

Illuminating Literature: *Characters in Crisis* Novel Notebook

 Writing with
Sharon Watson

2 Novel Notebook for Illuminating Literature: Characters in Crisis

Copyright © 2017 by Sharon Watson. All right reserved. No part of this download may be copied, reproduced, or in any way transmitted or transmuted without the written permission of the author.

This free download of the Novel Notebook is a companion publication to *Illuminating Literature: Characters in Crisis*, published by Writing with Sharon Watson and available at <https://writingwithsharonwatson.com/illuminating-literature-characters-in-crisis-gateway/>.

Special thanks to research assistants Hannah Ihms, Debbie, Emily, Anna, Esther, and Terry for letting me borrow their wise hearts.

Chapter Art Deco images courtesy of Dover Publications.

Cover photo: graphicstock.com

Cover design: Sharon Watson

Birdcage: Hannah Huthwaite

Gavel: sergign | adobestock.com

Canary: nicolasjoseschirado | adobestock.com

Black brushstroke and flourish: graphicstock.com

Abstract lights: Leigh Prather | adobestock.com

Gold coins: graphicstock.com

Virtual reality: Andre Burmakin | adobestock.com

Tiger: graphicstock.com

Baby duck: Andreas | adobestock.com

Dead duck: adobestock.com

Haircut: stockunlimited.com

Duck hunter: rodimovpavel | adobestock.com

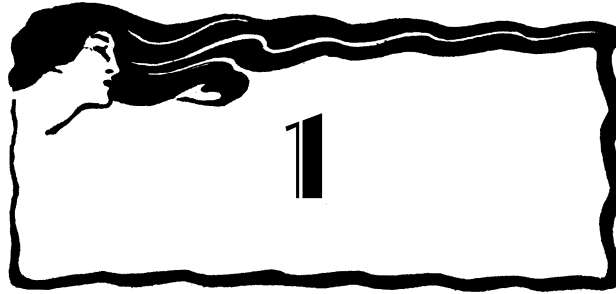
Forest: Kichigin19 | adobestock.com

Rollercoaster: Zechal | adobestock.com

You Love It image: unknown

Contents

“A Jury of Her Peers”	4
Frankenstein.....	10
Silas Marner	31
Much Ado About Nothing.....	45
An Assortment of Short Works.....	54
Sense and Sensibility.....	64
Biography or Autobiography.....	74
The Hobbit	79
E-Books by Sharon Watson.....	85
Meet the Author.....	86



"A Jury of Her Peers"

Did you know that while you were reading "A Jury of Her Peers," you were sitting on a jury? It's true. You were witnessing crimes and being asked to weigh in on the criminals' (characters') actions: domestic abuse, a murder, hiding evidence, and so on.

In a very real sense, you are the jury every time you read or view anything. You weigh good versus evil, the actions and choices of the participants, and so forth. In this trial metaphor, the defense attorney is the author, who is defending the actions of the main character. The author creates the character, molds her, and makes her choose certain actions. Then, by reason of her being the protagonist, we come to the story on her side as well. We are naturally empathetic toward her, but somewhere in our reading, we will be wise to step into the jury box and see her actions from all sides.

People who travel or who enter government buildings (like courthouses) have to go through metal detectors, and metal objects deemed dangerous are taken away. But when you enter the courthouse that is the story you are reading, take your most dangerous weapon—your brain—with you. Sit in the jury box. Evaluate the writing, the actions, the worldview, the author's conclusions about life and situations because, in reality, they are all on trial as you read.

So, member of the jury, be prepared to make some evaluations. Ready? Court is in session . . .

If Susan Glaspell were a **lawyer**, she'd be making some claims based on
"A Jury of Her Peers." What **claims** or **arguments**
is she making for the following characters?

The men,
or men in
general

The women,
or women in
general

Minnie Wright

How does Glaspell make Minnie Wright
an **empathetic character**?

Write at least 5 ways here:



1.

2.

3.

4.

5.

How does Glaspell lead readers to feel
negatively about the men and their ideas?

How does she lead readers to feel
positively about Mrs. Hale and Mrs. Peters?





How do the **men** view the law?

How do the **women** view the law?

With which set of characters **do you agree?**

Do you believe these distinctions about the law
can be clearly **drawn on gender lines** in real life?



*What I want to remember
about this story.*



What I want to forget.



Frankenstein

Whenever I hear the word “Frankenstein,” I think of the monster, not the creator. And I think of bolts on the side of the monster’s neck and electrical switches being thrown and lightning bolts piercing a violent thunderstorm. Is this true for you as well?

As you read Mary Shelley’s *Frankenstein*, your ideas of the monster and his creator may change somewhat. For instance, before I read this book, I thought Victor Frankenstein was an older-man-turned-mad-scientist. I learned, though, that Victor is only 18-24 years of age in this story and that he isn’t mad. Or wait. Maybe he is.

There are TOO MANY questions in the next section (About the novel/About you). You are not meant to answer all of them. Your teacher will tell you which questions or chapters to deal with.

We don’t want to beat the novel to death.

For Your Choice of Activities at the end of the chapter on *Frankenstein* in the textbook, you’ll find the “Compare and Contrast Frankenstein’s Monster versus Adam” worksheet and the character map.

About the novel

Q: **Author's Introduction:** How many years after she wrote the novel did she write this introduction?

A:

Q: What is her stated purpose for writing the novel?

A:

Letter I: What are Captain Robert Walton's two stated goals in Letter 1?

Q: 1.

A:

2.

Q: **Letter II:** How old is Captain Walton?

A:

Q: Who does Walton get a glimpse of here?

A:

Q: Two hours later, he picks up someone stranded on a "large fragment of ice." Who is it, and in what condition is the man?

A:

12 Novel Notebook for Illuminating Literature: Characters in Crisis

Q: Most readers come to this story knowing that Dr. Frankenstein reanimates a sewn-together creature through electricity. What two statements in Letter IV are reflective of this future action?

A: 1.

2.

Q: How does Captain Walton feel about the man he rescued? What makes Victor open up to Walton and tell him his story?

A:

About you

Q: According to Victor, friends should be “wiser, better, dearer than ourselves” and aid us to “perfectionate our weak and faulty natures” (p. 12). In your opinion, what attributes should a friend have? What do you look for in a friend?

A:

About the novel

Q: Chapter II: What are some of Victor's interests growing up?

A:

Q: What character trait will get him into trouble?

A:

Q: Some very important things happen to Victor on page 22. Write out his stated goal for his life, which in his mind will be accompanied by great glory:

A:

Q: What event changes "the current" of his ideas from reading the old masters to studying some new discoveries?

A:

Q: Chapter III: What major loss does Victor suffer in this chapter?

A:

Q: Find a second metonymy on page 25 and write it here:

A:

Q: What is Victor's new purpose, his stated goal for learning, as he records on page 28? In your opinion, is this a worthy goal?

A:

About the novel

Q: **Chapter IV:** How long has it been since Victor has gone home?

A:

Q: He reports that he was at the point of returning home when something happened to keep him in Ingolstadt. What was it?

A:

Q: Many a scientific researcher has asked the same question that Victor asks himself: What should I do with my newfound knowledge? What does Victor decide to do?

A:

Q: What are the two outcomes he expects from his new idea? Is this similar or different from the outcome God expected when he created humans? Explain.

