

ENG4C-A

14

“Bless This House”

Introduction

This story is in the “Come into my parlour” category. The phrase comes from the following children’s poem by Mary Howitt. It is a simple little poem, designed to teach children not to listen to flattery.

The Spider and the Fly

by Mary Howitt (1799–1888)

AN APOLOGUE.

A NEW VERSION OF AN OLD STORY.

“Will you walk into my parlour?” said the Spider to the Fly,
“’Tis the prettiest little parlour that ever you did spy;
The way into my parlour is up a winding stair,
And I’ve many curious things to show when you are there.”
“Oh no, no,” said the little Fly, “to ask me is in vain,
For who goes up your winding stair can ne’er come down again.”

“I’m sure you must be weary, dear, with soaring up so high;
Will you rest upon my little bed?” said the Spider to the Fly.
“There are pretty curtains drawn around; the sheets are fine
and thin,
And if you like to rest awhile, I’ll snugly tuck you in!”
“Oh no, no,” said the little Fly, “for I’ve often heard it said,
They never, never wake again, who sleep upon your bed!”

Said the cunning Spider to the Fly, “Dear friend what can I do,
To prove the warm affection I’ve always felt for you?
I have within my pantry, good store of all that’s nice;
I’m sure you’re very welcome—will you please to take a slice?”
“Oh no, no,” said the little Fly, “kind Sir, that cannot be,
I’ve heard what’s in your pantry, and I do not wish to see!”

“Sweet creature!” said the Spider, “you’re witty and you’re wise,
How handsome are your gauzy wings, how brilliant are your eyes!
I’ve a little looking-glass upon my parlour shelf,
If you’ll step in one moment, dear, you shall behold yourself.”
“I thank you, gentle sir,” she said, “for what you’re pleased to say,
And bidding you good morning now, I’ll call another day.”

The Spider turned him round about, and went into his den,
For well he knew the silly Fly would soon come back again:
So he wove a subtle web, in a little corner sly,
And set his table ready, to dine upon the Fly.
Then he came out to his door again, and merrily did sing,
“Come hither, hither, pretty Fly, with the pearl and silver wing;
Your robes are green and purple—there’s a crest upon your head;
Your eyes are like the diamond bright, but mine are dull as lead!”

Alas, alas! how very soon this silly little Fly,
Hearing his wily, flattering words, came slowly flitting by;
With buzzing wings she hung aloft, then near and nearer drew,
Thinking only of her brilliant eyes, and green and purple hue—
Thinking only of her crested head—poor foolish thing! At last,
Up jumped the cunning Spider, and fiercely held her fast.
He dragged her up his winding stair, into his dismal den,
Within his little parlour—but she ne’er came out again!

And now dear little children, who may this story read,
To idle, silly flattering words, I pray you ne’er give heed:
Unto an evil counsellor, close heart and ear and eye,
And take a lesson from this tale, of the Spider and the Fly.

The spider, of course, eats the fly, as the witch tries to eat the children in “Hansel and Gretel.” The essence of a “Come into my parlour” story is that an innocent enters a deceptively alluring place, where destruction awaits. “Bless This House” starts like that—a boy and a girl, helpless and homeless, seek a place where the girl can give birth. They are welcomed by an old woman who lives alone. Will something terrible happen? Who are these young strangers? After you read the story, you will be able to decide who was the spider, and who the fly. As Westlake says in his introduction to the story, “It all sounds familiar and creates familiar expectations.” Brand, however, has some unusual surprises in store.

What You Will Learn

After completing this lesson, you will be able to

- assess ideas, issues, and information
- use evidence to support your opinions
- analyze how society is presented in the story
- analyze the author's use of language and a variety of literary techniques
- apply oral communication skills in a group discussion
- analyze a movie that depicts a detective or mystery story
- use appropriate organization and language for particular assignments
- revise your work for greater correctness and readability
- use new vocabulary appropriately

“Bless This House”

by Christianna Brand (pp. 317–328)

In order to understand the story, you need to know a little about the belief system that the old woman lives by. Did that part about a young woman needing to find a place to give birth sound familiar? It certainly does to the old woman, and it may to you, too. Perhaps you know the story; one that is central to Christianity—Mary is a virgin but becomes pregnant by the Holy Spirit, and the angel Gabriel announces to her that she will give birth to the Son of God. Mary travels to Judea with Joseph, her husband (a carpenter), to be counted in the census. They arrive in Bethlehem, and since there is no room for them at the inn, they have to sleep in a stable, where Jesus is born. Shepherds and three kings bearing gifts are given a sign by God and come to worship the baby. But beyond that, few people recognize the baby as anything more than an ordinary baby born to poor parents. At the end of Jesus’ life, he is crucified, rises from the dead, and goes to Heaven. He promises to return later. This is why the old woman thinks about the Second Coming.

