

ПРИДНЕСТРОВСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ  
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# **ЛИНГВИСТИЧЕСКИЙ АНАЛИЗ ТЕКСТА**

## **Часть I**

Учебно-методическое пособие  
для студентов 1-2 курсов специальности  
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## ОТ СОСТАВИТЕЛЕЙ

*Пособие представляет собой обобщённое собрание материалов, разработанных в разное время для ведения лабораторных и практических занятий по “Лингвистическому анализу текста” – учебной дисциплине, относящейся к базовой части учебного плана специальности 7.45.05.01 «Перевод и переводоведение», и предназначено для развития у студентов навыков подготовленного чтения с элементами рассуждения, пояснения и обобщения.*

*Композиционное расположение материалов пособия по принципу нарастающей сложности и постепенного увеличения объёмности заданий обеспечивает одновременно доступно-щающий режим обучения и достаточно высокий уровень его эффективности на фоне сохраняющейся заинтересованности. В пособие входят современные и популярные в мире аутентичные тексты известных американских писателей, сопровождаемые большим количеством разнообразных заданий, разъяснений и комментариев. К таковым относятся упражнения лексической, грамматической, аналитической и переводческой направленности, имеющие целью развитие у студентов умений и навыков устной и письменной речи, обеспечивающие повышение качества их языковых и общекультурных знаний.*

*Результатом освоения материалов этого пособия должно стать приобретение и совершенствование студентами ряда лингвистических и переводческих умений в области английского и русского языков, а также повышение уровня их речевой и социокультурной грамотности в целом.*

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# **Module 1.**

## ***Childhood memories***

**Our Childhood** memories affect us throughout our lives. Sometimes we have happy memories that make us smile in our later years: warm times with parents and relatives or happy experiences with friends. Other memories, however, may be negative: illness, death, abuse, or separation from loved ones.

The stories in Module 1 explore traumatic events in the lives of three young children. As you read, consider how each child copes with the situation. You may recall similar experiences from your own childhood.

### **Part 1.**

#### ***Eleven*** by Sandra Cisneros

##### **A. PRE-READING**

#### ***1. Think before You Read***

*Answer the following questions:*

1. Have you ever been disappointed by your birthday? How did you feel about your birthday when you were a child? Did your birthday make you feel older?
2. Do you remember being embarrassed by a teacher when you were a child? What happened?
3. What are some things a child might do in a situation where an adult, who has more power, is being unfair to him or her?

#### ***2. Story Preview***

*Read the preview of the story and try to guess the meaning of the words in*

**bold** print.

Today is Rachel's eleventh birthday. As Rachel knows, when you're eleven, you're not just eleven. For example, sometimes you can feel like a dumb ten-year-old or like a **scared** five-year-old. Mrs. Price, Rachel's teacher, has found an ugly, old red sweater. Mrs. Price says that the sweater belongs to Rachel. When Rachel tries to tell Mrs. Price that the sweater isn't hers, Mrs. Price says this is **nonsense** and puts the sweater on Rachel's desk. Rachel can't do anything, and she feels very unhappy, even though it's her birthday. Rachel can't even **pretend** that she's not unhappy. She wishes that she could be **invisible** or far away.

### 3. Using the Vocabulary

*Fill in the blanks below with the **bold** words from the Story Preview above.*

Children love to make up stories and \_\_\_\_\_ *pretend* \_\_\_\_\_ they are other people or animals. Some children even have a(n) \_\_\_\_\_ friend. The fact that no one else can see this friend doesn't make the friend seem less real to the child.

Sometimes, bad dreams can make children feel \_\_\_\_\_. When children tell adults they are afraid, the adults should take what the children say seriously, they should never treat it as \_\_\_\_\_.

### 4. Making Predictions

*From the Story Preview, try to predict what will happen. Which of the following predictions do you think is the most probable? Circle your choice or give an answer that you think is better.*

1. Rachel will be able to explain everything to Mrs. Price.
2. Mrs. Price will listen to Rachel.
3. Rachel will become more unhappy and cry.
4. Rachel will keep the sweater.
5. Rachel will have a good birthday.

6. \_\_\_\_\_

**Journal Writing:** Write your predictions in your journal. Explain the reasons for your predictions.

IDIOMS AND EXPRESSIONS	
<b>kind</b> – of partly, in a way	<b>getting mad</b> – becoming angry
<b>right away</b> – immediately	<b>hold in</b> – control or not show ( <i>feelings</i> )
<b>that's enough</b> – stop it	<b>it's too late</b> – because of what has or hasn't happened, the situation can't be OK now

### 5. Literary Term: First Person Narrator

“Eleven” has a **first person narrator**. This means that the story is told in the first person by the main character, Rachel, rather than in the third person, as many stories are. The first person narrator refers to him or herself as “I”. Because Rachel tells the story, we see what happens through her eyes. We get a clear sense, not just of what Rachel says and does, but also of how Rachel thinks, how she feels, and what she wishes for. We get to know Rachel.

**Focus:** As you read “Eleven”, ask yourself what you know about Rachel.

## B. THE STORY

### About the Author

Sandra Cisneros (1954 – ), the only daughter in a family of seven children, was born in Chicago. Her Mexican-American heritage, of which she is proud, is evident in many of her short stories. Cisneros has had a successful

and varied career. In addition to being a poet and fiction writer, she has worked as an arts administrator and has taught students who had dropped out of high school. She has written four books of poetry and two books of short stories. In many of her short stories, such as “Eleven”, Cisneros creates a view of the world through the eyes of a child. The language of these stories is simple and direct, but their ideas are serious and important.

## *Eleven*

What they don't understand about birthdays and what they never tell you is that when you're eleven, you're also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one. And when you wake up on your eleventh birthday you expect to feel eleven, but you don't. You open your eyes and everything's just like yesterday, only it's today. And you don't feel eleven at all. You feel like you're still ten. And you are – underneath the year that makes you eleven.