A: 1.

2.

About the novel

Q: **Chapter V:** How long has Victor worked on his project of animating a dead body?

A:

About you

Q: Describe your reaction to what happens after the creature's yellow eyes open.

A:

About the novel

Q: **Chapter VI:** We see by the month on Elizabeth's letter (p. 43) that it has been five months since the monster was created. Then another year goes by (p. 44) with no mention of the monster. What do you think he has been doing all this time? Why do you think Victor is ignoring the situation?

A:

About you

Q: Elizabeth's letter greatly cheers up Victor. Is there someone who would be cheered by hearing from you?

A:

Q: "When happy, inanimate nature had the power of bestowing on me the most delightful sensations. A serene sky and verdant fields filled me with ecstasy. The present season was indeed divine; the flowers of spring bloomed in the hedges, while those of summer were already in bud." Victor is greatly affected by being in nature. How do you react to nature? Does it heal you?

A:

About the novel

Q: **Chapter VII:** What terrible occurrence is reported in the letter from Victor's father?

A:

Q: How long has Victor been away from home?

A:

Q: How long ago did he create the monster?

A:

Q: How old do you think Victor is?

A:

Q: Why does Victor not tell his family who the real murderer is?

A:

Q: Who is accused of murdering Victor's younger brother William?

A:

Q: Does Victor believe her to be guilty?

A:

Q: **Chapter VIII:** Why does Justine confess to a murder she did not commit?

A:

Q: Do you think Victor should have told what he knows about the real murderer? Explain your answer.

A:

Q: Chapter IX: How has William's death affected Elizabeth?

A:

About you

Q: If you have suffered violence or loss, write how it has affected you, how it has changed the way you think and how you view the world and the people in it.

A:

Q: Write the whole sentence beginning with "The wounded deer" (p. 64). Use the space below. What a fantastic word picture of Victor's life. Now write a sentence to compare your life to something in nature.

A:

About the novel

Q: **Chapter X:** The monster threatens Victor during the storm in the Alps. What does he threaten him with?

A:

Q: Paraphrase the last two lines of Percy Bysshe Shelley's poem "Mutability" (p. 67):

A:

About you

Q: Victor often finds relief when he visits the Alps, where nature has a calming effect on him ("solemnizing my mind and causing me to forget the passing cares of life" (p. 66). Where do you go to find relief from chaos, frustration, and the cares of life?

A:

About the novel

Q: **Chapters XI-XVI:** How does the monster treat the cottagers?

A:

Q: What does he learn from them?

A:

Q: How does he react when Felix rejects him and tears him from the old man?

A:

Q: **Chapter XVII:** What demand does the monster make on Victor?

A:

Q: What does Victor resolve to do for the monster?

A:

About the novel

Q: **Chapter XX:** Write down the word picture Shelley uses that relates to reanimation through electricity:

A:

Q: What is Victor's motivation for NOT creating a female even after he promised the monster that he would?

A:

Q: What is the monster's threat to Victor?

A:

Q: In your opinion, why does Victor not follow the monster and try to kill him?

A:

Q: What does Victor do with the body parts he's assembled for the female?

A:

Q: **Chapter XXI:** For whose death is Victor on trial in Ireland?

A:

Q: Who really killed the man?

A:

About you

Victor has suicidal thoughts while in prison ("I had better seek death") and after he is released ("I often endeavoured to put an end to the existence I loathed"), and, in fact, takes a double dose of sleeping medicine (laudanum), which only gives him nightmares. His family and friends set up a suicide watch. What can you do for a friend who is suicidal or who is having suicidal thoughts?

About the novel

Q: Chapter XXII: Write down the allusion to Adam and Eve:

A:

Q: What does Victor's allusion mean to him?

A:

Q: Write one hint from the paragraph in which Victor foreshadows trouble:

A:

Q: Write an example of anthropomorphism in this chapter:

A:

Q: Victor refuses to explain to his father what he means by saying that William, Justine, and Henry “all died by my hands” (p. 136). What is his reason for refusing?

A:

Q: Do you think this is a strong enough reason?

A:

Q: Victor asserts that William, Justine, and Henry “died by my machinations” (p. 137). Do you agree with him? Do you think he is morally responsible on any level for their deaths? Explain your opinion.

A:

About the novel

Q: Chapter XXIII: How does Shelley set the mood for this chapter and its horrendous events?

A:

Q: What finally—finally!—makes Victor tell his story to the local magistrate, take action, and begin to hunt the monster?

A:

Q: Does the magistrate believe Victor?

A:

Q: Chapter XXIV: Write one of the apostrophes you find in this chapter:

A:

Q: Write the allusion:

A:

Q: What convinces Captain Walton that Victor is telling the truth?

A:

Q: What is Victor's fatal flaw, as he reveals it to Walton?

A:

Q: Victor, now bereft of all his loved ones, begins to experience something unusual. What is it?

A:

Q: In Walton's letter to his sister, we find a statement that is a reflection of Victor's life. What is it?

A:

Q: Victor asserts that because he created another being, he was responsible to it. What does he say he was responsible to do?

A:

Q: What is Victor's advice to Walton concerning happiness and ambition? Do you agree with him?

A:

Q: When the monster speaks to Victor in the coffin, Walton wonders if he can carry out Victor's dying wish that Walton kill the fiend. He is "suspended by a mixture of curiosity and compassion" (163) and is "touched by the expressions of his misery" (164), and then he remembers Victor's warning about the monster's powers of persuasion. Do you believe the monster is remorseful of what he has done, or do you think he is simply spouting excuses presented with great passion?

A:

Q: Do you have pity on the monster when you hear his side of the story?

A:

Q: Paraphrase these two quotations of the monster. Do you agree with him?

"The fallen angel becomes a malignant devil. Yet even that enemy of God and man had friends and associates in his desolation; I am alone" (165).

A:

"Am I to be thought the only criminal, when all human kind sinned against me?" (165).

A:

About you

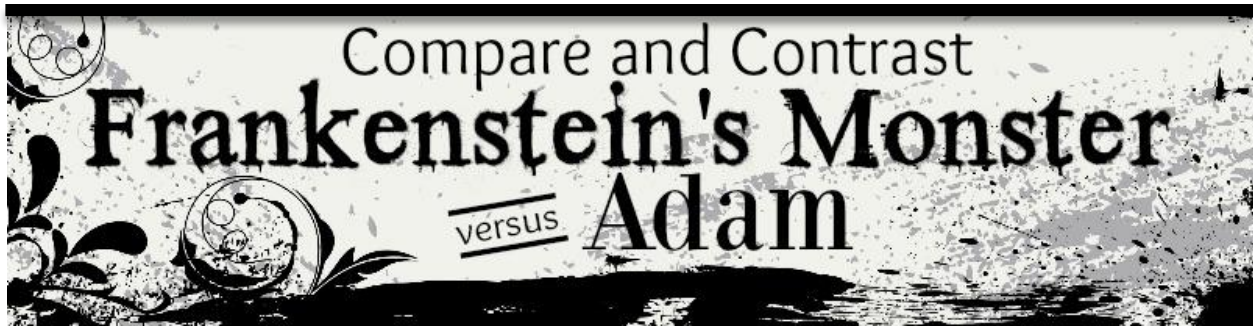
Q: Victor has an inner desire to be the first to create life through reanimation. When he acts upon his desire and makes it external, his actions affect other characters. When you act upon an inner desire and make it external by your actions, how does it affect others? Choose one of your own desire-turned-action and write about the effects it had on others.

