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# Thank you ma'am internal and external conflict worksheet answers

Grade 4-9: Students apply conflict, person versus self, others, society, nature, supernatural, in their own lives and experiences. In this simple activity, students show their understanding of the various types of conflict in literature by writing about their own personal internal and external conflict. Merriam Webster defines a "thank-you-ma'am" as a bump in the road. Every short story and novel plot contains a bump in the road for the main character. This "bump" often prevents the character from getting some desired thing. The bump in the road is the conflict, an essential element in fiction. More than one conflict can also be found in novels and stories with well-developed, round characters such as Roger and Mrs. Jones. Round, dynamic, and multidimensional characters deal with complex problems and respond with multiple emotions. Conflict is the obstacle, barricade, or impediment that thwarts a character. Four types of conflict are man vs. man, man vs. himself, man vs. society, and man vs. nature. Classic stories that capture the complexity of the human condition often focus on more than one conflict. Let's take a closer look at each type of conflict. Source: Gothamites (3261641613), istoelethetv, Wikimedia Fiction has plenty of examples of these adversarial relationships: Batman vs. the Joker, Robin Hood vs. the Sheriff of Nottingham, and Roger vs. Mrs. Luella Bates Washington Jones in "Thank You, Ma'am." Source: CC No 13 Dr Jekyll and Mr Hyde, Chordboard, Wikimedia One classic example of this conflict is Robert Louis Stevenson's Dr. Jekyll and Mr. Hyde. In Hughes's short story, Roger reveals his internal conflict when he's in the apartment of Mrs. Jones. He sees that "the door was open. He could make a dash for it down the hall. He could run, run, run, run, run!" Yet, this magnetic woman has some hold on him. Source: the fountainhead, pucci.it, Flickr Roger tries to steal a purse, committing a crime against Mrs. Jones. Roger has broken society's rules, and so the conflict of "Thank You, Ma'am" involves man vs. society. While Roger expects to go to jail, Mrs. Jones never reports the crime. Source: Oldmansea, Sumanch, Wikipedia A number of formidable forces of nature can be in conflict with a character: It might be a mountain to scale, a fish to catch, or arctic cold to survive. However, this conflict is not apparent in "Thank You, Ma'am." Can you think of a story you've read in which a character encounters a force of nature? The plot of Langston Hughes's story follows a linear plot pattern found in a great deal of fiction. It is best visualized by Freytag's Pyramid. Among the literary terms you'll need to know are the parts of Freytag's Pyramid. Source: Freytag's Pyramid, IPSI Exposition: This writing sets the scene. The writer introduces the characters and setting, providing description and background. Hughes provides minimal background in "Thank You, Ma'am." "She was a large woman with a large purse that had everything in it but hammer and nails. It had a long strap, and she carried it slung across her shoulder. It was about eleven o'clock at night. . . ." Rising Action: A single event called the inciting incident usually signals the beginning of the main conflict. During the rising action, the story builds and gets more exciting. ". . . a boy ran up behind her and tried to snatch her purse." Climax: The climax is the moment of greatest tension in a story. It is the event that the rising action builds up to and that the falling action follows. The major conflict between Roger and himself occurs when he realizes that he could make a dash for it, but does not. Mrs. Jones's kindness is beginning to transform him. Falling Action: Events happen as a result of the climax during the falling action, and we know that the story will soon end. Mrs. Jones confesses to doing things wrong herself, tells Roger about her job, cuts him some cake, and gives him the money for the blue suede shoes. Resolution/Dénouement: (a French term, pronounced: day-noo-moh) The character solves the main problem/conflict, or someone solves it for him or her. Sometimes the author leaves us to think about the theme or future possibilities for the characters. Hughes closes this story with irony. While Roger puts little effort in his mumbled responses in the beginning of the story, now he wants to express gratitude with improved diction by saying, "Thank you, Ma'am." Mrs. Luella Bates Washington Jones doesn't take time to listen. The boy turns and says "thank you" as she closes the door. They never see each other again. Source: theme, Leo Reynolds, Flickr Theme is perhaps the most important literary term to understand. Themes are underlying messages about life and human nature; they are big ideas an author wants to pass on to you. What is tricky about themes is that sometimes they don't stand out but only emerge after careful analysis. Understanding the theme of a literary work is an "aha" moment that gives