Like some days you might say something stupid, and that's the part of you that's still ten. Or maybe some days you might need to sit on your mama's lap because you're scared, and that's the part of you that's five. And maybe one day when you're all grown up maybe you will need to cry like if you're three, and that's okay. That's what I tell Mama when she's sad and needs to cry. Maybe she's feeling three.

Because the way you grow old is kind of like an onion or like the rings inside a tree trunk or like my little wooden dolls that fit one inside the other, each year inside the next one. That's how being eleven years old is.

You don't feel eleven. Not right away. It takes a few days, weeks even, sometimes even months before you say eleven when they ask you. And you don't feel smart eleven, not until you're almost twelve. That's the way it is.

Only today I wish I didn't have only eleven years rattling inside me like pennies in a tin Band-Aid box. Today I wish I was one hundred and two instead of eleven because if I was one hundred and two I'd have known what to say when Mrs.

Price put the red sweater on my desk. I would've known how to tell her it wasn't mine instead of just sitting there with that look on my face and nothing coming out of my mouth.

"Whose is this?" Mrs. Price says, and she holds the red sweater up in the air all the class to see. "Whose? It's been sitting in the cloakroom for a moth."

"Not mine," says everybody. "Not me."

"It has to belong to somebody," Mrs. Price keeps saying, but nobody can remember. It's an ugly sweater with red plastic buttons and a collar and sleeves stretched out like you could use it for a jump rope. It's maybe a thousand years old and even if it belonged to me I wouldn't say so.

Maybe because I'm skinny, maybe because she doesn't like me, that stupid Sylvia Saldivar says, "I think it belongs to Rachel." An ugly sweater like that, all ragged and old, but Mrs. Price believes her. Mrs. Price takes the sweater and puts it right on my desk, but when I open my mouth nothing comes out.

"That's not, I don't, you're not... Not mine," I finally say in little voice that was maybe me when I was four.

"Of course it's yours," Mrs. Price says. "I remember you wearing it once." Because she's older and the teacher she's right and I'm not.

Not mine, not mine, not mine, but Mrs. Price is already turning to page thirty-two, and math problem number four. I don't know why but all of a sudden I'm feeling sick inside like the part of me that's three wants to come out of my eyes, only I squeeze them shut tight and bite down on my teeth real hard and try to remember today I am eleven, eleven. Mama is making a cake for me for tonight, and when Papa comes home everybody will sing Happy birthday, happy birthday to you.

But when the sick feeling goes away I open my eyes, the red sweater's still sitting there like a big red mountain. I move the red sweater to the corner of my desk with my ruler. I move my pencil and books and eraser as far from it as possible. I even move my chair a little to the right. Not mine, not mine, not mine.

In my head I'm thinking how long till lunchtime, how long till I can take the red sweater and throw it over the schoolyard fence, or leave it hanging on a parking

meter, or bunch it up into a little ball and toss it in the alley. Except when math period ends Mrs. Price says loud and in front of everybody, “Now, Rachel, that’s enough,” because she sees I’ve shoved the red sweater to the tippy-tip corner of my desk and it’s hanging all over the edge like a waterfall, but I don’t care.

“Rachel,” Mrs. Price says. She says it like she’s getting mad. “You put that on right now and no more nonsense.”

“But it’s not – ”

“Now!” Mrs. Price says.

This is when I wish I wasn’t eleven, because all the years inside of me – ten, nine, eight, seven, six, five, four, three, two, and one – are pushing at the back of my eyes when I put one arm through one sleeve of the sweater that smells like cottage cheese, and then the other arm through the other and stand there with my arms apart like if the sweater hurts me and it does, all itchy and full of germs that aren’t even mine.

That’s when everything I’ve been holding in since this morning, since when Mrs. Price put the sweater on my desk, finally lets go, and all of a sudden I’m crying in front of everybody. I wish I was invisible but I’m not. I’m eleven and it’s my birthday today and I’m crying like I’m three in front of everybody. I put my head down on the desk and bury my face in my stupid clown-sweater arms. My face all hot and spit coming out of my mouth because I can’t stop the little animal noises from coming out of me, until there aren’t any more tears left in my eyes, and it’s just my body shaking like when you have the hiccups, and my whole head hurts like when you drink milk too fast.

But the worst part is right before the bell rings for lunch. That stupid Phyllis Lopez, who is even dumber than Sylvia Saldivar, says she remembers the red sweater is hers! I take it off right away and give it to her, only Mrs. Price pretends like everything’s OK.

Today I’m eleven. There’s a cake Mama’s making for tonight, and when Papa comes home from work we’ll eat it. There’ll be candles and presents and everybody

will sing Happy birthday, happy birthday to you, Rachel, only it's too late.

I'm eleven today. I'm eleven, ten, nine, eight, seven, six, five, four, three, two, and one, but I wish I was one hundred and two. I wish I was anything but eleven, because I want today to be far away already, far away like a runaway balloon, like a tiny *0* in the sky, so tiny-tiny you have to close your eyes to see it.

## C . AFTER READING

### 1. *Understanding the Story*

*Answer these questions.*

1. Where does the story take place?
2. Who is the narrator (the person telling the story)? How old is she?
3. Why is the day special to the narrator?
4. Why does Mrs. Price give Rachel the sweater?
5. What does the sweater look like?
6. What does Rachel plan to do with the sweater during lunchtime?
7. Why doesn't she do what she planned? What happens instead?
8. How does Rachel finally get rid of the sweater?
9. How does she feel at the end of the story?
10. According to Rachel, how is growing older similar to an onion or a tree with rings?