A:

Q: When characters in books undergo a crisis, they are changed or their inner character is revealed. This is the same for real people. Write about a time when you experienced a crisis. How were you changed? What inner quality was revealed to you at that time?

A:

This is one of the activities mentioned in the textbook in Your Choice of Activities.



Directions: Fill in the boxes of features for both creations and then add other features that you would like to examine. Complete the boxes on the right. After looking at your lists, what conclusions can you draw?



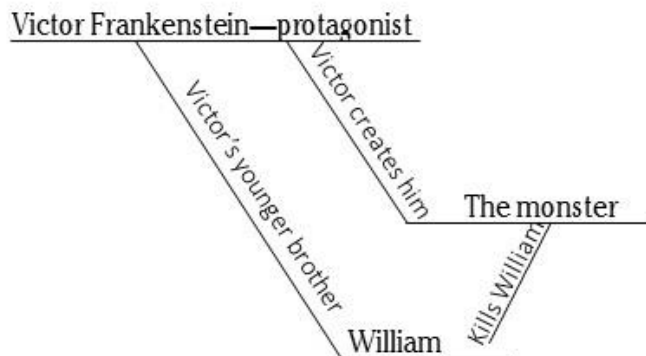
Features	Frankenstein's Monster 	Adam 
Creator and creator's attributes		
Purpose of creating each being		
What each creator's expectation of his creation was		
How each creation reacted to his creator		

Photo credits: Boris Karloff Frankenstein / public domain. Man and tree / stockunited.com. Worksheet copyright © 2016 by Sharon Watson.

This is one of the activities mentioned in the textbook in Your Choice of Activities.



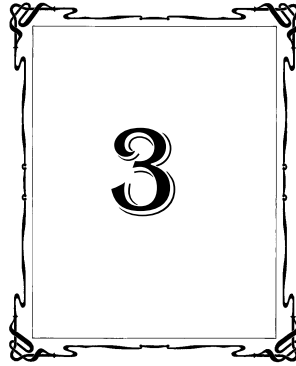
Directions: Fill in other characters such as Victor's father, Elizabeth, Justine, Henry Clerval, and so on and then show the relationships between characters, as shown below.



*What I want to remember
about *Frankenstein*.*



What I want to forget.



Silas Marner

Here's what you'll find in your Novel Notebook for *Silas Marner*. Ask your teacher which ones you are expected to do:

1. A worksheet for images and events that indicate death/life/coming to life again.
2. A worksheet for images and events that relate to darkness and light, which are symbols to show the depth of pain and the progression of healing in Silas's heart.
3. Silas's spiritual journey: the events, his reactions, his progression, and so on.
4. Optional: a worksheet for images and events relating to doors. Doors, both closed and open, are indicators or symbols of the condition of Silas's heart.
5. Getting to Know You, Silas—What are the elements Eliot uses to introduce us to Silas?
6. Betrayed!—Betrayal in the life of Silas and in yours.
7. Godfrey versus Silas—a compare and contrast of characters.
8. Why Is the Psalmist Bitter?—Read a Psalm by a bitter songwriter and make a discovery.
9. Rollercoaster—Use a rollercoaster to label the plot phases.

Images and events that show death, life, or coming to life again





Images and events that relate to darkness and light

Silas's Spiritual Journey

Event:

Silas's reaction:

How does this change his views of people or God?

Event:

Silas's reaction:

How does this change his views of people or God?

Event:

Silas's reaction:

How does this change his views of people or God?

Events and images relating to Doors



Getting to Know You, Silas

How does George Eliot make Silas an empathetic figure?

(Review lesson 1 in "A Jury of Her Peers," if necessary.)



What does Silas look like? {Did you know that Silas's loom serves to show that Silas' bent frame and nearsightedness are but physical outcroppings of an inner deficiency? Hmmm. Interesting.} Include page numbers.

What do we learn about Silas from what he says or from his thoughts?

What do we learn about him from what he does? (Hint: Among other things, think about his relationship with William Dane and how Silas treats Jem Rodney, whom he believes stole his gold.)

What do we learn about him from what others say about him or how they react to him? How reliable is this information?

What do we learn about Silas from the omniscient narrator?

When you were forming your opinion of Silas, which method did you rely on the most? (What he says, what he does, what he looks like, what he thinks, what others say about him, how others react to him, and what the narrator/author says about him, or a combination of clues.)

Is this the method you use in your life when forming opinions of others? If not, how do you form opinions of others in real life?

Betrayed!

How does Silas react when he is betrayed by his best friend William Dane and wrongly accused by the members of Lantern Yard?

How does Godfrey react when he is betrayed by his brother Dunstan, who tries to extort money from him or reveal his secret?

How do you react when you are wrongly accused or betrayed?

If you have a story about being wrongly accused or betrayed, having a secret divulged, or being treated sorely by someone close to you, record it here. Include your reactions and the conclusions you drew.

As a result of Silas's deep hurt caused by William Dane's betrayal and the church's false accusation, Silas loses his faith in God. Is there anything that would cause you to become bitter and lose your faith in God?

Silas's faith in God becomes stronger as he raises Eppie and comes to love her. How would you resolve your disappointments with God and bitterness of Him? How would you work out your differences with God and become reconciled to Him again?

This is one of the activities mentioned in the textbook in Your Choice of Activities.



Directions: Fill in the boxes of features for both men and then add other features you would like to examine. Examine your lists. How are the two men similar? How are they different? Draw insightful conclusions. Speculate on what Eliot may have been saying through this.

Features	Godfrey	Silas
Physical features		
Inner character + moral fiber		
How each man became bitter		
What motivates each man		
How each man views Eppie		

Why is the psalmist bitter?

What has made the writer of Psalm 73 bitter?

When he is bitter, what is his conclusion?

Something happens to change his mind. What is it?

What is his new conclusion?

When he is in the middle of his anger, disillusionment, and bitterness, why doesn't he talk about it or write about it?

What applications, if any, does this writer's experience have for my life?

*What I want to remember
about Silas Marner.*



What I want to forget.



Plot Phases on a Rollercoaster Ride

Directions: Draw a rollercoaster and then label the sections as though they were phases of a plot.

Use these phases: Normalcy, inciting incident, rising action (or conflicts), climax (or turning point), and resolution.



Much Ado About Nothing

Your Novel Notebook is chock full of goodness this month. Here's the scoop on what's in there, with explanations to follow:

- Character map
- Paraphrase
- Examples of Deception
- Examples of Appearance versus Reality
- I am the hero of my own story

Character map: This shows the characters and their relationships to each other in the play. The one you'll be dealing with in your Novel Notebook is partially filled out, and you'll complete it as you read *Much Ado About Nothing*. If you have a different idea about how you would like your character map to look, go ahead and create a new one that shows how the characters are connected.

Paraphrase: If you have been following along with the homework schedule, these worksheets are already filled in. If not, there's still time to paraphrase the passage

from *Much Ado About Nothing* on regular paper, if you wish, or use the special pages in your Novel Notebook.

