

# Contents

	<b>Handout</b>
Introduction .....	v
Teacher Notes .....	vii
Part I: “Marigolds” by Eugenia Collier	
1. Creating Moods in “Marigolds” .....	1 1, 2
2. Simile, Metaphor, and Allusion in “Marigolds” .....	13 3, 4
3. The Value of Symbols in “Marigolds” .....	17 5, 6
4. Understanding Conflict .....	21 7
5. Coping with Conflict in “Marigolds” .....	25 8
Part II: “By the Waters of Babylon” by Stephen Vincent Benét	
6. Setting in “By the Waters of Babylon” .....	29 9, 10
7. Point of View in “By the Waters of Babylon” .....	43 11
8. Themes in “By the Waters of Babylon” .....	47 12
Part III: “The Sniper” by Liam O’Flaherty	
9. Plot Sequence in “The Sniper” .....	51 13, 14
10. Inferential Reading and “The Sniper” .....	59 15
11. Reporting Live . . . “The Sniper” .....	63
Part IV: “The Life You Save May Be Your Own” by Flannery O’Connor	
12. Setting the Scene: The Opening Paragraph .....	65 <b>16</b>
13. Plot and Structure in “The Life You Save May Be Your Own” .....	71 <b>17, 18</b>
14. Symbolism in “The Life You Save May Be Your Own” .....	83 <b>19, 20</b>
Part V: “The Test” by Angelica Gibbs	
15. Point of View in “The Test” .....	87 <b>21, 22</b>
16. Clash of Character in “The Test” .....	97 <b>23</b>
17. Theme in “The Test” .....	101 <b>24</b>
Part VI: “The Duchess and the Jeweller” by Virginia Woolf	
18. Characters in “The Duchess and the Jeweller” .....	105 25, 26
19. Close Analysis of “The Duchess and the Jeweller” .....	113 27
20. Point of View in “The Duchess and the the Jeweller” .....	117 28, 29
21. Imagery and Effect in “The Duchess and the Jeweller” .....	123 30
Part VII: “The Scarlet Ibis” by James Hurst	
22. Characterization on “The Scarlet Ibis” .....	127 31, 32, 33
23. Conflict in “The Scarlet Ibis” .....	141 34
24. Imaging and Style in “The Scarlet Ibis” .....	145 35

Part VIII: "Raymond's Run" by Toni Cade Bambara		
25.	A Look at Names in "Raymond's Run" .....	149 36, 37
26.	Minor Characters in "Raymond's Run" .....	157 38
27.	Conflicts and Choices in "Raymond's Run" .....	161 39
28.	Starting the Theme of "Raymond's Run" .....	165 40
Part IX: "The Last Judgment" by Karl Capek		
29.	Analyzing Character in "The Last Judgment" .....	169 41, 42
30.	Point of View and Character in "The Last Judgment" .....	177 43
31.	The Meaning and Message in "The Last Judgment" .....	181 44, 45
Part X: "The Masque of the Red Death" by Edgar Allan Poe		
32.	Reaching Conclusions from "The Masque of the Red Death" .....	185 46, 47, 48
33.	Foreshadowing in "The Masque of the Red Death" .....	193 49
Part XI: Evaluation Material		
34.	What Theme Is . . . And Is Not .....	197 50
Part XII: "The Last Rung on the Ladder" by Stephen King		
35.	Culminating Review: "The Last Rung on the Ladder" .....	201 51, 52

# Lesson 14

## Symbol Beneath the Surface in “The Life You Save May Be Your Own”

### Objectives

- To recognize the value of symbols in short stories
- To analyze O'Connor's use of symbolism

### Notes to the Teacher

In literature as in life, a symbol is something that has meaning beyond itself. Objects, actions, and characters may be symbolic. Conventional symbols include the American flag to represent freedom and the rose to represent love; these are easily recognizable. However, a problem can arise when symbols are not conventional. In “The Life You Save May Be Your Own,” Flannery O'Connor uses an everyday object, the automobile as a symbol.

### Procedure

1. Have students complete **Handout 19**. Then conduct a discussion based on their responses. Lead students to see that cars often symbolize freedom, responsibility, social status, personal philosophy of life, attitudes toward power, and other abstract qualities.
2. Point out that the car in “The Life You Save May Be Your Own” is very important to Mr. Shiftlet. Ask students to indicate how his attitude is like and unlike their own. Lead them to see that a car would greatly increase his mobility. He is in no position to be choosy.
3. Have students complete **Handout 20**.  
Suggested Responses:
  1. A '28 or '29 Ford; rusty; painted dark green with a yellow stripe; slow moving
  2. When Mr. Shiftlet first comes to the house, he sees the back of it in a shed.

3. *He casually asks if the women use the car, and while inquiring he keeps eyeing it. He tells the old woman he will get the auto to run. She realizes how important the automobile is to him and she makes a deal. Shiftlet married Lucynell and then left her, but he keeps the car.*
4. *Freedom, power, independence, mobility*
5. *This familiar expression is often associated with driving.*
6. *A car stands for a person's desires.*