### 2. *Vocabulary Comprehension*

*Choose the word from the following list that best completes each sentence below. Do not use the same word more than once.*

alley	skinny	spit	raggedy
itchy	invisible	toss	pretend
scared	lap	hiccup	squeeze

1. A(n) \_\_\_\_\_ is a strange part of the body because you have it only when you are sitting down.
2. To get juice from a lemon, you have to \_\_\_\_\_ the lemon.
3. Children often get \_\_\_\_\_ when they hear stories about ghosts and monsters.
4. The red sweater wasn't comfortable because it felt \_\_\_\_\_.
5. The red sweater looked old and \_\_\_\_\_.
6. People who don't eat much are often \_\_\_\_\_.
7. With a microscope we can see many tiny things that to our eye seem \_\_\_\_\_.
8. Rachel wanted to \_\_\_\_\_ the sweater over the fence.
9. In cities, some buildings have a (n) \_\_\_\_\_ between them.
10. The water we have in our mouths is called \_\_\_\_\_.
11. One way to stop \_\_\_\_\_ is to drink water and hold your breath.
12. Rachel couldn't \_\_\_\_\_ that she felt OK.

### 3. Word Forms

Complete the chart by filling in the various forms of the following words taken from "Eleven". An X indicates that no form is possible. Use your dictionary if you need help.

**Note:** There may be more than one possible word for the same part of speech.

VERB	NOUN	ADJECTIVE	ADVERB
wish	wish		
scare			X
X	sadness		
X	stupidity		

X	loudness		
smell			X
itch			X

Fill in the blanks in the story below with the appropriate words from your completed chart. Change the form of the word if necessary.

Tina says, "I want to be a famous singer someday." Tina \_\_\_\_\_ she could be famous right away, and she works very hard. Tina is a good singer, and her friends hope her \_\_\_\_\_ will come true.

#### 4. Grammar: Contractions

Contractions are shortened forms of one or more words, made by leaving out letters. An apostrophe replaces the letters left out. Here are some common kinds of contractions with examples from the story:

Noun or pronoun plus a simple present form of the verb **be**.

*Example:*

You open your eyes and everything's just like yesterday.

A form of **be**, **do**, **have**, or a modal (such as **can**, **should**) plus **not**

*Examples:*

The sweater's full of germs that aren't even mine.

You **don't** feel eleven at all.

I **can't** stop the little animal noises from coming out of me.

Noun or pronoun plus **will**

*Example:*

When Papa comes home from work **we'll** eat it.

Noun or pronoun plus present form of auxiliary verb **be** (*am, is, are*) or present or past form of auxiliary verb **have** (*have, has, had*)

*Examples:*

***I'm*** feeling sick inside.

She ***sees I've*** shoved the red sweater to the tippy-tip corner of my desk.

***That's*** when everything I've been holding in since this morning . . . finally lets go.

Past modals that include ***have*** (such as ***should have, could have, would have***)

*Example:*

I ***would've*** known how to tell her it wasn't mine.

## 5. Application

*Complete the following sentences from the story with the contraction for the words in parentheses. Then reread the story to find nine other sentences with contractions. List the sentences on a separate piece of paper, providing the full words in parentheses, as in the sentences here.*

1. That's (That is) what I tell Mama when she's (she is) sad and needs to cry.
2. I \_\_\_\_\_ (would have) known how to tell her it \_\_\_\_\_ (was not) mine.
3. \_\_\_\_\_ (It is) maybe a thousand years old and even if it belonged to me I \_\_\_\_\_ (would not) say so.
4. Maybe because \_\_\_\_\_ (I am) skinny, maybe because she \_\_\_\_\_ (does not) like me, that stupid Sylvia Saldivar says, "I think it belongs to Rachel".
5. "\_\_\_\_\_ (That is) not, I \_\_\_\_\_ (do not), \_\_\_\_\_ (you are) not. . . Not mine," I finally say.
6. The red \_\_\_\_\_ (sweater is) still sitting there like a big red mountain.
7. This is when I wish I \_\_\_\_\_ (was not) eleven.
8. \_\_\_\_\_ (There is) a cake \_\_\_\_\_ (Mama is) making for tonight.

9. \_\_\_\_\_ (There will) be candles and presents and everybody will sing Happy birthday, happy birthday to you, Rachel, only \_\_\_\_\_ (it is) too late.

## D. THINKING ABOUT THE STORY

### 1. Sharing Ideas

*Discuss the following questions:*

1. Do you agree with Rachel's idea that, no matter how old we are, we always have all the ages we have been inside of us? Why or why not?
2. If you were Mrs. Price, how would you have handled the situation with Rachel?
3. Why do you think Phyllis Lopez at first didn't say the sweater was hers?
4. How does Cisneros make us understand how Rachel feels? Give examples from the story of descriptions and language that helped you understand Rachel's feelings. Is the story believable – that is, do Rachel and her situation feel real to you?

### 2. Reading between the Lines

*Reading between the lines is an expression for understanding ideas that are not specifically stated. When you read between the lines, you infer things, that is, you figure things out from what the author does tell you.*

*Fill in the blanks in the following statement.*

1. Rachel compares the feeling of crying to \_\_\_\_\_
  - a. doing a math assignment.
  - b. flying up in the sky like a balloon.
  - c. having a headache like you do when drinking milk too fast.
  - d. having a spoilt birthday party.
2. "I think [the red sweater] belongs to Rachel" was said by \_\_\_\_\_
  - a. Sylvia Saldivar.
  - b. Mrs. Price.