Deception and appearance versus reality: Deceivers and deception figure large in *Much Ado About Nothing*. Characters are self-deceived, some deceive or trick others, actions are not what they seem and sometimes neither are words. Keep a list of actions, items, and other elements that contribute to the motif of deception. Or keep a list of actions that show the difference between what something appears to be and what it actually is. You have a choice of lists.

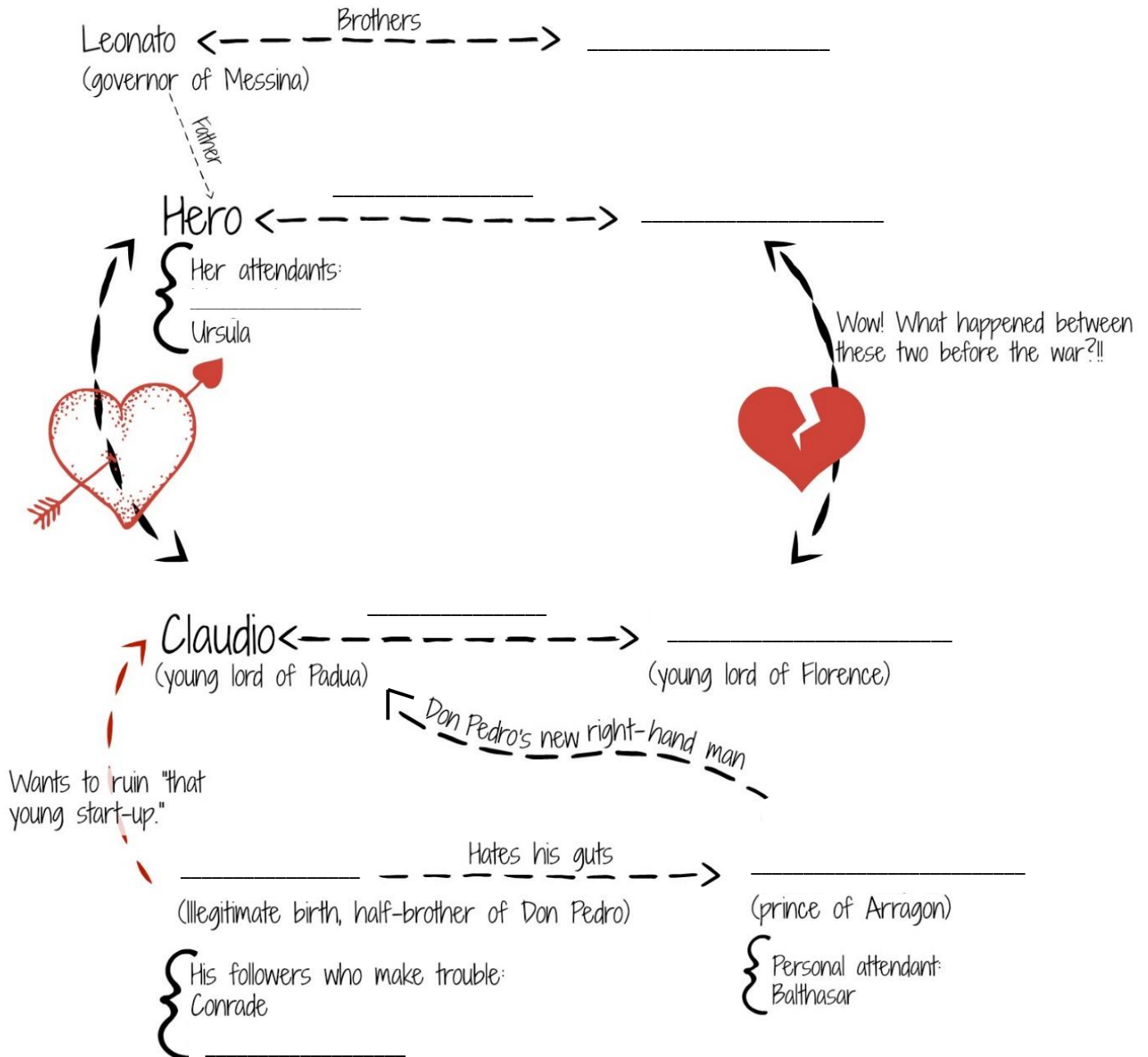
Letter or journal entry: The antagonist is the hero of his own story. While a protagonist may claim to be the hero or heroine, the antagonist would beg to differ. He can justify any vengeful actions and may even see them as necessary, and the protagonist is very definitely standing in the way of the antagonist's happiness.


Choose either Don John or Claudio and write a letter or journal entry from him explaining and justifying his actions to someone else. Why does he believe his actions and thinking are reasonable? This does not give him an excuse or a get-out-of-jail-free card for his choices, but it does show his inner workings, motivations, and level of guile.

Character Map for Much Ado about Nothing




Directions: Fill in the blanks with the characters and their relationships.





Paraphrase Act I, Scene I from
“Benedick, didst thou note the daughter
of Signior Leonato?” to “Look; Don Pedro
is returned to seek you” (pp. 4-5). Use
this page and the next. Print more if
needed.



Paraphrase Act I, Scene I from
“Benedick, didst thou note the daughter
of Signior Leonato?” to “Look; Don Pedro
is returned to seek you” (pp. 4-5). Print
more pages if needed.

Examples of Deception

Directions: List here the examples of deception in *Much Ado About Nothing*. The deceptions can be good natured, accidental, mean, or even self-deception.

How can you tell when someone is deceiving you?

Examples of *Appearance* versus *Reality*

Directions: List here instances of when appearance was different from reality in *Much Ado About Nothing*, which creates a **situational irony**.



Write about a time in your life when you noticed that appearance was different from reality.

Directions: In the persona of Claudio or Don John, write your motivations, why you did what you did. Explain yourself to someone and justify your actions.

I am the hero of my own story.

*What I want to remember
about Much Ado About Nothing.*



What I want to forget.



An Assortment of Short Works

Enjoy the special worksheets for each story or essay below:

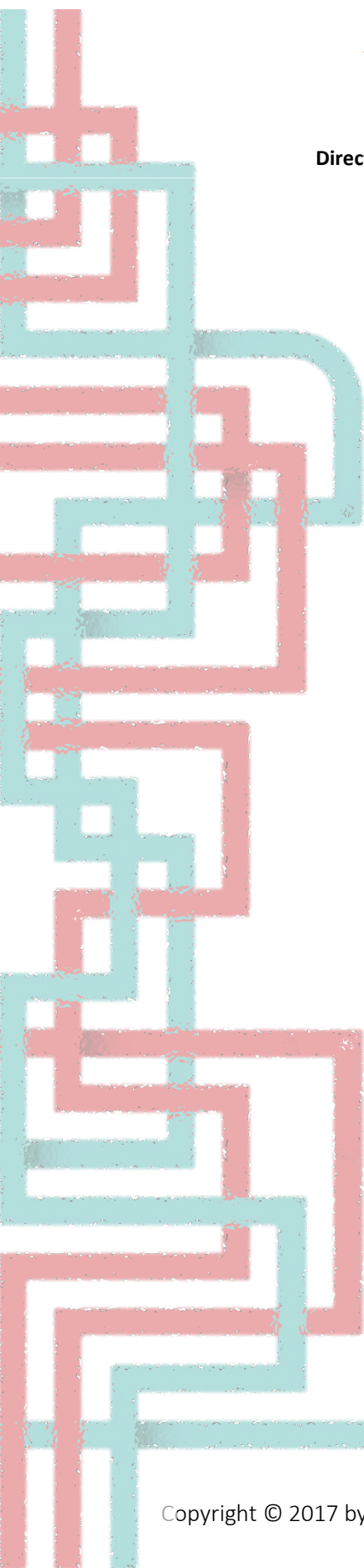
- "A White Heron"
- "The Garden of Forking Paths"
- "Haircut"
- "The Lady, or the Tiger?"
- "Of the Passing of the First-Born"
- "A Child's Christmas in Wales"

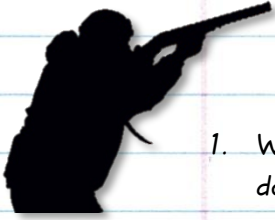
A White Heron

Write about your encounter with nature and what it meant to you.