A great deal of English literature relies on images and symbols taken from the Christian tradition. It is essential to have some knowledge of this tradition in order to understand most English literature.

“Bless This House” relies on these details of the Christian story—it is not so much a whodunit as a who-is-it. Is the infant in the story actually Jesus at his Second Coming, as the old woman thinks? In our materialistic age, it is easy to answer “of course not,” as, in fact, most people in the story do, but Mrs. Vaughan does not. Her belief is almost childlike, and alarms her friends and neighbours. They begin to find her embarrassing, and are convinced that she is insane. But the more they argue with her, the more she reminds herself that no one recognized him at the First Coming either!

Now read the story “Bless This House” in your textbook.



Support Question
(do not send in for evaluation)



31. As usual, you will begin by answering some questions to make sure that you understand the basic story. Give point-form answers, and look back at the story, if you have to.
- What is significant about the names of the young couple?
 - On page 318, the boy and girl remind Mrs. Vaughan of something. What is it?
 - What skill does the boy demonstrate on the night of the birth?
 - What do they name the baby?
 - What advice does the priest who is hearing Mrs. Vaughan's confession give her?
 - How does Mrs. Vaughan react to this advice?
 - How do the English landlords and landladies react to the information that there is a baby?
 - What does Mrs. Vaughan's friend, Nellie, suggest when Mrs. Vaughan says, "You'll never guess who I got at my place"? (p. 321)
 - What motivation does Nellie ascribe to the young couple? (p. 321)
 - What test does Nellie set up for the boy?
 - For a while, Mrs. Vaughan shares a room with the girl, and the boy sleeps in the shed. She tells those who object that it isn't "like that" between them; that the girl is "different" (p. 324). What does she mean?
 - Where does the boy tell the townspeople that he is taking Mrs. Vaughan?
 - Where does he tell Mrs. Vaughan he is taking her?
 - Where does he actually take her?

There are Suggested Answers to Support Questions at the end of this unit.

Character

The main character, of course, is Mrs. Vaughan. Jo and Marilyn are depicted, for the most part, as being deliberately vague and “colourless,” though it turns out that they are not entirely so, as you shall see. The other characters are just the neighbours; a hardly differentiated mass of people with mostly the same characteristics.

Mrs. Vaughan

Mrs. Vaughan is quite elderly. Her two daughters married American soldiers “in the war,” after which she lost touch with them. That would put her somewhere in her forties in 1945, and her reference to pop stars and drugs sets the story in the sixties or later (Marilyn’s long, straight hair suggests this period, too). Mrs. Vaughan is probably in her sixties, then, or possibly, her seventies. She is not housebound (she goes to the local pub frequently), but she is of an age where people may expect her to become demented and where being put in some kind of “home” (an institution) is not out of the question.

She is also poor. She rents a room and is worried that she will not have enough money to buy a gravesite when she dies. As her bad grammar shows, she is not well educated.

Most of all, Mrs. Vaughan is lonely. She has no family and no close friends. She does not go to church and feels out of touch with her time. Nellie, the closest thing she has to a friend, is coarse and cross, and makes no effort to understand her. Furthermore, she talks about Mrs. Vaughan behind her back. The greengrocer likes Mrs. Vaughan in a vague way, but does not stand up for her.

All in all, Mrs. Vaughan is vulnerable and needy.

Jo

Despite his “skin-tight” jeans, Jo seems, for most of the story, to be wholly admirable. He is quiet, undemanding, and eager to serve Marilyn, Mrs. Vaughan, and even the townspeople. As he is a responsible young man, he gets a job right away and brings flowers (twice) for his new family, while he spends his evenings looking for a place to stay. He is cautious about travelling with the baby and concerned (that *is* remarkable!) about his old landlady. He is not tempted by Mrs. Vaughan’s money and warns her to keep it in a safer place. He reacts with distaste to the landlord’s innuendoes, and “fibs” to Mrs. Vaughan, only in order to save her from being taken away in a straitjacket.