you deeper insight into what an author is trying to say. Themes are the abstract concepts or universal truths found in all good literature, including the works you read in this lesson. The theme of "A Noiseless Patient Spider" is that lonely souls want desperately to make spiritual connections. Although you only had a glimpse into the production of Our Town, the Stage Manager's revelation that the paperboy will die in World War I indicates that Wilder's play deals with the brevity of life. Now, consider what Langston Hughes observes about the human condition and wants you take away from his story "Thank You, Ma'am." "What do you think is the theme of "Thank You, Ma'am"? Use your notes to record your response. When you are finished, check your understanding to see a sample response. Check Your Understanding Sample Responses: Attention and kindness can alter the course of a life. Compassion, empathy, and generosity can be transforming. Now that you have completed the section that discusses terms of fiction, look at the list of terms found in this PDF. Use your software's highlighter or other tool to mark the ones you need to review further. I first explain that the use of dialect is an integral part of the story. I then write on the board a quote from the story, "Ain't you got nobody home to tell you to wash your face?" and tell students that even though the skin color of the characters is present and well represented in the way they speak (vernacular), that it is not the story's point. I explain that Hughes draws the readers attention to the issue of poverty in the African American community as well as the use of parental "tough love" even though it is with a teen aged boy who is not related to the African American woman, Mrs. Jones. Introduction to Characters Next I introduce the story by explaining that it features two characters: Roger and Mrs. Luella Bates Washington Jones. I tell them that they meet when Roger attempts to steal her purse as she is walking home late at night from work. I want to set the stage and create student interest by explaining that while this boy Roger is trying to steal Mrs. Jones' purse he loses his balance, and Mrs. Jones, who is a large woman, first kicks him in the behind as he is sprawled on the sidewalk, and then hauls him up and shakes him. She has the boy pick up her purse, and begins to reprimand him. Then I say the story takes a turn which they will soon discover as required in standard ELA-Literacy.RL.9-10.2 Review of Conflict do a quick review of internal and external conflict and tell my students that while reading the story they will annotate for conflict. Discussion of Robbery Lastly, I use a pre-reading strategy which helps students think about and ultimately engage in the events that will be occurring in the story. I ask the question: "How would you react if someone tried to rob you?" and then tell them that they will compare their probable reactions with those of Mrs. Jones in Langston Hughes' short story, Thank You, M'am. In Their Shoes: Finding Voice through Personal Narrative This unit will start the students' exploration of voice through the study and writing of personal narratives. This personal reflection allows students to write about a familiar subject and examine themselves as they explore their development of voice. It uses "Thank You, M'am" and Hughes' "Theme for English B" and other works as models. "Thank You, M'am" Graphic organizer for active reading, practice with editing and modifiers. Requires Adobe Reader or equivalent application for access. "Thank You, M'am" Students note details as they read. Includes text-dependent questions and evidence-based answers, academic vocabulary, a culminating writing task with writing prompt and structure, a model response, and additional learning activities. Word processor required for access. "Thank You, M'am" Text of the story. "Thank You, M'am" Six discussion questions and a writing prompt: put yourself in Roger's shoes (character analysis). 1 page; Adobe Reader required. "Thank You, M'am" Through teacher reading, student independent reading and rereading, and scaffolded discussion of text-dependent questions, students will identify internal and external conflict in a short story and poem. Vocabulary is learned from context and writing aids deeper understanding of text. The lesson culminates in an evidentiary writing activity. Designed as exemplar lesson for 7th grade. 11 pages; Adobe Reader required. "Thank You, M'am" "Do Now" exercises emphasizing language development: vocabulary, irregular verbs, and context clues. "Thank You, M'am" Performance Task and Rubric Students write a letter to a judge, asking the judge to drop charges against Roger related to the attempted theft of Mrs. Jones' purse. "Thank You, M'am" Students explore characters issues of kindness and choice via current news events and role play. Includes related news items, role play scenarios, and text of the story. Designed for middle school. 9 pages; Adobe Reader required.

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