The Garden of Forking Paths

Directions: Choose a recent segment of your life and plot it as a series of choices.





Haircut

1. Write about someone you know like Jim Kendall, who pranks people and doesn't see or doesn't care how it's affecting them.
2. Write about someone you know like Whitey who doesn't have good judgment about people or who talks your ear off.
3. How can you get someone like Jim Kendall to stop doing harmful pranks? Can you do it without drawing attention to yourself and making yourself a target?

4. *Do you think it's right that Doc Stairs declared Jim Kendall's death an accident? Explain.*

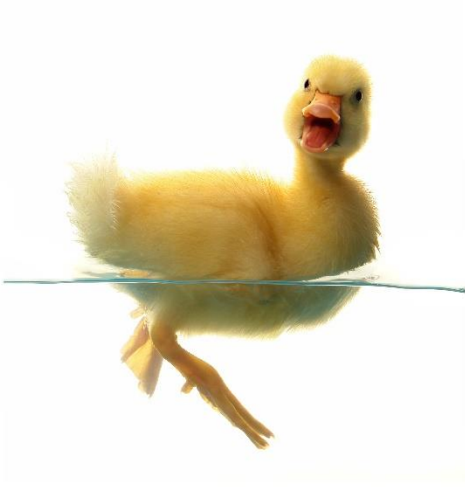
5. *If you had been the customer in the barber's chair, what would you have done when you finished listening to Whitey's story?*



Haircut

Directions: List the similarities and differences between Jim Kendall and Paul Dickson.
Your lists do not need to be in complete sentences. Draw an insightful conclusion.

Similarities



Differences

Insightful conclusion:



You want to make a point about something important to you, as W. E. B. Du Bois does in "Of the Passing of the First-Born." What personal story can you use to persuade or influence people? Share it here.

A Child's Christmas in Wales

Write your own Christmas memoir. Continue on the next page, if needed.

If you do not want to write about Christmas or your own memories, write about another seasonal event or create a memoir as though the events actually happened to you.







Sense and Sensibility

Whether you lean more toward the head/logic side of things or the heart/passion side, you are welcome here.

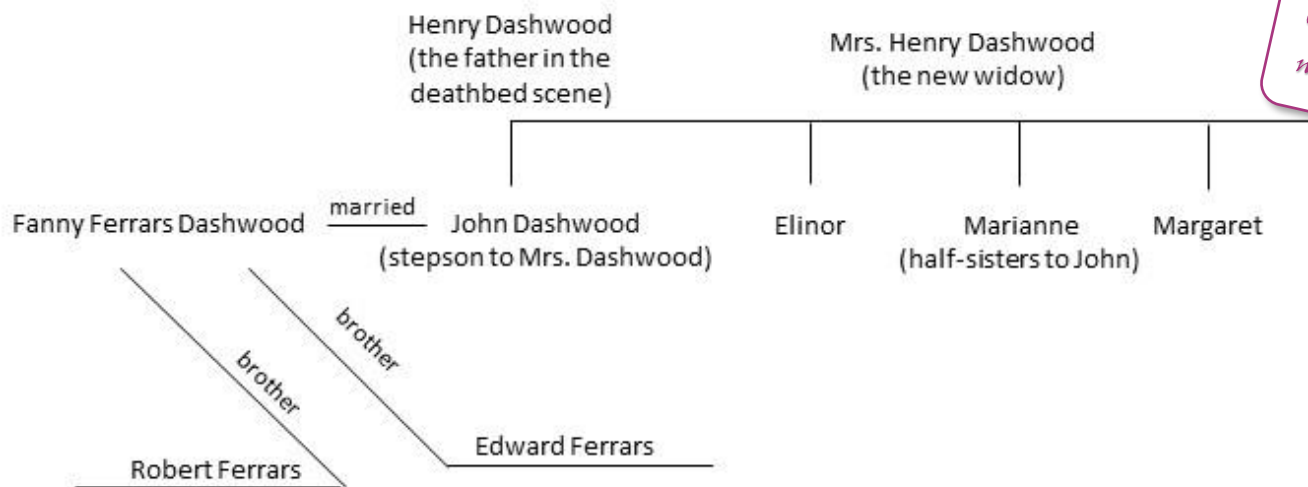
Here's what you'll be doing in here for *Sense and Sensibility*:

1. Complete a character map. The first part is done for you. Feel free to use the worksheet on the next page or create one of your own.
2. Fill out a character evaluation sheet. Every character is made up of some good and some not-so-good qualities. List these and then determine if the composite leans toward the good or the not-so-good side.
3. Think deeply about characters, forgiveness, and Willoughby for four pages.
4. Use a Venn diagram to explore some life issues that will be hitting you in the head soon, if they haven't already.
5. Mull over Your Sweet Spot.




With that cheery message, let's begin . . .

Sense and Sensibility Character Map

Directions: Fill in the character map as you discover new characters and their relationships to existing ones.



Or make a new map!



Evaluate These Characters

Directions: Write something negative about each character below. Then write something positive. Next, mark on the continuum the strength of the positive or negative attributes. For instance, if you believe a character's positive qualities outweigh his negative ones, your mark will be farther to the positive side.

Negative qualities
or actions

Elinor

Positive qualities
or actions

←-----→

Marianne

←-----→

Edward

←-----→

Willoughby

←-----→

Colonel Brandon

←-----→

Thinking Deeply

Directions: Think deeply. Then write.

Which characters here do you most identify with? Elinor, Marianne, Edward, Willoughby, Mrs. Henry Dashwood, Mrs. Fanny Dashwood, John Dashwood, Sir John Middleton, Lady Middleton, Charlotte Palmer, Mr. Palmer, Mrs. Jennings, Lucy Steele, Miss Anne Steele, or Colonel Brandon.

Write your answer here and the reason for it:



You've identified yourself in one or more of the characters. Are you happy about that, or have you identified with them because they possess traits you don't like or would like to change?

Which character irritates you? Why? What makes you irritated about that character?

If you were a character in a story, how would readers feel about your character?



Mrs. Dashwood, Elinor, and Marianne are forced to deal with people who have hurt them deeply. Which statements below are the clearest pictures of forgiveness presented in the Bible? Check as many as apply.