At the end of the story, though, this nice young man is revealed as a double murderer; his detachment, which might have been that of an angel, turns out to be more like that of a psychopath. There is some indication of this earlier in the story, but not much. When Billy suggests to Jo that he steal from Mrs. Vaughan, Jo gives him “a look—almost terrible.” He gives the same look, twice, to the greedy, insinuating landlord; “a strange look almost—frightening.” So there *is* something strange about Jo, but since he gives the look only to reprehensible people, it is natural to think that he is just morally outraged.

Is Jo a cruel person? He feels it was a “shame” to have to kill Mrs. Vaughan, and he is gentle with his child, running his bent finger up the back of its “tender neck.” He is just practical—“We had to have the place.” Of course, we have to remember that “actions speak louder than words.”

Marilyn

Marilyn is a lot like Jo—colourless, emotionless, and quietly practical. She is “calm, uncomplaining, and apparently impervious to the pain [of childbirth].” Mrs. Vaughan attributes Marilyn’s freedom from pain to her being like the blessed Virgin. By the end of the story, though, Marilyn seems hardly human at all. We never see her actually mothering her child—Mrs. Vaughan does that—and when Jo remarks that they needed Mrs. Vaughan’s place, her reply is, “Yes. Especially now we got the kid.” For her, the child turns out to be nothing more than another practical consideration.

The Neighbours

With minor variations, the townspeople are all the same—mean-spirited and selfish. They consider Mrs. Vaughan “a mad old woman,” and therefore out of the ring of their sympathy. Nellie and the greengrocer’s wife say she is “off her rocker,” and the landlord calls her “round the bend” and “mad.” People in general say that she is “another of them loonies”; she becomes “notorious, a figure of fun.” Instead of trying to help, her neighbours avoid her and talk behind her back. Everyone is greedy and self-centred. The pub owner says that Mrs. Vaughan looks all right, but that is only because he does not want to lose a customer; the landlord wants more money; and the greengrocer’s wife says, “She’s keeping custom from the shop. It can’t go on.”

All this makes us agree with Mrs. Vaughan’s preference for Jo and Marilyn, who do seem to care for her, and defend her. Christianna Brand, the author, does not normally express her own judgements in this story, leaving that to the various characters, but she does put these townspeople rather savagely in their place: they have, she writes, “the mirthless sniggers of those who find themselves outside normal experience, beyond their depths.”

Religions typically require their adherents to “love” their fellow humans. Christians express it as “love thy neighbour as thyself.” Mrs. Vaughan’s neighbours, quite obviously, do not love her as themselves. Few of us would—we all set limits to our caring. We may want to help, but would *we* be willing to “saddle [ourselves] forever with a mad old woman”?



Support Question
(do not send in for evaluation)



32. Recall an occasion when 1) you helped someone, and 2) at the same time, set limits to your help. Tell the story, describing the circumstances, recalling what was said and done, and explaining why you both helped and set limits to your help. Conclude by passing judgement on yourself—how satisfied are you with your behaviour and with your character?
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Plot

The plot of “Bless This House” hardly exists, does it? There is less a chain of incidents linked by cause and effect than a process of intensification, as Mrs. Vaughan becomes more and more obsessed with the baby, and more and more alienated from her neighbours. Finally, the intensification can go no further, and “something must be done.”



Support Question
(do not send in for evaluation)



33. Try your hand at describing the usual stages of the plot for this story:
- Initially stable situation
 - Disturbance
 - Complication, or series of complications
 - Climax
 - Dénouement
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Setting

There are various physical settings mentioned—the car, the shed, Mrs. Vaughan’s room, the pub, the building site, and the gravesite in the forest, but there is a striking absence of detail in all of them. Also, there is no sense of a physical continuum connecting them—each place seems isolated. The same is true of the social setting. Various people pop up—Nellie, Billy, Mrs. Hoskins, the landlord, and the greengrocer, but none is described, and none seems connected with anyone else in more than a very superficial way.

A graphic featuring a central rectangular box with a black border. Inside the box, the text "Support Question" is written in a bold, black, sans-serif font. Below this, in a smaller, regular, black, sans-serif font, is the text "(do not send in for evaluation)". The box is flanked on both sides by a horizontal line that passes through a pencil, with the pencil's tip pointing towards the center of the box.

