

*Important Concepts . . .*

# **Preview Review**



***Language Arts Grade 9 TEACHER KEY***

***W3 - Lesson 2: More Story Elements/  
Planning Your Story***

Important Concepts of Grade 9 Language Arts	Materials Required
W1 - Lesson 1 .....Paragraph Structure W1 - Lesson 2 ..... The Persuasive Paragraph W1 - Lesson 3 .....The Business Letter W1 - Lesson 4 ..... Business Letter Assignment W1 - Lesson 5 .....Paragraphs and Business Letters <b>W1 - Quiz</b> W2 - Lesson 1 ..... The Five-Paragraph Essay W2 - Lesson 2 ..... The Body of the Essay W2 - Lesson 3 ..... The Concluding Paragraph W2 - Lesson 4 .. Editing and Publishing Your Essay/Essay Review W2 - Lesson 5 ..... Five-Paragraph Essay Review <b>W2 - Quiz</b> W3 - Lesson 1 .....The Short Story W3 - Lesson 2 ..... More Story Elements/Planning Your Story W3 - Lesson 3 .....Story Building W3 - Lesson 4 .....Advanced Story Writing Techniques W3 - Lesson 5 ..... Short Story Review <b>W3 - Quiz</b>	<b>Textbooks</b> <i>ResourceLines 9/10</i> <i>SightLines 9</i>

Language Arts Grade 9

Version 5

Preview/Review W3 - Lesson 2 TEACHER KEY

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# Preview/Review Concepts for Grade Nine Language Arts

## ***TEACHER KEY***



***W3 - Lesson 2:  
More Story Telling  
Techniques/Planning  
Your Story***

# OBJECTIVES

By the end of this lesson, you should

- be familiar with the different points of view used in narrating short stories
- be aware of how point of view can affect a story and the reader's perception of its events and characters
- define foreshadowing, flashback, and irony
- understand the effects of these techniques on the reader
- identify the mood an author has created in a story and the author's techniques in creating this mood
- have created an outline or plan for your story

## GLOSSARY

Refer to *ResourceLines* 9/10

**dialogue** - what the characters say  
(pages 54, 5, 29, 119 to 120)

**first person point of view** - the narrator knows only what he/she directly observes and experiences; uses "I"  
(pages 37, 42, and 119)

**narrative point of view** - reflects how much the narrator knows and how the story is told

**narrator** - the author or person telling the story; may be a character or simply an unseen observer of the story

**omniscient point of view** - the narrator sees all and knows all details, of all characters and places, including thoughts and emotions

## Overview

This lesson contains the following topics and activities:

- Glossary
- Overview
- Narrative Point of View
- Learning Check 1: Establishing Point of View
- Tone and Mood
- Example: Using Tone to Create a Particular Mood
- Optional Technique: Flashback
- Example: Effective Use of Flashback
- Optional Technique: Foreshadowing
- Examples of Foreshadowing
- Optional Technique: Irony
- Example of Irony
- Planning Your Short Story
- Learning Check 2: Story Plan
- Summary of W3 - Lesson 2
- News, Clues, and Reviews



## Narrative Point of View

When you read a story, you can wonder who is telling it. Is it the main character? Is it another character in the story? Is it someone outside the story? Does this someone know what the characters are thinking and feeling? When we discuss these questions, we are discussing the **point of view** of a story. The author chooses the most effective point of view for narrating the story.

There are four main points of view:

- **omniscient** - This point of view uses the third person (*he, she, they*). The narrator is “all knowing”, which is what **omniscient** means. The narrator knows the thoughts and feelings of at least two characters in the story. The narrator is not a character in the story.
- **limited omniscient** - This point of view also uses the third person. However, in this case, the narrator knows the thoughts and feelings of only one character. Often, but not always, the character is the main character. What the narrator knows about the other characters is only what that one character sees, hears, and thinks. The narrator is not a character in the story, but is telling the story through one character’s “eyes”.
- **first person** - This point of view uses the first person (*I, me, we, us*). One of the characters in the story tells the story. The narrator can reveal the thoughts and feelings of that character but not of the other characters. The reader must infer the other characters’ thoughts and feelings from what they say and do and from what the narrator’s character thinks.
- **objective or dramatic** - The narrator tells the story using the third person. The reader does not know any of the characters’ thoughts or feelings, unless the characters say them aloud in dialogue (speech) or express them through actions. The past or future of the story is revealed only through dialogue.

Why have all these different points of view? An author chooses a point of view very carefully. He or she knows that it can have a strong effect on how the reader views the

situation in the story. Therefore, it can have a strong effect on the message that the story conveys. For example, think about the last time you disagreed with an adult such as a parent or teacher. Did you tell that story to your friends? Do you think the story would have been different if the adult was telling it? In what way? When you told the story, the listeners probably sympathized with you. If the adult were to tell the story, do you think the listeners would be as sympathetic toward you? Likely the story and the listeners’ ideas and feelings about it are affected by the narrative point of view.



## Learning Check 1: Establishing Point of View

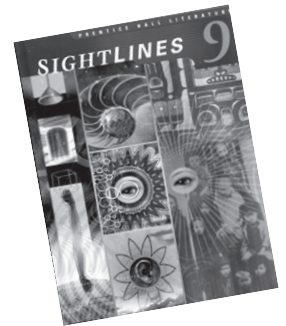
Now that you have reviewed the various points of view an author may chose to use to tell a story, you can give it a try. Take some time to explore your imagination and identify a topic you know about and could tell about in a story format. You may want to use the *Story Starter* suggestions from Lesson one.

Briefly think about your setting, the characters, the conflict, the plot and theme. Remember that most stories require revisions so do not try to create a “perfect” story at this point.

If you require more examples, you might skim the suggested stories in *Sightlines 9*.

“How to Tell Renata” on page 119 of *Sightlines 9* uses the first person point of view.

“The Curio Shop” on page 284 of *Sightlines 9* is an example of the author using the omniscient point of view.



In “What Happened During The Ice-Storm” on page 66 of *Sightlines 9* the author uses the objective or dramatic point of view.

“In the Silence” on page 190 of *Sightlines 9* offers a story written from a limited-omniscient point of view.

Write a story starter, for your story, from each possible point of view. You will be asked to chose the one that feels the best for your writing style and the kind of story you want to tell. You will develop your started story in greater detail later in the week.

Story starter with **Omniscient** point of view:

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Story starter with **Limited Omniscient** point of view:

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Story starter with **First Person** point of view:

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Story starter with **Objective or Dramatic** point of view:

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## Tone and Mood

Tone is used to create a feeling within the reader.

Mood is the feeling the author tries to create within the reader through the narrator's description of the setting and events. The author chooses certain details and uses figures of speech to help create this mood. The mood of a story could be horror, joy, suspense, fear, depression, etc.

Edgar Allan Poe, an author whose work helped to develop the modern short story format, was a master of mood. Read the first two paragraphs of his story, "The Tell-Tale Heart". What mood does Poe create? How does he do this?

TRUE!—nervous—very, very dreadfully nervous I had been and am! But why will you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily—how calmly I can tell you the whole story.

It is impossible to tell how first the idea entered my brain; but once conceived, it haunted me day and night. Object, there was none. Passion, there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! Yes, it was this! One of his eyes resembled that of a vulture—a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye forever.

When you read this, you may have begun to feel a sense of suspense as well as horror. Poe creates the suspense through the details of the narrator's nervousness. The mood of horror is created through figurative language, such as "haunted" (metaphor - the idea is compared to a ghost), "resembled that of a vulture" (simile), and "blood ran cold" (imagery). Figurative language (figures of speech) are discussed in a later lesson.

### Example: Using Tone to Create a Particular Mood

Read the story, "The Time of the Wolves", on pages 198-199 of *SightLines 9*. As you read, think about the mood the author has created in the story. Notice how the author creates the mood.

The author conveys a sense of danger, foreboding, and suspense in this story. She does this through her description of Alma's feelings: Fear coiled in her stomach. (p. 199) A stealthy touch of cold moved along Alma's spine. (p. 202) She also does this through her description of the setting: The shadows deepened, purpled by the impending storm. (p. 199) She does this, as well, through her description of Sarah: There was a glitter in the dark crescents that remained visible that struck Alma as somehow malicious. (p. 203)

## Optional Technique: Flashback

The plot of a short story does not always follow chronological order. Sometimes, the author uses the technique of flashback to tell the reader about something that happened before the story began (**antecedent action**). In other words, the author inserts a scene from the past into the story. Therefore, flashbacks are one method of revealing antecedent action. Often, this antecedent action provides background information about the conflict in the story.

The story, “The Time of the Wolves,” uses flashback. In fact, the author has used flashbacks to tell *most* of this story.

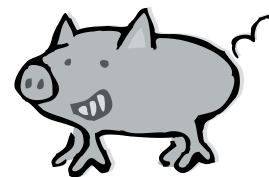
### Example: Effective Use of Flashback

In “The Time of the Wolves”, what effect does the author’s use of flashback have? Why do you think she switches back and forth between the present and the past several times?

