**Ch 8 Evaluating Style Study Guide**

**(4th Course)**

**1.** When developing a **writing style,** writers focus on \_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_, and \_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_.

**2.** “A special way in which an individual uses words” is a definition of \_\_\_\_\_\_\_\_\_\_\_\_\_.

**3.** Read the following sentences and be able to recognize how these two sentences are different in terms of their writing style.

1. *The audience cracked up.*
2. *Laughter erupted in loud bursts among theater-goers in the mezzanine*

*and balcony.*

**4.** What kind of word or phrase would likely be used in a piece of literature with

formal diction? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**5.** A story writer can create an elaborate, engaging style by including \_\_\_\_\_\_\_\_\_\_\_\_\_\_ of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**6.** A **figure of speech** encourages readers to use one or more of their five \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, to make their own \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ two unlike things.

**7.** The **tone** of a story represents an author’s \_\_\_\_\_\_\_\_\_\_\_\_\_\_ toward the \_\_\_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

**8.** The **mood** of a story is created by \_\_\_\_\_\_\_\_\_\_\_\_\_ and figures of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.



**The Bracelet**

**translated by Matthew Ward**

“… Twenty-seven, twenty-eight, twenty-nine…”

 Madame Augelier mechanically counted and recounted the little pavé diamonds. Twenty-nine square brilliants, set in a bracelet, which slithered between her fingers like a cold and supple snake. Very white, not too big, admirably matched to each other – the pretty bijou of a connoisseur. She fastened it on her wrist, and shook it, throwing off blue sparks under the electric candles; a hundred tiny rainbows, blazing with color, danced on the white tablecloth. But Madame Augelier was looking more closely instead at the other bracelet, the three finely engraved creases encircling her wrist above the glittering snake.

 “Poor Francois… what will he give me next year, if we’re both still here?”

 Francois Augelier, industrialist, was traveling in Algeria at the time, but, present or absent, his gift marked both the year’s end and their wedding anniversary. Twenty-eight jade bowls, last year; twenty-seven old enamel plaques mounted on a belt, the year before…

 “And the twenty-six little Royal Dresden plates… And the twenty-four meters of antique Alençon

lace…” With a slight effort of memory Madame Augelier could have gone back as far as four modest silver place settings, as far as three pairs of silk stockings…

 “We weren’t rich back then. Poor Francois, he’s always spoiled me so…” To herself, secretly, she called him “poor Francois,” because she believed herself guilty of not loving him enough, underestimating the strength of affectionate habits and abiding fidelity.

 Madame Augelier raised her hand, tucked her little finger under, extended her wrist to erase the bracelet of wrinkles, and repeated intently, “It’s so pretty… the diamonds are so white… I’m so pleased…” Then she let her hand fall back down and admitted to herself that she was already tired of her new bracelet.

 “But I’m not ungrateful,” she said naively with a sigh. Her weary eyes wandered from the flowered tablecloth to the gleaming window. The smell of some Calville apples in a silver bowl made her feel slightly sick and she left the dining room.

 In her boudoir, she opened the steel case which held her jewels, and adorned her left hand in honor of the new bracelet. Her ring had on it a black onyx band and a blue-tinted brilliant; onto her delicate, pale, and somewhat wrinkled little finger, Madame Augelier slipped a circle of dark sapphires. Her prematurely white hair, which she did not dye appeared even whiter as she adjusted amid slightly frizzy curls a narrow fillet sprinkled with a dusting of diamonds, which she immediately untied and took off again.

 “I don’t know what’s wrong with me. I’m not feeling all that well. Being fifty is a bore, basically…”

 She felt restless, both terribly hungry and sick to her stomach, like a convalescent whose appetite the fresh air has yet to restore.

 “Really now, is a diamond actually as pretty as all that?”

 Madame Augelier craved a visual pleasure which would involve the sense of taste as well; the unexpected sight of a lemon, the unbearable squeaking of the knife cutting it in half, makes the mouth water with desire…

 “But I don’t want a lemon. Yet this nameless pleasure which escapes me does exist, I know it does, I remember it! Yes, the blue glass bracelet…”

 A shudder made Madame Augelier’s slack cheeks tighten. A vision, the duration of which she could not measure, granted her, for a second time, a moment lived forty years earlier, that incomparable moment as she looked, enraptured, at the color of the day, the iridescent, distorted image of objects seen through a blue glass bangle, moved around in a circle, which she had just been given. That piece of perhaps Oriental glass, broken a few hours later, had held in it a new universe, shapes not the inventions of dreams, slow, serpentine animals moving in pairs, lamps, rays of light congealed in an atmosphere of indescribable blue…

 The vision ended and Madame Augelier fell back, bruised, into the present, into reality. But the next day she began searching, from antique shops to flea markets, from flea markets to crystal shops, for a glass bracelet, a certain color of blue. She put the passion of a collector, the precaution, the dissimulation of a lunatic into her search. She ventured into what she called “impossible districts,” left her car at the corner of strange streets, and in the end, for a few centimes, she found a circle of blue glass which she recognized in the darkness, stammered as she paid for it, and carried it away.

 In the discreet light of her favorite lamp she set the bracelet on the dark field of an old piece of velvet, leaned forward, and waited for the shock…

 But all she saw was a round piece of bluish glass, the trinket of a child or a savage, hastily made and blistered with bubbles; an object whose color and material her memory and reason recognized; but the powerful and sensual genius who creates and nourishes the marvels of childhood, who gradually weakens, then dies mysteriously within us, does not even stir.

 Resigned Madame Augelier thus came to know how old she really was and measured the infinite plain over which there wandered, beyond her reach, a being detached from her forever, a stranger, turned away from her, rebellious and free even from the bidding of memory: a little ten-year-old girl wearing on her wrist a bracelet of blue glass.

**Terms to know:**

*fidelity*

*naively*

*fillet*

*convalescent*

*enraptured*

*obstinate*

*formal diction*

**Evaluating Style**

**11.** On a separate sheet of paper, describe the writing style of “The

Bracelet”— is it straightforward, humorous, or thought provoking?

Choose one of these terms or a term of your own to describe Colette’s

writing style. Then, point out two examples or details related to the diction

(word choice) or sentence structure in the story to support your

choice.

**12.** Figures of speech—unusual comparisons that are not literally true—

enhance a writer’s style. On a separate sheet of paper, identify a figure of

speech that Colette uses in “The Bracelet,” and explain how her use of

figurative language affects the style of her writing and the story’s

meaning.

**LITERARY FOCUS**

**13. Tone** is the writer’s attitude toward life, the characters in a story, or both. A

writer’s tone will often influence the emotional atmosphere, or **mood,** in the

story. Choose one or two words that describe the tone and the mood of “The

Bracelet.” Write your choices in the appropriate portions of the circles in the

Venn diagram. Then, find two words or phrases from the story that display

the tone and the mood to you. Write them in the appropriate portion of the

diagram. If a word or phrase relates to both the tone and the mood, place it

in the overlapping, middle section of the diagram.