Support Question

(do not send in for evaluation)

34. *Why* is the physical and social setting like this—so sketchy and incoherent? So far in this unit, you have focused on noticing what’s there and have not spent much time asking why it is there. But it is always good to ask why. Sometimes you’ll come up with an interesting answer, sometimes not, but it never hurts to ask. The question is especially interesting when something is *not* there. Go on the assumption that there is a reason it isn’t there; that the writer did not want it to be there. Why not?

Try your hand at explaining Brand’s way of handling setting in this story. Think about the story as a whole and what she is trying to do with it—then ask yourself how her treatment of the setting fits in with the whole. Think hard, and then write your answer in a paragraph.

Theme

Remember that the theme is what the story is really about—the general idea behind it. Different stories emphasize different story elements—this one does not focus much on either character, plot, or setting. It is a kind of fable, and in a fable, everything is simplified so as not to distract from the moral. This story is theme-driven, more so than any of the other stories you have studied so far. Different people find different themes in the same story, so, as before, find your own. The theme could have something to do with fundamental human needs and desires, or perhaps with the troubled relationship between heart and mind. Think about the story and see what you come up with.



Support Question
(do not send in for evaluation)

35. State a theme for the story (using a single sentence), and then explain how it is appropriate.
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Style

Information management is especially important in this story. Early in the story, Mrs. Vaughan is pondering what it all means:

For the huge question in her mind was: how much do they know?

For that matter—how much did she herself know? And what?—what in fact did she know?

What, in fact, does the reader know? This is where Brand plays her necessary tricks. She does not exactly “fib,” but she certainly misleads the reader. She does this by managing perspective through shifting point of view. Technically, the story is an example of omniscient third-person narration—in other words,

the author knows everything. Most of the time, the story seems to be limited to Mrs. Vaughan's thoughts and perceptions, but Brand does sometimes take us outside her head as well. We see Jo's terrible, frightening looks, for instance, though Mrs. Vaughan does not. We also overhear his and Marilyn's conversations with the neighbours; we listen to gossip. So we know more than Mrs. Vaughan, but that does not mean we know everything. We do not know, crucially, who Jo and Marilyn are, where they come from, or what they are thinking; nor do we know what happened to Mrs. Mace.

Brand's narrative stance is also ambiguous. Often, it is not clear whether she is speaking in her own, authoritative voice or relaying Mrs. Vaughan's unreliable thoughts and impressions. Consider, for instance, this passage, from page 327:

“Well, never mind, even if I wasn't worthy to be chosen, fact remains it was me that got you—and reckernised you. First minute I saw you. I'll never forget it.” So beautiful, so quiet and undemanding, standing out there in the drizzle of the evening rain. Mary and Joseph and the promise of the Holy Child. And as they had been then, so they had remained: quiet, considerate, gentle; reserved, unemotional as she was emotional and out-giving; almost colourless, almost impersonal—a little apart from other human beings, from ordinary people like herself; and yet living with herself, close together in that little place with her for their only friend—the Mother and the Guardian of the Son of God; and the Word made flesh.

The beginning of this passage is clearly Mrs. Vaughan, but consider “And as they had been then, so they had remained: quiet, considerate, gentle; reserved, unemotional as she was emotional and out-giving; almost colourless, almost impersonal—a little apart from other human beings, from ordinary people like herself.” These are Mrs. Vaughan's thoughts but they are not her words—they are the author's words, and so our perspective changes subtly. One moment we see Mrs. Vaughan's perceptions, and the next moment we seem to see the thing that she perceives, not just as she perceives it, but as it *is*. Brand seems to support Mrs. Vaughan's point of view, thus making us accept Mrs. Vaughan's point of view ourselves. This turns out to be a

mistake, but we cannot accuse Brand of lying to us—she never *says* that Marilyn and Jo actually are as Mrs. Vaughan perceives them to be. She is just telling us what Mrs. Vaughan thinks.

Phrases and Details

It's time again to look at some specific phrases and details, and to explain what they are there for. This time, you will just be asked to explain the significance of the phrase or detail.