1. It's okay that you did that to me.
2. I am still in pain over what you did, even though I forgave you. I'll have to forgive you again today.
3. I'm sure you had your reasons.
4. If I forgive you, God will more freely forgive me.
5. You hurt me deeply. Still, I do not owe you payback or vengeance.
6. Other. Write your ideas here:

After you've forgiven someone for hurting you deeply, do you have to be close to them or trust them again to somehow prove you've forgiven them?

Willoughby seemingly has no negative consequences for his actions. What's the best way to deal with people in real life who do not get what they deserve?

In Volume III, Chapter VIII, we read a surprising conversation between Willoughby and Elinor. Write down one statement showing where he justifies himself:



Write one statement where he blames someone else:

Write one of his statements where he excuses or minimizes his former actions:

Write one of his statements where he tries to gain Elinor's sympathy:

Write one where he truly seems contrite:

And one where he remains unrepentant:

Do you have the same amount of compassion on Willoughby or sympathy for him as Elinor has after their conversation? Why or why not?

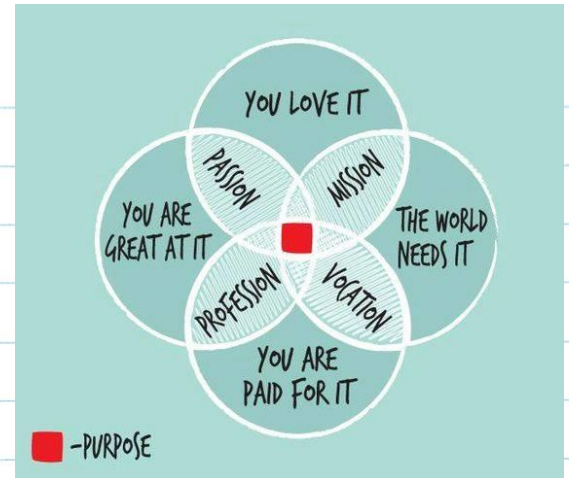
If Willoughby's wife had died, as Elinor thought about for one moment, and left him free to marry Marianne, what are the chances he would have slid back into his old habits of overspending and self-gratification? Rate your answer on a scale from 0 – 100, 0 being "Not a chance; he's reformed" and 100 being "Yes, indeedy, no doubt about it." Explain the number you chose.

If you were the author, what fitting ending would you have for Willoughby?

Still thinking deeply

Directions: Take a look at the Venn diagram to the right. Some people have found it useful when weighing factors involved in major life choices. Then think deeply and answer the following questions.

Are there things in your life that you love but are not good at?



Are there things in your life that you are very good at but have no desire to do?

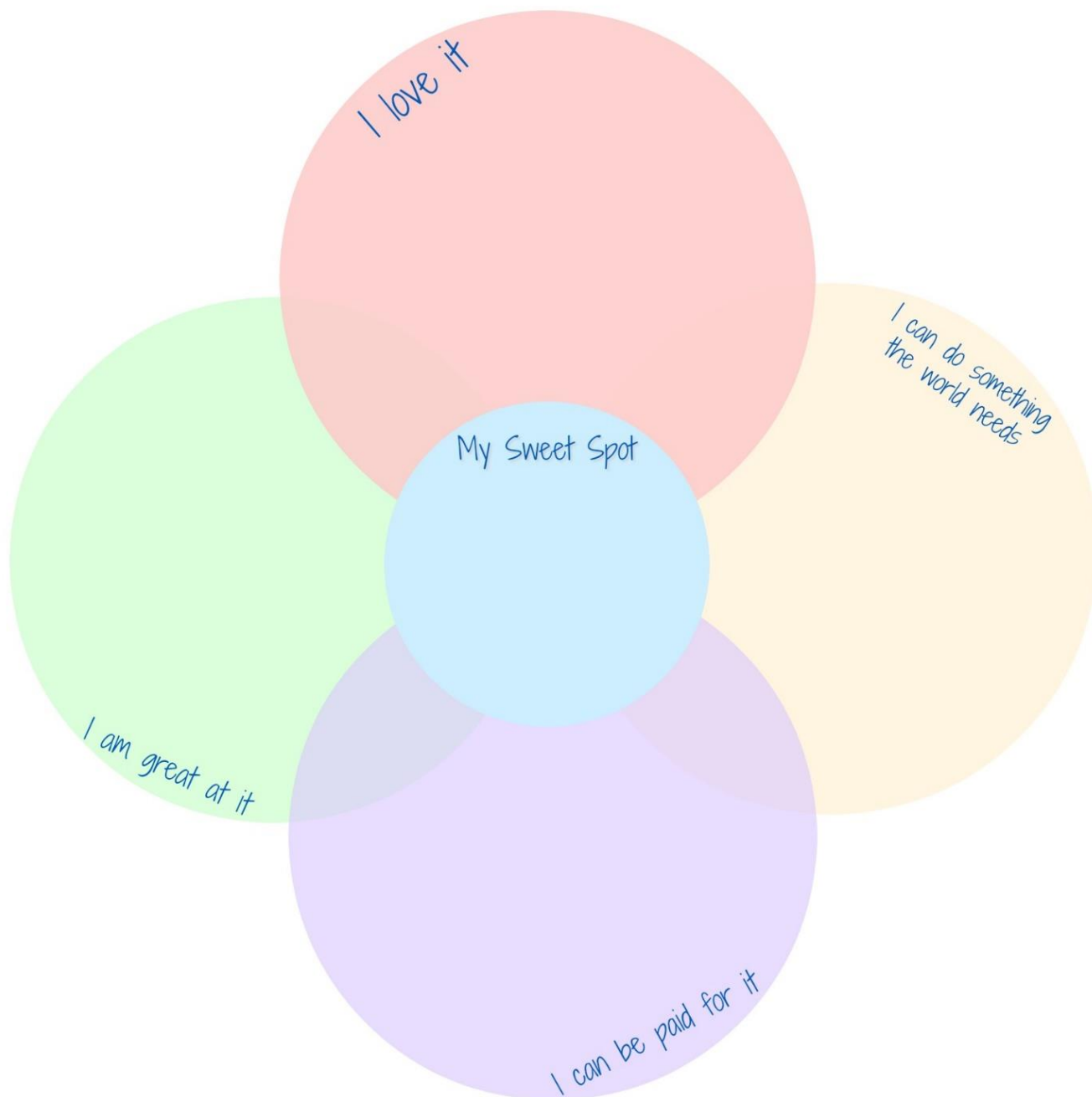
How do you handle the chores or responsibilities you have no love for but have to do anyway?

Do you think you will work in a field that fuels your passions or will you be employed for the purpose of covering your expenses and providing a living for you and/or your family? Are these two ideas mutually exclusive?

Is it possible that you may end up getting a job in a field you do not love? If so, what hobby, passion, or sideline will you pursue that refreshes you?

My Sweet Spot

Directions: Fill in each circle with facts that are true for you. "My Sweet Spot" means where all the facts converge.



*What I want to remember
about *Sense and Sensibility*.*



What I want to forget.



Biography or Autobiography

Write the title of your selected biography or autobiography here:

As your textbook mentions, there are basically two reasons why people write biographies or autobiographies:

1. They are famous.
2. They are ordinary but have done something extraordinary.

Which one does your selection fit into? Write your answer here:

On the next pages, complete the worksheets on conflicts and the hero's journey.

Conflicts

Directions: Fill out the conflicts your subject encountered in your chosen biography or autobiography.