- c. Rachel.
  - d. The Fashion Police.
3. “That’s not, I don’t, you’re not ... Not mine” was said by \_\_\_\_\_
- a. Rachel.
  - b. Sylvia Saldivar.
  - c. Phyllis Lopez.
  - d. Stuttering Stanley.
4. You put that sweater on right now and no more nonsense” was said by \_\_\_\_\_
- a. Mrs. Price.
  - b. Phyllis Lopez.
  - c. Sylvia Saldivar.
  - d. Mr. Bell.
5. “That stupid \_\_\_\_\_, who is even dumber than Sylvia Saldivar, says she remembers the red sweater is hers!”
- a. Phyllis Lopez
  - b. Sylvia Saldivar
  - c. Rachel
  - d. Mr. Rogers
6. “There’ll be candles and presents and \_\_\_\_\_ will sing ‘Happy birthday, happy birthday to you, Rachel’, only it’s too late”.
- a. everybody
  - b. Mama
  - c. Rachel
  - d. her classmates
7. “Only today I wish I didn’t have only eleven years rattling inside me like pennies in a tin \_\_\_\_\_”.
- a. piggy bank
  - b. sock
  - c. bag

d. Band-Aid box

8. What Rachel wants to do with the ugly red sweater is \_\_\_\_\_
- a. to throw it over the schoolyard fence.
  - b. to burn it up.
  - c. to wear it at home.
  - d. to give it over to a homeless person.
9. "I wish I was anything but eleven, because I want today to be far away already, far away like a \_\_\_\_\_, like a tiny *o* in the sky, so tiny-tiny you have to close your eyes to see it".
- a. runaway balloon
  - b. toy airplane
  - c. small star
  - d. famous superhero

*Put your knowledge to the test.*

1. What article of clothing ruins Rachel's birthday?
- a. a miniskirt
  - b. an old, red sweater
  - c. her father's camo jacket
  - d. an invisibility cloak
2. What does Rachel's mother prepare for Rachel's birthday?
- a. a pie
  - b. a red sweater
  - a. a cake
  - c. a brand new car
3. Who ultimately admits the sweater belongs to her?
- a. Phyllis Lopez
  - b. Mrs. Price
  - c. Sylvia Saldivar
  - d. Little Red Riding Hood

4. What subject is Mrs. Price teaching during the great sweater incident?
  - a. English
  - b. Math
  - c. Geography
  - d. Ethics
5. What does Rachel think the sweater smells like?
  - a. a trailer
  - b. perfume
  - c. cottage cheese
  - d. a chalkboard
6. According to Rachel, when you say something stupid, that's the part of you that is still of what age?
  - a. 10
  - b. 9
  - c. 102
  - d. 4
7. What song will Rachel's family sing to her tonight?
  - a. "Twinkle, Twinkle, Little Star"
  - b. "Bohemian Rhapsody"
  - c. "Happy Birthday"
  - d. "American Woman"
8. According to Rachel, what part of you needs to sit on your mother's lap because you're scared?
  - a. the eleven-year-old part
  - b. the five-year-old part
  - c. the seven-year-old part
  - d. the 57-year-old part
9. How old is Rachel at the start of the story?
  - a. 10
  - b. 9

- c. 11
  - d. 102
10. How old does Rachel wish she was at the story's end?
- a. 10
  - b. 11
  - c. 9
  - d. 102
11. Why does Mrs. Price believe she is right about the sweater even though she is not?
- a. She has seen Rachel wearing it.
  - b. She is a teacher and an authority.
  - c. She has bought the sweater for Rachel.
  - d. She thinks it might have been a birthday gift for Rachel.
12. What does Rachel do after Mrs. Price forces her to put the sweater on?
- a. She throws it in the trash.
  - b. She complains to her parents.
  - c. She cries.
  - d. She makes a scandal.
13. What problem does Rachel have with the sweater?
- a. It disgusts her with its look.
  - b. It endangers her because it's full of germs.
  - c. It doesn't fit her.
  - d. It's too heavy and warm to wear.
14. Unwilling to touch the sweater on her desk, what does Rachel use to move it to the side?
- a. a compass
  - b. a ruler
  - c. a pencil
  - d. a flamethrower
15. How old does Rachel wish she were when she breaks down and cries?

- a. three-years-old
- b. eleven-years-old
- c. 102-years-old
- d. ageless

### 3. Analyzing the Story

Look back at the **Literary Term** on page 7. What have you learned about Rachel as a result of her telling her own story? How much of this would you know if the story had a third person narrator, who could only tell you what Rachel said and did? Look at the story again and then make a chart like the one below and add examples to each category.

<b>INFORMATION YOU LEARN FROM RACHEL AS NARRATOR</b>	<b>INFORMATION ANY NARRATOR COULD GIVE YOU</b>
Rachel's ideas: <i>you have other ages inside you</i>	Rachel's words: <i>"That's not, I don't, you're not. . . Not mine."</i>
Rachel's feelings:	
Rachel's wants and wishes:	Rachel's actions:

Rachel's way of looking at the red sweater:	
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***Pair Discussion:*** *Do you think you learned much more about Rachel because the story is told in the first person? Why or why not?*

#### **4. Writing**

*Choose one of the following writing assignments:*

1. Write a summary of the story in two to three paragraphs. Be sure to include all the important events.
2. If you were Rachel, what would you have done? To answer this, write a dialogue between Rachel and Mrs. Price. Begin your dialogue with: Mrs. Price: Of course the sweater's yours. I remember you wearing it once. Continue the dialogue any way you want.
3. What sense do you have of Rachel from reading this story? Write a description of Rachel – how she looks, what she's like as a person, what her family is like, what she wants to do in the future – based on the information in the story and your imagination.

## Part 2.

### *The Blanket* by Floyd Dell

#### A. PRE-READING

#### 1. *Think before You Read*

*Answer the following questions:*

1. What is a nursing home? Have you ever visited anyone in a nursing home?
2. Do you or did you have a grandparent you particularly loved or admired?
3. What are some of the things you enjoyed doing with that grandparent?
4. How are older people treated in your country?

#### 2. *Story Preview*

*Read the preview of the story and try to guess the meaning of the words in bold print.*

Petey, an eleven-year-old boy, is unhappy because his father is sending Petey's grandfather to a **nursing home**. Petey is sad because this is the last evening he and Granddad will have together.