Support Question

(do not send in for evaluation)



36. Use information from the story to fill in the following table, in point form.

Phrase or detail	Significance
"Our homes aren't in London" (p. 317)	
No time for doctor or midwife (p. 318)	
"He won't be the first" (p. 319)	
How much do they (the parents) know? (p. 319)	
The baby has no name. (p. 319)	
"Living here on your tod [your own], it isn't safe for you ..." (p. 322)	
"If they came to worship, well and good. If not ..." (p. 325)	
"It's only just that I want to know everything about You." (p. 327)	
"fibbed Joe" (p. 327)	
"We couldn't stay at Mrs. Mace's once the nephew was coming home." (p. 328)	

Manipulating the Reader

Christianna Brand manipulates us quite unmercifully in this story, playing with our feelings about Mrs. Vaughan, Jo, and Marilyn; asking us to judge them and the neighbours; and especially, arousing our curiosity. The tools of manipulation are the usual ones—careful choice of words to evoke feelings and judgements; and hints and unanswered questions to arouse curiosity.

Just consider the first sentence: “They were beautiful, and even in that first moment, the old woman was to think later, she should have known; should have recognized them for what they were.” The word “beautiful,” with its very positive connotations, make us feel good about Marilyn and Jo. Our curiosity is aroused by the vagueness of “she should have known”—known what?—and “recognized them for what they were”—what were they? The sentence also indicates that the old woman’s judgement about them is going to change, probably as a result of a developing relationship with them, and we are curious about that, too.

Now look at the second sentence, where the old woman’s attitude is described as “strident aggression.” These two words, both bearing a negative connotation, make us appreciate by contrast the “still” and “quiet” of the young couple. Stillness and quiet can be sinister, as well as peaceful (it turns out that there *is* something sinister about the couple), but by contrasting it with the negative “strident aggression,” the writer makes us consider stillness as something positive. And so it goes, throughout the story. Brand manipulates us, using a delicate, gentle touch.



Support Question
(do not send in for evaluation)



37. This should be easy. Find one example each of the manipulation of feelings, judgements, and curiosity in the story. Use three different examples, even though one example might illustrate all three kinds of manipulation at once, like the sentence just mentioned. Be careful not just to give the example, but also to explain it. For example, if feelings are aroused, what are they, and how are they aroused? If we are curious, what are we curious about, and how is this curiosity aroused? Be specific and be precise.
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When Do You Know?

The answer to this is obvious—we do not know until the very end, when Jo returns from murdering Mrs. Vaughan. There are some hints—Jo gives a few “terrible” and “frightening” looks, and the fact that we do not see him make any calls to a mental hospital may make us suspect that he is deceiving the neighbours, as well as Mrs. Vaughan. (How would he know whom to call?) Hints and suspicions are not knowledge, though. The point of the story is not that we should have known who Jo and Marilyn are from the start (as Mrs. Vaughan thinks *she* should have known), but that we cannot possibly know. Even at the end, when we *do* know something, there is still a lot left unknown. Perhaps there is not really any more to know—perhaps Marilyn and Jo are simply cold and practical—but we cannot be sure.

Having a Discussion about a Detective Movie

Here's a change of pace! In the next section, you are going to think about how to have an effective discussion with one or two friends or family members, and also how to analyze and share ideas about a detective movie that you have all seen.

Every course in the Ontario curriculum stresses the importance of oral group discussion skills. You might ask: Why have discussions? What are the benefits in sharing your thoughts with others and hearing their ideas? There are several good reasons for this kind of group interaction. First of all, you hear new ideas and different ways of thinking about things. You might get an important insight into something that hadn't occurred to you. Hearing what other people have to say might help you to find a better way to do something or to solve a problem.

Second, telling other people what you think helps clarify your own ideas. You might understand what you think better yourself, after you try to explain it to others and hear their feedback.

A third reason is the power of the group: you are bound to come up with more good ideas and insights simply by working together, brainstorming, and sharing. One person working on their own will probably not think of as many good possibilities.

A discussion is like a conversation, but different in some important ways. A discussion has a purpose, and the talk is supposed to stick to the topic and the purpose. The purpose could be to decide something, plan something, share ideas about something, or find out something. People involved in a discussion play several different roles at different times, during the discussion. These roles are usually just naturally played out by the people, but sometimes one or more roles are assigned to a member of the group. Here are some of the roles that are essential to an effective discussion.