Your subject's main goal. Begin the goal with the word "To," as in "To write a new constitution" or "To become a successful basketball player":

Inner issues

The conflicts that kept your subject from reaching his or her goal:

1. Personal problems (himself or herself)

External issues

2. Issues with other people

3. Troubles with a mindset, a culture, or a constraining set of rules

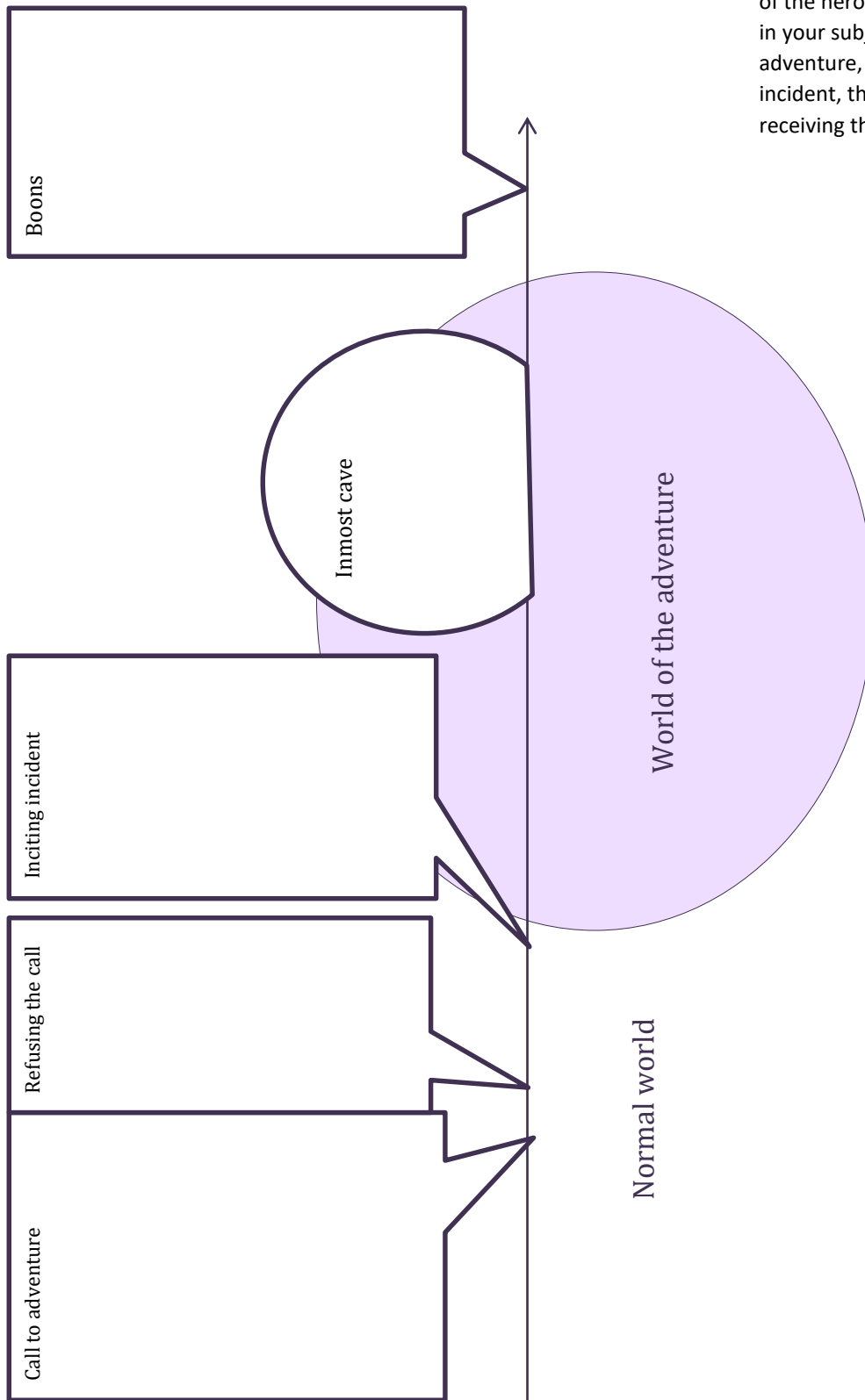
4. *Problems with nature*

5. *Issues with God or their conception of fate*

Which of these conflicts do you think was the hardest for your subject to deal with?

A Hero's Journey

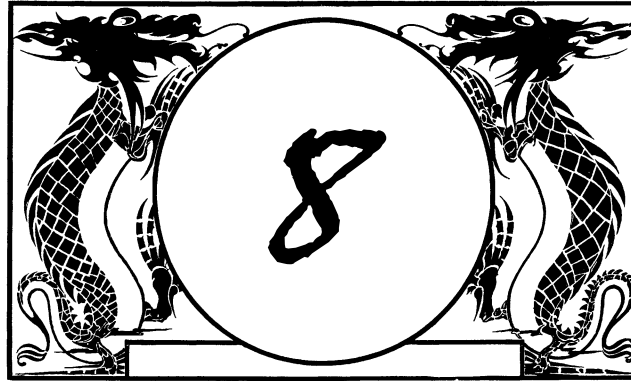
On this diagram, write these stages of the hero's journey as they appear in your subject's life: the call to adventure, the refusal, the inciting incident, the inmost cave, and receiving the boon or reward.



*What I want to remember
about this biography or autobiography.*



What I want to forget.



The Hobbit

This month's Novel Notebook is filled with goodies, as always. Here's what you'll encounter in these pages:

- God and Gandalf Venn diagram
- Hero's journey visual mapping
- Messages in runes
- Quotations and language you enjoyed from *The Hobbit*

Get your pocket-handkerchief and let's begin . . .

God and Gandalf

Directions: Fill in the circles with attributes of God and Gandalf that are different from each other. Then identify attributes or features that they share.