Petey is unhappy also because his father is going to marry a young woman who doesn't want an old man around the house. She thinks Granddad will be a **nuisance**. Petey's father doesn't really want to send Granddad away, but he wants to please his **fiancée**. He doesn't want to lose her.

The father buys Granddad a **blanket** to take with him to the nursing home so that he won't be cold at night. When the young woman sees the blanket, she becomes angry, and she **reproaches** Petey's father for buying it because she thinks it is too expensive.

### 3. Using the Vocabulary

Fill in the blanks below with the **bold** words from the Story Preview above.

When they rarely receive visits from their children or others, many older people in nursing homes become bored and unhappy. Sometimes, a parent is sent away because the family feels that the parent is a \_\_\_\_\_ and that caring for him or her is too much trouble. Children living with older parents can become impatient with them as the parents begin to forget things. Unpleasant scenes can result when children \_\_\_\_\_ their parents for small mistakes, such as tearing a \_\_\_\_\_ or another part of the parent's bed. Sometimes, a man who lives with an older parent becomes more impatient when he plans to get married. A difficult moment for the man might come when he has to introduce his parent to his \_\_\_\_\_.

### 4. Making Predictions

From the Story Preview, try to predict what will happen. Which of the following predictions do you think is the most probable? Circle your choice or give an answer that you think is better.

1. Petey's father will take the blanket back to the store.
2. He will keep his father at home.
3. He will break his engagement.
4. He will persuade his fiancée to change her mind.
5. He will feel ashamed of himself.
6. \_\_\_\_\_.

**Journal Writing:** In your journal, explain why you chose your answer.

## IDIOMS AND EXPRESSIONS

**fetch** – get, bring

**tune up** – adjust the strings of a musical instrument so it has the right sound

**slobber** – act excessively affectionate

**take (myself) off** – go away

**eyes cast down** – looking down

**come in handy** – be useful later

**a huff** – a fit of anger

### 5. *Literary Term: Poetic Justice*

In real life, people don't necessarily get what they deserve. Sometimes, good people have bad things happen to them, and bad people have good things happen. However, in fiction, authors can reward or punish characters for their actions. This is called **poetic justice** (because it is literary and the characters get what they deserve).

***Focus:** When you read “The Blanket”, ask yourself if each character gets what he or she deserves.*

## B. THE STORY

### *About the Author*

Born in Illinois, Floyd Dell (1887 – 1969) moved to New York City when he was in his twenties. There he joined a number of radical causes and lived in Greenwich Village, where he associated with writers, actors, and painters. Dell wrote novels, plays, and short stories, in addition to his autobiography, *Homecoming*. In most of his fiction, Dell shows sympathy for the poor and underprivileged, especially the aged, as you will see when you read “The Blanket”.

## *The Blanket*

Petey hadn't really believed that Dad would be doing it – sending Granddad away. "Away" was what they were calling it. Not until now could he believe it of Dad.

But here was the blanket that Dad had that day bought for him, and in the morning he'd be going away. And this was the last evening they'd be having together. Dad was off seeing that girl he was to marry. He'd not be back till late, and they could sit up and talk.

It was a fine September night, with a thin white moon riding high over the gully. When they'd washed up the supper dishes they went out on the shanty porch, the old man and the bit of a boy, taking their chairs. "I'll get me fiddle," said the old man, "and play ye some of the old tunes." But instead of the fiddle he brought out the blanket. It was a big, double blanket, red, with black cross stripes.

"Now, isn't that a fine blanket!" said the old man, smoothing it over his knees. "And isn't your father a kind man to be giving the old fellow a blanket like that to go away with? It cost something, it did – look at the wool of it! And warm it will be these cold winter nights to come. There'll be few blankets there the equal of this one!"

It was like Granddad to be saying that. He was trying to make it easier. He'd pretended all along it was he that was wanting to go away to the great brick building – the government place, where he'd be with so many other old fellows having the best of everything... But Petey hadn't believed Dad would really do it, until this night when he brought home the blanket.

"Oh, yes, it's a fine blanket," said Petey, and he got up and went into the shanty. He wasn't the kind to cry, and besides, he was too old for that, being eleven. He'd just come in to fetch Granddad's fiddle.

The blanket slid to the floor as the old man took the fiddle and stood up. It was the last night they'd be having together. There wasn't any need to say, "Play all the

old tunes.” Granddad tuned up for a minute, and then said, “This is one you’ll like to remember.”

The thin moon was high overhead, and there was a gentle breeze playing down the gully. He’d never be hearing Granddad play like this again. It was as well Dad was moving into that new house, away from here. He’d not want, Petey wouldn’t, to sit here on the old porch of fine evenings, with Granddad gone.

The tune changed. “Here’s something gayer.” Petey sat and stared out over the gully. Dad would marry that girl. Yes, that girl who’d kissed him and slobbered over him, saying she’d try to be a good mother to him, and all... His chair creaked as he involuntarily gave his body a painful twist.

The tune stopped suddenly, and Granddad said: “It’s a poor tune, except to be dancing to.” And then: “It’s a fine girl your father’s going to marry. He’ll be feeling young again, with a pretty wife like that. And what would an old fellow like me be doing around their house, getting in the way, an old nuisance, what with my talk of aches and pains! And then there’ll be babies coming, and I’d not want to be there to hear them crying at all hours. It’s best that I take myself off, like I’m doing. One more tune or two, and then we’ll be going to bed to get some sleep against the morning, when I’ll pack up my fine blanket and take my leave. Listen to this, will you? It’s a bit sad, but a fine tune for a night like this.”

They didn’t hear the two people coming down the gully path, Dad and the pretty girl with the hard, bright face like a china doll’s. But they heard her laugh, right by the porch, and the tune stopped on a wrong, high, startled note. Dad didn’t say anything, but the girl came forward and spoke to Granddad prettily: “I’ll not be seeing you leave in the morning, so I came over to say good-bye.”