- **Leading a discussion:** Sometimes a leader is appointed, but other times, people take turns leading different parts of the discussion. It is useful to have a leader to keep everybody on track and talking about what is relevant to the purpose, instead of spending too much time on any one issue.
- **Contributing to the discussion:** Everyone has a right to say something in a discussion, and everyone should try to contribute their ideas and reactions to others' opinions. Some people are naturally quieter than others, or take more time to sort out what they are hearing and how they want to reply. A discussion leader can encourage the quieter members of the group to speak up, without putting them on the spot when they are not ready. Anyone who doesn't want to speak should be able to "pass."
- **Suggesting directions and solving problems within the group:** This is a wonderful and necessary skill. Being able to see where a miscommunication may have occurred, and asking for or giving clarification from the people who have been speaking can really improve a discussion and prevent it from ending up in argument or confusion. Suggesting that people "agree to differ" or move on to a new topic can also keep the discussion functioning well.
- **Connecting ideas to other knowledge and summarizing significant ideas:** It's important to keep track of where the discussion is going. Stopping every now and then to say, "Okay, where are we? These are the main points we have talked about so far ..." is an essential part of a discussion. The leader or any group member may take on this responsibility.
- **Recording key ideas:** Some groups appoint a note-taker to jot down the most important points that the group discusses or agrees upon. This is especially necessary if the discussion is a planning meeting or an information-gathering session. Other times, participants in the discussion keep their own notes of what they hear and say.

At some point in the discussion that you are going to have about a movie, try to assign yourself each of the roles just described.

As in every activity that involves people working together for common goals, there are ways of making discussions effective and enjoyable. Here are some tips to make your discussion work for all of the participants.

- Try to keep the conversation on topic, and keep it moving. Don't spend too long on any one of the issues.
- Encourage others to take part, either by stating their views or by asking questions.
- Listen to others and give them time to finish what they are saying.
- Be respectful of points of view that you do not agree with.
- Speak kindly and respectfully.
- Keep an open mind about the content and the process of the discussion. It is a shared activity, not a prescribed one.

Choose a movie that depicts a detective story or a crime mystery, that you and one or two family members or friends would like to see. It might be an old classic, such as an Agatha Christie story (for example, *Murder on the Orient Express*), or an even older movie, such as a Graham Greene story (for example, *The Third Man*), or one of the Humphrey Bogart movies (for example, *The Maltese Falcon* or *The Big Sleep*). Of course, you can choose a modern movie instead, such as *Gosford Park*, or even a television show that unravels a mystery. Just make sure that the show you choose involves a mystery that is hard to solve as you are watching, but can be logically explained at the end. As you watch, take notes or be attentive about the following:

- What is the setting?
- Who are the main characters?
- What is the mystery?
- At what point do you think you know the answer?
- What happened?

Watch the movie that you selected. Make sure that at least one other person watches with you or at another time, so that you can discuss the movie together. Then, have a discussion about the points just listed, which you paid attention to while watching. Talk about how you felt about the characters, whether the setting contributed to the mystery, whether you were manipulated during the movie, how you felt about the ending, and whether the outcome was satisfying or left too many questions unanswered. Discuss whether you would recommend the movie to others, and what sort of audience you think the movie is best suited to.



Key Question



14. Write a report of your discussion about the movie that you watched. Use the following headings to organize your report, and write sentences or a short paragraph under each heading. (50 marks)
- **Title of movie** (also give author, director, or starring performers, if known)
 - **What happened** (Give a brief summary of the plot.)
 - **Participants in the discussion** (Describe them by their relationship to you; provide names if you wish, and/or any other relevant information.)
 - **Points of view regarding topics** (Describe different people's views on the issues, and comment on whether you all agreed or not.)
 - **Setting**
 - **Characters** (who they were and how people felt about them)
 - **Whether people felt manipulated**
 - **When people figured out the mystery**
 - **How people felt about the ending**
 - **Would people recommend this movie, and to what audience?**

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- **Conclusion** (Do you think the discussion was successful? Did everyone get a chance to participate? Did you agree or, at least, disagree respectfully? What have you learned about participating in discussions?)

Your report will be marked according to the following Marking Guide.

Marking Guide (50 marks)

Organization

- Used the headings appropriately (**2 marks**)

Information

- full information regarding title and participants (**4 marks**)
- clear, understandable, and logically ordered plot summary (**6 marks**)
- specific and detailed information given about different points of view on each of the six topics (**24 marks**)
- thoughtful and specific conclusion (**6 marks**)

Style

- accurate spelling and grammar (**5 marks**)
 - accurate and precise use of vocabulary (**3 marks**)
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Now go on to Lesson 15. Remember, you do not send your journal to the Independent Learning Centre until you have completed Unit 3 (Lessons 11 to 15).