By using the technique of flashback (instead of simply telling the entire story in the past), the author contrasts the modern perceptions of what life was like in the past with the present day. She emphasizes this contrast by switching back and forth several times between what is actually happening in the story and the granddaughter’s account of it. This is probably intended to make the readers think about the history we learn and remember that there were real people behind those stories and that recorded history almost never tells the whole story.



## Optional Technique: Foreshadowing



Have you ever watched a movie where you somehow just *knew* that something bad was going to happen? Likely, the writer or director of that movie used the technique of foreshadowing.

Foreshadowing occurs when an author gives hints or clues about something that is going to happen in a story. Sometimes these hints are obvious, but sometimes they are very subtle. In movies, music is often used to foreshadow events. For example, if a scene of a character walking down a dark street is accompanied by suspenseful music that gets louder and more intense, the audience might begin to expect something or someone to suddenly jump out and attack the character. In fiction, an author may use a number of different techniques for foreshadowing. For example, in the story, “The Three Little Pigs”, the mother’s advice and the third pig’s reasons for not stopping with the first and second pigs both give the reader an inkling that the first two pigs are not behaving wisely, and their laziness is probably going to have a bad outcome. Thus, giving hints through the characters’ speech and dialogue is one foreshadowing technique that authors use.

What is the purpose of foreshadowing? It can help build suspense and keep the reader interested. It can also help to highlight events that the author particularly wants the reader to notice.

## Examples of Foreshadowing from “The Time of the Wolves”

There are a number of examples of foreshadowing, such as:

- The author foreshadows that Alma will end up stranded at Sarah’s house by a storm. On page 200, Sarah hopes her husband will “forbid her to go because of the impending storm.”
- Sarah’s mental state is foreshadowed by the statement, “She’d heard of a woman who had been driven mad by the prairie....” (page 199)
- Sarah’s attack on Alma is foreshadowed by the descriptions of Sarah (such as the “malicious” glitter in her eyes on page 203), by Sarah’s accusations on page 203 and 204, and by Alma’s uneasiness about Sarah throughout the story.
- The wolves’ attack is foreshadowed by Sarah’s claims about the wolves scratching at the door and by Alma’s fears. When Alma hears the wolves’ howls “not far away” on page 205, this foreshadows the wolves’ attack, as well. In addition, when Alma takes the axe into the house with her, for no apparent reason (p. 204), the reader gets the sense that somebody is going to use that axe, either for attack or for defense.

## Optional Technique: Irony

Irony occurs when there is a discrepancy or difference between appearance and reality or between what is expected and what actually happens. When a statement, story, or situation has irony, we say that it is *ironic*.

There are three types of irony:

- **verbal irony:** The character says the opposite of what he or she really means. It is something like sarcasm, but not necessarily as obvious or cruel. For example, someone is rude to you, and you turn to your friend and say, “That’s really nice, isn’t it?” You have used verbal irony. You actually mean that it is *not* nice. Sometimes with verbal irony, the ironic statement can have a literal (obvious) meaning and an ironic meaning at the same time.
- **dramatic irony:** The reader knows something that a character or characters do not.
- **situational irony:** The opposite of what is expected occurs. An unexpected *twist* occurs in the tale. Often, it is the ending that is ironic.

In the story, “The Three Little Pigs,” for example, that it is the wolf that is killed in the end is ironic because he expected to be doing the killing. This is an example of situational irony. When the reader knows that the first and second little pigs are making mistakes by being lazy and building their homes of flimsy materials but these two pigs do not realize it themselves, that is dramatic irony.

## Example of Irony

There is an example of irony in “What Happened During the Ice Storm.”

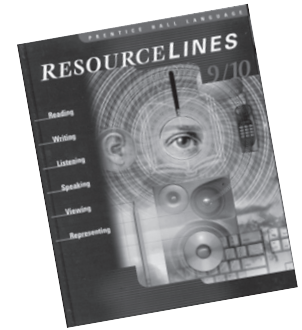
In “What Happened During the Ice Storm,” it is ironic that the boys help the pheasants, because the reader probably expects them to harm them. Indeed, it’s possible that the boys may have initially planned to harm the pheasants, but changed their mind, although it’s not clear for certain that this is the case.

This is an example of irony of situation. What happens is the opposite of what is expected.

Recognizing flashback, foreshadowing, and irony can help you to understand the messages and appreciate the artistry better in the short stories you read. By understanding each of the techniques you will be better prepared to use them to create your own short stories!