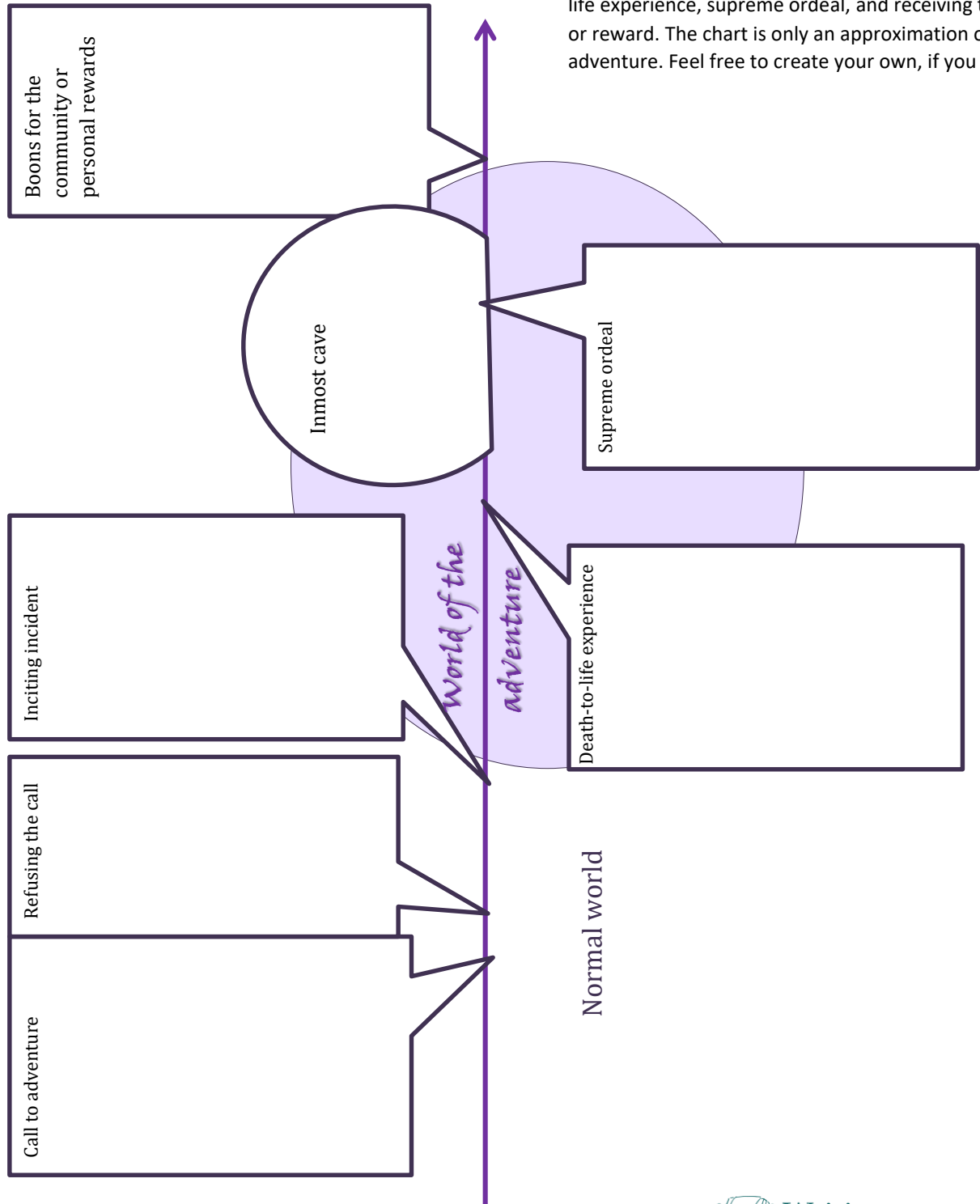
God

Similarities

Gandalf

Bilbo's Hero Journey

On this diagram, write these stages of the hero's journey as they appear in Bilbo's life: the call to adventure, the refusal, the inciting incident, the inmost cave, death-to-life experience, supreme ordeal, and receiving the boon or reward. The chart is only an approximation of the adventure. Feel free to create your own, if you wish.



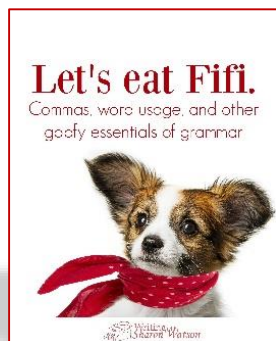


*What I want to remember
about *The Hobbit*.*



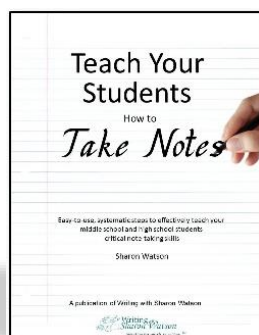
What I want to forget.

E-Books by Sharon Watson



23 fun grammar lessons

91 pages. 7th-12th grade.



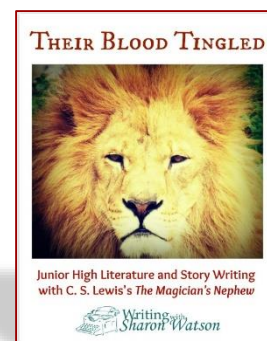
7 lessons + bonuses

33 pages. 7th-12th grade.



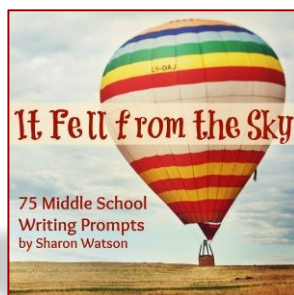
10 spot-on lessons

79 pages. 9th-12th grade.



26 literature lessons

111 pages. 7th-8th grade

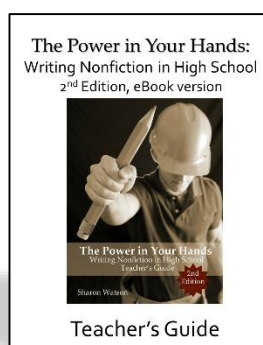


Energize and encourage your students' writing in as little as 10 minutes a

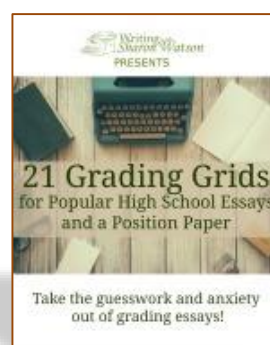
Our popular high school writing course in eBook form!



The full high school course
424 pages.



With Grading Grids
229 pages.



Make your grading life easier.
28 pages.

Meet the Author



Sharon Watson is the author of *Jump In*, Apologia's easy-to-use middle school writing curriculum featured in Cathy Duffy's *102 Top Picks for Homeschool Curriculum*. She was forced to retire from homeschooling after 18 years when she ran out of her own children but her love of teaching permeates her writing and literature courses. Sharon's popular course *The Power in Your Hands: Writing Nonfiction in High School, 2nd Edition* is based on her sought-after writing classes and is the sequel to *Jump In*.

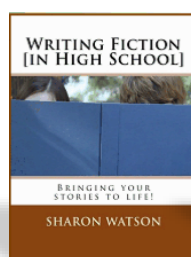
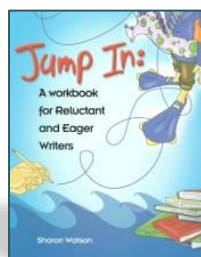
Let her practical textbooks **teach writing for you:**

Jump In, Apologia's popular middle school writing curriculum

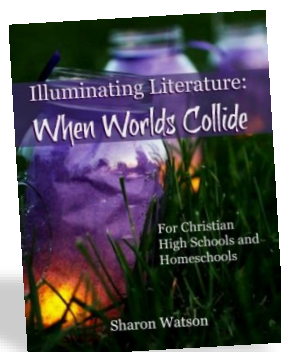
The Power in Your Hands: Writing Nonfiction in High School, 2nd Edition

Writing Fiction [in High School]

Unlock the Secrets of Compare-and-Contrast Writing (eBook)



Find free [Middle School Writing Prompts here](#) and [High School Writing Prompts here](#).



Teens enjoy the relaxed way they learn literature with Sharon's newest course *Illuminating Literature: When Worlds Collide*. This unstuffy course prepares your teens for college literature courses, equips them for the rest of their reading lives, and reveals the secret power of the author to influence their minds and hearts. [Download the first two chapters FREE here!](#)

Encourage your students to write again with these fun and engaging prompts, tutorials at [Sharon's Blog](#), her informative blog for homeschool moms. Free downloads and plenty of printables included.

Get three **FREE writing lessons** when you subscribe to [Writing with Sharon Watson](#).

Connect with us here:

