Uncle Andy's favorite.</p> <p>Arnold may also be mistaken about his mother's reaction toward him. She is immersed in her grief; she has lost her oldest son. "After a few minutes he heard a terrifying sound coming toward the house. His parents and Nora were returning from the willows, and sounds sharp as knives were rising from his mother's breast and carrying over the sloping fields." The grief was so strong it was hard to sit down and eat dinner as a family. "No one spoke at supper, and his mother, who sat next to him, leaned her head in her hand all through the meal, curving her fingers over her eyes so as not to see him." Do we know if she was avoiding looking at Arnold? Maybe she was avoiding looking where Eugene used to sit.</p> <p>The next morning, her initial shock has passed and she tries reaching out to Arnold. "Where you going? she asked awkwardly. "What'd you want?" she asked humbly. "Awkwardly" and "humbly" signal her regret at her behavior the previous day.</p> <p>Because of his shock and grief, Arnold didn't behave the way others expected him to, and in response to their shock and grief, they lashed out at him in anger, which he didn't expect them to do. The third-person-limited point of view emphasizes how everyone was consumed by their grief and caused pain by ignoring others'. The point-of-view highlights the theme, "'Grief can consume us and make us immune to the pain of our fellow mourners, which in the long run will cause even more pain."</p>	<ul style="list-style-type: none"> • Evidence to support inferences • Statement of theme • Conclusion as to how point of view helped develop theme.

If students are struggling to answer the text-dependent question, use this follow-up plan for modeling and practice:

Objective	<p>In this lesson you will learn how an author develops theme by analyzing what is revealed and inferring what is concealed through his choice of point of view.</p>
Prior knowledge to review	<p>CCSS.ELA-LITERACY.RL.8.2 Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text CCSS.ELA-LITERACY.RL.8.5 -Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style .</p>
Steps to achieve objective	<p style="text-align: center;">Think aloud for direct instruction</p>
<p>1) Review what you know about the narrator. Ask yourself, “Are his choices rational or irrational?”</p>	<ul style="list-style-type: none"> • Age plays a role in the reliability of a narrator. Arnold is only nine years-old. • Mental state also plays a role. I don’t consider Arnold to be in a good mental state. I’m going to revisit the text and note in the margins where his actions are rational and where his actions are irrational. • “...he threw himself on the hump of Eugie’s body.” - rational • Bringing his gun – rational • Picking peas for an hour after Eugie died – irrational • Telling parents calmly – irrational • <i>Continue through text</i> • I can confidently say Arnold’s mental state is shaky. • Arnold is not a reliable narrator.
<p>2) Evaluate the secondary characters’ actions and words toward the narrator. Ask yourself, “Why might this person have said/done this?”</p>	<ul style="list-style-type: none"> • I’m going back to my “Every Action has a Reaction” organizer; there is a column to hypothesize and support the motives for the secondary characters’ reactions. • For example when Andy is condemning Arnold in front of the neighbors, Arnold thinks it’s because Andy hates him because he killed Eugene. But Andy could also be lashing out because he is grief-stricken. After all Eugene was his favorite. <i>“Uncle Andy was his mother’s brother, and he had been fond of Eugie because Eugie had resembled him. Andy had taken Eugie hunting and had given him a knife and a lot of things.”</i> • Now when he goes to his mother’s room, he thinks she’s rejecting him, <i>“Go back! Is night when you get afraid?”</i> But when she first acknowledges him at her door, her voice is <i>“seeking and retreating.”</i> She wants him to come in, but changes her mind. I’m thinking she just can’t deal with anything else right now. • <i>Continue filling out graphic organizer – sample page 32</i>

<p>3) Decide what is the predominant topic with which the story deals.</p>	<ul style="list-style-type: none"> • I'm pretty familiar with the text by now, so I will quickly go through the story, and as I do, brainstorm a list of topics with which I think the story deals. • <i>"Stupidly, Eugie gazed around the room to see if morning had come into it yet. Arnold began to laugh derisively, making soft, snorting noises..."</i> Sibling relationship • <i>"Then Arnold saw it, under the tendril of hair at the nape of the neck--a slow rising of bright blood. It had an obnoxious movement, like that of a parasite...Eugie was still as the morning around them."</i> Death, accident, tragedy • <i>"...sounds sharp as knives were rising from his mother's breast and carrying over the sloping fields."</i> Grief • <i>"Arnold lay still as a fugitive"</i> Shame, guilt • Continue through text • There are several topics, but I will focus on grief.
<p>4) Ask yourself, "What message about the topic did the author reinforce through the limited-third-person point of view?"</p>	<ul style="list-style-type: none"> • My topic is grief. Arnold's grief takes a while to emerge, but when it does, it's devastating. It's at night. Looking back through the text, this is the only expression of Arnold's grief, <i>"He had expected her to realize that he wanted to go down on his knees by her bed and tell her that Eugie was dead. She did not know it yet, nobody knew it, and yet she was sitting up in bed, waiting to be told, waiting for him to confirm her dread. He had expected her to tell him to come in, to allow him to dig his head into her blankets and tell her about the terror he had felt when he had knelt beside Eugie. He had come to clasp her in his arms and, in his terror, to pommel her breasts with his head."</i> • I can make the statement, "Grief is all-consuming." • What does the story say about grief being all-consuming, and how does the point-of-view reinforce it? • Well, as a reader I am really in Arnold's head, but there seem to be doors between me (Arnold) and the other characters'. No one really sees or understands me, and I don't really see or understand anyone else. • I think I got the door idea from the text, where the previous quote came from. <i>"He rapped on the door. "Mother?" From the closed room her voice rose to him, a seeking and retreating voice."</i> • I'll add to my statement, "Grief is all-consuming and can cause us to close doors between us and other grievers." • So what? The evidence I collected in my graphic organizer fully supports the fact that no one sees or understands anyone's feelings. • I'll add that to my statement, "Grief is all-consuming and can cause us to close doors between us and other grievers causing us to ignore each other's' grief." • What's the result? "Grief is all-consuming and can cause us to close doors between us and other grievers causing us to ignore each other's' grief, causing even more pain." • A little bit of revision to combine my ideas, "Grief can consume us and make us immune to the pain of our fellow mourners, which in the long run will cause even more pain."

Extension and practice

- Frontload – Quickwrite- a time when you were hurt and reacted with anger.
- Retell the story from another character's point of view.
- Choose a passage from the story and rewrite it in the first person. How did that change transform the text?

What next?

For additional practice, with students or for students' independent work, apply this learning objective and set of steps to any fictional text to teach how an author uses point-of-view to develop theme.

See more examples of how to teach how an author uses point-of-view to develop theme.

Objective: In this lesson you will learn how an author develops theme by analyzing what is revealed and inferring what is concealed through his/her choice of point of view.

1. Ask yourself, "Is the narrator reliable?"
2. Infer and support the underlying motives of the secondary characters' actions and words toward the protagonist/narrator.
3. Decide what is the predominant topic with which the story deals.
4. Ask yourself, "What message about the topic did the author reinforce through the limited-third-person point of view?"

<https://ctdreamteam.learnzillion.com/lessons/2012-consider-and-question-the-reliability-of-a-character-as-a-narrator->

<https://ctdreamteam.learnzillion.com/lessons/2006-compare-one-characters-point-of-view-with-anothers>

Every Action Has a Reaction Graphic Organizer

Event →	Secondary characters' reactions & textual evidence →	Possible explanation for that reaction →	Arnold's reaction →	Possible explanation & textual evidence
Arnold shoots Eugie	N/A	N/A	Arnold picks peas	He's pretending it didn't happen. "...his brother didn't know that he was lying face down in the pasture."
Arnold tells parents	Disbelief at first "Eugie's dead," he told them. They stared at him. The pitch crackled in the stove. "You kids plain' a joke?" his father asked.	Arnold says it very calmly	Arnold hides in barn	He's scared and feels guilty. "Arnold lay still as a fugitive, listening to the cows eating close by. If his parents never called him, he thought he would stay up in the loft forever, out of the way."
Arnold is brought to sheriff's office	Sheriff thinks Arnold is a killer. "He's either a moron or he's so reasonable that he's way ahead of us." He gave a challenging snort. "It's come to my notice that the, most reasonable guys are mean ones. They don't feel nothing."	Because Arnold didn't report the accident, kept picking peas, and the sheriff is going on his past experience. Andy uncrossed his legs. "You don't want him?" "Not now," replied the sheriff. "Maybe in a few years."	Arnold withdraws, sits in the backseat although he sat in the front seat on the way there.	He thinks he's bad. "It was because he was cruel, the sheriff had said, and didn't care about his brother. Was that the reason?"
Dinnertime	His family is uncomfortable around him. "No one spoke at supper, and his mother, who sat next to him, leaned her head in her hand all through the meal, curving her fingers over her eyes so as not to see him."	They are in agony. "After a few minutes he heard a terrifying sound coming toward the house. His parents and Nora were returning from the willows, and sounds sharp as knives were rising from his mother's breast and carrying over the sloping fields."	Arnold avoids his family.	He thinks they hate him. "He was afraid that they did not want him to eat supper with them."
Visitors come to house to mourn Eugene. Andy Sullivan Others	The visitors are judging him. "Not a tear in his eye," said Andy, and Arnold knew that it was his uncle who had gestured the men to attention. "He don't give a hoot, is that how it goes?" asked Sullivan, trippingly. The men around the room shifted their heavy, satisfying weight of unreasonableness.	Uncle Andy is reacting to his grief with anger. "Uncle Andy was his mother's brother, and he had been fond of Eugie because Eugie had resembled him. Andy had taken Eugie hunting and had given him a knife and a lot of things" The others are just jumping in.	Arnold reacts by continuing to emotionally withdraw.	At first he hoped, "they would see that he was only Arnold and not the person the sheriff thought he was." But when they talked about him like he wasn't there, "He felt nothing, not any grief."
Arnold wakes up in the middle of the night and goes to his mother.	Mom rejects him. "Go back! Is night when you get afraid?"	She is so immersed in her grief, he becomes a target. "Mother?"	He's so sad.	He is truly destroyed by this rejection. "Arnold was suddenly aware that he was naked. He had thrown off his blankets and come down the stairs to tell his mother how he felt about Eugie, but she had refused to

		From the closed room her voice rose to him, a seeking and retreating voice. "Yes?" "Go back to bed, Arnold," she called sharply.		listen to him and his nakedness had become unpardonable."
Next morning mom reaches out to Arnold.	She's trying to make amends. "Where you going? she asked awkwardly. "What'd you want?" she asked humbly.	She feels uncomfortable knowing she turned her little boy away. "Where you going? she asked <u>awkwardly</u> . "What'd you want?" she asked <u>humbly</u> . "Was you knocking at my door last night?"	He rejects her.	She rejected him so he rejects her out of his pain. "I didn't want nothing," he said flatly." He's not unforgiving - Then he went out the door and down the back steps, his legs trembling from the fright his answer gave him.