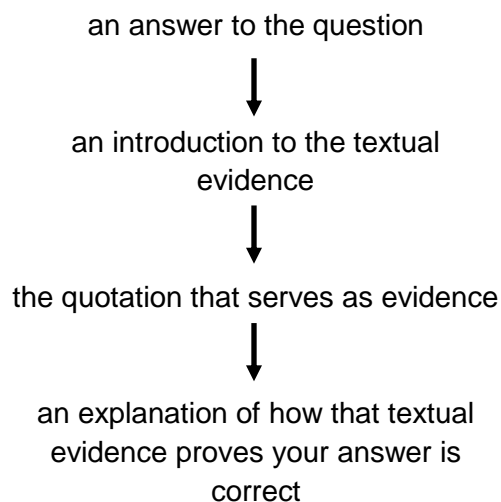


DIRECTIONS: Read María Elena Llano’s “In the Family” and answer any TWO of the following questions.

1. Which of Clara’s characteristics in life explain why she acts as she does now that she is dead? Use evidence from the text in support of your answer.
2. After the death of Clara, the family wonders if the mirror family is the guest of the living family or if the living family is the guest of the mirror family. Why is this idea important to the story? Use evidence from the text in support of your answer.
3. Beyond the fact that the two families are related and that the mirror world reflects the furniture of the living world, how are the two worlds alike (in terms of characteristics that they share, not superficial details)? Use evidence from the text in support of your answer.
4. Clara studies to be a dentist, gets her degree, but never practices her profession. How is this fact important to understanding her character? Use evidence from the text in support of your answer.
5. Clara sits at the “frontier between the two tables.” A frontier is a borderland between two places. We can also think of a border as a line between ways of thinking or being. How is it appropriate that Clara is the one who occupies this space at the table? Use evidence from the text in support of your answer.
6. Although the story is not told from Clara’s point of view, the reader learns the most about her character. Describe an internal conflict that Clara seems to face in the story. Use evidence from the text in support of your answer.
7. On page one the narrator wonders if, “because of her boldness and determination,” Clara had “blundered into our family by mistake.” This tells you something about the nature of the family. How is this important to understanding the story? Use evidence from the text in support of your answer.
8. A mirror’s purpose is to reflect, but the mirror in the story reflects imperfectly. Some things in the world of the mirror are just like the world of the living. Some things are different. Choose one of these two concepts (similarities or differences between the two) and explain its importance to the story (using a specific example). Use evidence from the text in support of your answer.

Remember, your paragraphs should have:



Example from “The Thing in the Forest,” answering the question, “How can the conflict in the story be understood in terms of either the Id, Ego, or Super-Ego?”:

Topic Sentence/s: One or two sentences that establishes what you are going to prove. Mine is two sentences.

Set up the evidence (quotation) so that a reader understands your argument, even without having read the story.

Evidence must be in the form of quotation, but remember you do not have to use complete sentences. Either use snippet quotes or cut down the quotes using ellipses (...).

The explanation connects the evidence to the topic sentence. It explains why the argument in your paragraph is true. This should be the most developed part of your paragraph, not a single sentence.

Try to sum up your argument in a sentence or two.

Elspet, the protagonist in Bernard Capes’ “The Thing in the Forest,” is concerned mainly with aligning her life according to the religious ideals of her society. When she fails to live up to these standards, she feels guilty, an internal conflict. For example, when she first encounters the werewolf in the forest, she recognizes that “it had sinned” (2). As such, she interprets the creature’s bestial status as evidence of God’s disfavor, making it forbidden for her to offer succor. However, overcome with pity, she feeds the werewolf nonetheless. For Freud, such religious commands are the essence of the Super-Ego, the part of the psychical personality that represents societal and cultural norms. As such, it is the internalized authority that creates guilt in individuals when they fail to live up to those norms. This is precisely what happens in the story when Elspet cannot reconcile her desire to be kind to others (also a religious commandment) with a perceived directive to reject sin (by not aiding the werewolf). This results in guilt and her ultimate journey to the village church in order to confess her sin to Father Ruhl. In this way, the Super-Ego demands remorse when the Ego acts in a way contrary to its dictates, creating the internal conflict.