## Planning Your Short Story

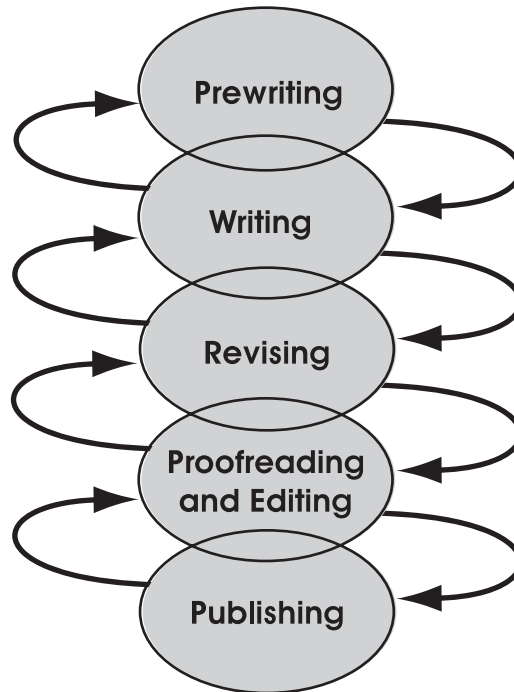
Read the article, “Here’s How: Writing Short Stories”, on pages 116-120 of *ResourceLines 9/10*. In this article, you review the elements of short stories and learn some techniques for using these elements effectively in your own story.



All right. Now, you are going to write a short story. How do you begin?

You may not realize it, but you have already begun. In the previous lesson, when you thought about ideas for your story, you were starting the first step in the writing process: **prewriting**.

The writing process often goes something like this:



You can see from the chart that writing is not a one-way process. Sometimes, you need to return to an earlier step and make changes.

If you need more information, your textbook, *ResourceLines 9/10*, describes this process on pages 76-86.

Okay. You have already begun the prewriting step by thinking of ideas for your story. Now you can use other prewriting strategies to organize and develop your ideas. You need to decide on your major characters, the setting and mood, the conflict, the theme, and the “bare bones” of your plot. In other words, you need to make an outline for your story.

Here are two different types of graphic organizers that you could use to plan your story.

### Story Board:

- **Title:** Story Bot
- **Setting and Mood:**  
Setting: An office. The future.  
Mood: Humorous
- **Characters:** Robbie the Robot.

1

Robbie has  
a story idea.



2

Robbie writes  
and writes.



3

Robbie is stuck.  
He can't think  
of an ending.



Oh, no.  
Robbie is about  
to give up.



Wait a minute.  
Robbie needs  
to recharge.



Robbie takes a  
break. Soon he'll be  
good as new and  
he'll finish his story.

4

5

6

**Story Map:****Title****Setting and Mood**

Setting: The present. A school. Late spring  
Mood: Despair, changing to hope.

**Major Characters**

Gemma     **vs.**     Herself  
Jason     **vs.**

**Problem**

Gemma is lonely and worries too much  
about what others think.

**Major Events**

1. Gemma tells everyone at school that she is going to be in the big snowmobile race, because she hopes that they will be impressed and like her.
2. In the pretrials, she doesn't make the cut for the race.
3. She is embarrassed and takes off on her dad's snowmobile.
4. She comes across Jason, the boy who had the best time in the pretrials, in a field. He has a broken leg.
5. Gemma helps Jason get to the hospital.
6. Jason gives Gemma his spot in the race.

**Resolution**

Gemma loses the race, but she doesn't care.  
She has gained a friend: Jason. She learns to care  
less about impressing others.



## Learning Check 2: Story Plan

Choose one of the two methods and create a plan for your story, using either the storyboard template or the story map template. Both are provided below.

**Title:**

**Setting/Mood:**

**Characters:**

1

2

3

4

5

6

**Title**

**Setting and Mood**

**Major Characters**

**vs.  
vs.**

**Problem**

**Major Events**

**Resolution**

## Summary of W3 - Lesson 2

- The narrative point of view of a story affects how a reader feels about the characters and events in the story.
- The point of view may be omniscient, limited omniscient, first person, or objective.
- The author uses tone to create the mood of a story by trying to influence a particular feeling within the reader.
- Flashback is a scene from the past inserted by the author into the story, usually to reveal antecedent action.
- Foreshadowing is hints an author gives about something that will happen in a story.
- A story contains irony when a character says the opposite of what he or she really means (verbal irony), when the readers know something that a character or characters do not know (dramatic irony), or when there is an unexpected twist to the story (situational irony).
- Story mapping and storyboarding are two possible ways to make an outline for a short story.

## News, Clues, and Reviews

### News



Extra! Extra! Here are three new ideas I learned in this lesson:

1. \_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_
3. \_\_\_\_\_  
\_\_\_\_\_

## Clues

Here is a question or an example I thought of for each of the above ideas. When I thought of a question, I tried to find the answer, and I wrote it below the question:

1. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## Reviews

Use the notes you made on this page to help you review for tests.