“It’s kind of you,” said Granddad, with his eyes cast down; and then, seeing the blanket at his feet, he stooped to pick it up. “And will you look at this,” he said in embarrassment, “the fine blanket my son has given me to go away with!”

“Yes,” she said, “it’s a fine blanket.” She felt of the wool, and repeated in surprise, “A fine blanket – I’ll say it is!” She turned to Dad, and said to him coldly, “It cost something, that.”

He cleared his throat, and said defensively, “I wanted him to have the best...”

The girl stood there, still intent on the blanket. “It’s double, too,” she said reproachfully to Dad.

“Yes,” said Granddad, “it’s double – a fine blanket for an old fellow to be going away with.”

The boy went abruptly into the shanty. He was looking for something. He could hear that girl reproaching Dad, and Dad becoming angry in his slow way. And now she was suddenly going away in a huff... As Petey came out, she turned and called back, “All the same, he doesn’t need a double blanket!” And she ran up the gully path.

Dad was looking after her uncertainly.

“Oh, she’s right,” said the boy coldly. “Here, Dad” – and he held out a pair of scissors. “Cut the blanket in two.”

Both of them stared at the boy, startled. “Cut it in two, I tell you, Dad!” he cried out. “And keep the other half!”

“That’s not a bad idea,” said Granddad gently. “I don’t need so much of a blanket.”

“Yes,” said the boy harshly, “a single blanket’s enough for an old man when he’s sent away. We’ll save the other half, Dad; it will come in handy later.”

“Now, what do you mean by that?” asked Dad.

“I mean,” said the boy slowly, “that I’ll give it to you, Dad – when you’re old and I’m sending you – away.”

There was a silence, and then Dad went over to Granddad and stood before him, not speaking. But Granddad understood, for he put out a hand and laid it on Dad’s shoulder. Petey was watching them. And he heard Granddad whisper, “It’s all right, son – I knew you didn’t mean it...” And then Petey cried.

But it didn’t matter – because they were all three crying together.

### 1. Understanding the Story

*Answer these questions.*

1. Why is Granddad being sent away?
2. How old is Petey?
3. What shows that Peter was worried about his grandfather?
4. What makes Petey realize that Granddad is really going to the nursing home?
5. What excuses does Granddad make for his sons plan to send him away?
6. What kind of person is Granddad? Justify your answer.
7. How would you describe the woman that Petey's father intends to marry?
8. What shows that Peter didn't like his future step mother?
9. Do you think Dad will change his mind about sending Granddad away? Find sentences from the story that support your opinion.

### 2. Vocabulary Comprehension

*Read each of the following sentences. Then circle the letter of the answer that gives the correct meaning for each word in **bold** print.*

1. Granddad's blanket **slid** to the floor.  
a. was pushed      c. was thrown  
b. fell      d. lay
2. Petey went to fetch Granddad's **fiddle**.  
a. harmonica      c. violin  
b. bugle      d. ukulele
3. His chair **creaked**.  
a. sagged      c. stiffened  
b. broke      d. squeaked
4. He **involuntarily** gave his body a painful twist.

- a. deliberately      c. rudely
- b. unintentionally      d. consciously

5. Granddad and Petey were **startled** by the girl's laugh.

- a. frightened      c. disgusted
- b. pleased      d. surprised

6. She spoke **reproachfully** to Petey's father about the cost of the blanket.

- a. pleadingly      c. unpleasantly
- b. in a scolding manner      d. indifferently

7. Petey went into the **shanty** to get the fiddle.

- a. garage      c. shack
- b. attic      d. porch

8. Petey's voice was **harsh** when he told his father to cut the blanket in half.

- a. rough      c. gentle
- b. soft      d. cold

9. Granddad felt that he had become a **nuisance** in the house.

- a. too old      c. not understanding
- b. an annoyance      d. a financial burden

10. Petey's father spoke **defensively** about buying an expensive blanket for his father.

- a. with conviction      c. excusing himself
- b. uncaringly      d. accusing others

11. Granddad **stooped** to pick up the blanket.

- a. sat down      c. bent over
- b. moved away      d. got up

12. Granddad was **embarrassed** to talk about the blanket in front of Dad's fiancée.

- a. uncomfortable      c. unhappy

- b. unable                      d. uncertain

13. Petey **abruptly** went inside to look for the scissors.

- a. quickly                      c. slowly  
b. suddenly                      d. gently

14. Granddad didn't want people to hear him complain about his **aches** and pains.

- a. continuous pain                      c. bad pain  
b. sudden pain                      d. mild pain

### 3. Word Forms

*Complete the chart by filling in the various forms of the following words taken from "The Blanket". Use your dictionary if you need help.*

**Note:** *There may be more than one possible word for the same part of speech.*

VERB	NOUN	ADJECTIVE	ADVERB
reproach	<i>reproach</i>		
pretend			
pain			
sleep			
startle			
	intent		

*Find at least three other verbs in "The Blanket" and write their various word forms in a chart like the one above. Then write sentences using these words as adjectives, adverbs, or nouns.*

#### **4. Grammar: Phrasal Verbs**

A phrasal verb (also called a two-word verb) is a combination of a verb and a preposition or adverb.

*Examples:*

Petey's father intends to send Granddad away.

Granddad tuned up his fiddle.

Petey got up and went into the shanty.

Some phrasal verbs can be separated by a noun or pronoun.

*Example:*

Petey hadn't really believed that Dad would be . . . sending Granddad away.

Other phrasal verbs cannot be separated.

*Examples:*

Dad's fiancée ran up the path.

The students came across a good story.

#### **5. Application**

*Reread the story to look for other examples of phrasal verbs. Then guess the meaning of the phrasal verbs and complete the following chart. The first two examples have been done for you.*



## D. THINKING ABOUT THE STORY

### 1. *Sharing Ideas*

*Discuss the following questions:*

1. Why does Petey dislike the woman that his father intends to marry?
2. Do you think that Petey's father will ever marry his fiancée? Why or why not?
3. What is the real reason that Petey's father bought the blanket?
4. Nice people sometimes do unkind things. Give an example from your own experience or from another story you have read.
5. What lesson do you think Petey's father learned? In your opinion, did the fiancée get what she deserved?

### 2. *Reading between the Lines*

Being a good reader involves *reading between the lines*. This means coming to a conclusion from the facts given in a story or text. For example, in "The Blanket", the author does not tell us that Petey's father has changed his mind about sending Granddad to the nursing home, but we conclude this since the story ends with the sentence, "They were all three crying together."

*Practice reading between the lines. Choose the best option to complete the statement.*

1. The person who gave the blanket to Granddad was \_\_\_\_\_.
  - a. Petey's dad.
  - b. Petey's mom.
  - c. Dad's girlfriend.
  - d. Petey.
2. Dad's girlfriend can be considered the \_\_\_\_\_ of this story in that \_\_\_\_\_.
  - a. antagonist; she seems to care more about herself than about those around her.
  - b. hero; she fusses over Petey and says that she wants to be a good mother to

him.

- c. protagonist; she seems to want the blanket for herself.
- d. main character; she tells Granddad she won't be there when he leaves.

3. In the text, the reader can infer that "the government place" is
- a. a hospital.
  - b. a military base.
  - c. a home for the elderly.
  - d. an apartment building.
4. In the text, the \_\_\_\_\_ "whose bright face was like a doll's" tells the reader that the girlfriend is \_\_\_\_\_.
- a. personification; shy and modest.
  - b. hyperbole; clever but cruel.
  - c. metaphor; happy and cheerful.
  - d. simile; pretty but artificial.
5. Which word best describes Granddad's attitude to his going away?
- a. angry (because he doesn't want to)
  - b. accepting (because he has no choice)
  - c. unconcerned (because he's old)
  - d. confused (because he's senile)
6. Dad's primary conflict is that he is
- a. forced to decide what is best for Granddad.
  - b. unaware of Granddad's real feelings.
  - c. angry about Petey's attitude.
  - d. torn between Granddad and his girlfriend.
7. Petey does not believe that Dad is sending Granddad away until \_\_\_\_\_ which is a(n) \_\_\_\_\_ of betrayal.
- a. they visit the brick building; foreshadowing
  - b. Dad's girlfriend comes over; metaphor
  - c. he sees the blanket; symbol
  - d. Granddad packs his clothing; image

8. The story's \_\_\_\_\_ point of view allows the reader to understand \_\_\_\_\_
- a. first person; the girlfriend's thoughts about Granddad.
  - b. third person omniscient; Petey's loyalty to Granddad.
  - c. first person; Dad's commitment to his girlfriend.
  - d. third person limited; Granddad's love of music.
9. The girlfriend speaks to Dad coldly because she \_\_\_\_\_
- a. resents the fact that he gave Granddad such a nice gift.
  - b. is annoyed that Petey and Granddad are at home.
  - c. thinks that he should have bought her a present, too.
  - d. knows that he is already angry with her.
10. The climax of the story occurs when \_\_\_\_\_
- a. Petey realizes that everyone is crying.
  - b. Dad's girlfriend becomes angry and leaves.
  - c. Granddad puts his hand on Dad's shoulder.
  - d. Petey demands that the blanket be cut in half.
11. What is one reason the author doesn't give Dad's girlfriend a name in the story?
- a. to show that she is not an important character in the story
  - b. to confuse the reader
  - c. to emphasize that she is not a true part of the family
  - d. to create a sense of mystery
12. The fact that Granddad pretends he wants to go away shows that he is \_\_\_\_\_
- a. angry about the decisions his son has made concerning him.
  - b. ready to make a change in his lifestyle.
  - c. disappointed in his son's behavior.
  - d. sensitive to the feelings and needs of his son and grandson.
13. What is paragraph 10 mostly about?
- a. Granddad is happy that Dad is getting married.
  - b. Granddad stops playing his fiddle to talk to Petey.

- c. Granddad feels he will be in the way when his son marries.
- d. Granddad is too ill to remain at home.

14. Petey goes into the house not only to get the fiddle but also

---

- a. to wash up the dinner dishes.
- b. to avoid talking to Granddad anymore.
- c. to keep Granddad from seeing him cry.
- d. to watch for his father from the window.

15. Most fiction involves developing the plot, or story line, in which conflicts arise for the characters involved. The primary conflicts in this story are developed through \_\_\_\_\_

- a. flashback.
- b. humor.
- c. dialogue.
- d. description.

16. The author's descriptions of Dad's girlfriend serve to \_\_\_\_\_

- a. highlight Petey's affection for her.
- b. contrast her appearance with her actions.
- c. show that she is quite mature for her age.
- d. contrast her youthfulness with Granddad's age.

17. The author creates tension in the story \_\_\_\_\_

- a. by establishing a lighthearted atmosphere.
- b. by setting the story in Petey's home.
- c. by foreshadowing Dad's marriage.
- d. by having the characters confront one another.

18. What causes Petey, Dad, and Granddad to cry at the end of the story?

- a. their feelings of remorse and relief
- b. their embarrassment over the trouble caused by the blanket
- c. their feelings of isolation and loss
- d. their sadness that the girlfriend has gone away

19. Which quotation from the story shows how wrong Dad has been?

- a. “Yes,” said Granddad, “it’s double – a fine blanket for an old fellow to be going away with”.
- b. “I won’t be here when you leave in the morning, so I came over to say good-bye”.
- c. “He’ll be feeling young again with a pretty wife like that”.
- d. “I mean,” said the boy slowly, “that I’ll give it to you, Dad – when you’re old and I’m sending you – away”.

### 3. Analyzing the Story

Look back at the **Literary Term** on page 24. Think of some examples of poetic justice in this story. Make a chart like the one below and list each character’s actions in the second column. Then list the things that happen to each character in the third column.

CHARACTER	WHAT THE CHARACTER DOES	WHAT HAPPENS TO HIM OR HER AT THE END
Petey	<i>shows his anger about Dad sending Granddad away</i>	<i>Granddad stays home with him and Dad.</i>
Granddad		
Dad		

The fiancée		
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**Pair Discussion:** Compare what you have written in your charts. Correct any mistakes you find. Then think about what happens to each character at the end. Is it an example of poetic justice? Why or why not?

#### 4. Writing

Choose one of the following writing assignments:

1. Write a summary of the story in two or three paragraphs. Make sure to include all of the major events. Look at the chart above if you need help.
2. Why do some people cry when they're happy? Write a short composition about an experience when you or someone you knew cried for joy.
3. Make up a conversation between Petey and Granddad the morning after the incident with the blanket.
4. People often buy gifts to cover up a guilty feeling. Compare the father's gift to Granddad with a present that was given to you because someone else felt guilty.
5. Discuss some of the problems grown children sometimes face with their parents. What problems do parents have relating to adult children?
6. Write a happy ending to the story.

## Part 3.

### *The Bracelet* by Yoshiko Uchida

#### A. PRE-READING

#### 1. *Think before You Read*

*Answer the following questions:*

1. How would you feel if you had to leave your home permanently?
2. What would you miss the most if you had to leave home?
3. What is a concentration camp? Give some examples you have heard of.
4. What have you heard about concentration camps in the United States?

#### 2. *Story Preview*

*Read the preview of the story and try to guess the meaning of the words in **bold print**.*

Ruri, a Japanese-American girl, and her family were **evacuated** from their home during World War II. At that time, the United States was at war with Japan. The U.S. government forced many Japanese Americans and their Japanese-born parents to leave their homes and live in special **camps**.

The Japanese-American children were born in the United States, so they were U.S. citizens. Their parents, however, were **aliens**, not citizens. The government **interned** Japanese-American families in camps because U.S. politicians thought that they might be working for Japan as spies.

On the day Ruri had to leave home for the camp, her best friend gave her a **bracelet**. Ruri wore the bracelet on the day she left, and it reminded her of her best friend.

#### 3. *Using the Vocabulary*

*Fill in the blanks below with the **bold** words from the Story Preview above.*

Most people living in the United States today are U.S. citizens, but many others are aliens. During World War II, citizenship was a serious question. However, even certain people born in America – people with U.S. citizenship – were distrusted by the government, which thought that many Americans of Japanese origin were spies. Japanese Americans were \_\_\_\_\_ from their homes by the army. The government made them live in \_\_\_\_\_, like prisoners of war. The Japanese Americans were \_\_\_\_\_ in these places until the war was over, and then they were released. Naturally, people who are forced to leave their homes value even small objects that remind them of home and their loved ones. Jewelry – for example, a(n) \_\_\_\_\_ that can be worn on the wrist – takes on great importance at such times.

#### **4. Making Predictions**

*Read the first five paragraphs of “The Bracelet” and think about what might happen to Ruri and her family. Which of the following predictions do you think is most probable? Circle your choice or give an answer that you think is better.*

1. Ruri and her family will go to a new home of their own.
2. They will be separated.
3. They will return to their home very soon.
4. They will never return home.
5. \_\_\_\_\_

**Journal Writing:** *In your journal, explain why you made your predictions. Then read the rest of the story.*

## IDIOMS AND EXPRESSIONS

<b>junk</b> – things that aren't worth very much	<b>I'll say</b> – I agree (in certain contexts)
<b>evacuated</b> – removed	<b>a slip of paper</b> – a piece of paper
<b>interned</b> – put in prison	<b>"fix it up"</b> – make something attractive
<b>aliens</b> – foreigners	<b>set up</b> – get something in order
<b>duffel bag</b> – canvas bag to hold items	<b>go over</b> – repeat, review

### 5. *Literary Term: Setting*

The **setting** of a story is the time and location in which it takes place. Often, the setting of a story has a causal relationship with the events of the story. The setting of this story – the United States during World War II – is the basis for the entire plot.

***Focus:** As you read the story, look for all the details that describe the setting.*

## B. THE STORY

### *About the Author*

Yoshiko Uchida (1921 – 1992) was born in California and grew up in Birkley. After Pearl Harbor was bombed, her father was imprisoned, and the rest of her family was sent to a camp in Utah. This experience provides the background for “The Bracelet”. Uchida once commented, “I want to give young Asians a sense of their past ... and to non-Asians, the picture of Japanese as real people.” Among the author’s novels are *Journey to Topaz* and *Picture Bride*.

## *The Bracelet*

“Mama, is it time to go?”

I hadn’t planned to cry, but the tears came suddenly, and I wiped them away with the back of my hand. I didn’t want my older sister to see me crying.

“It’s almost time, Ruri,” my mother said gently. Her face was filled with a kind of sadness I had never seen before.

I looked around at my empty room. The clothes that Mama always told me to hang up in the closet, the junk piled on my dresser, the old rag doll I could never bear to part with; they were all gone. There was nothing left in my room, and there was nothing left in the rest of the house. The rugs and furniture were gone, the pictures and drapes were down, and the closets and cupboards were empty. The house was like a gift box after the nice thing inside was gone; just a lot of nothingness.

It was almost time to leave our home, but we weren’t moving to a nicer house or to a new town. It was April 21, 1942. The United States and Japan were at war, and every Japanese person on the West Coast was being evacuated by the government to a concentration camp. Mama, my sister Keiko, and I were being sent from our home, and out of Berkeley, and eventually, out of California.

The doorbell rang, and I ran to answer it before my sister could. I thought maybe by some miracle, a messenger from the government might be standing there, tall and proper and buttoned into a uniform, come to tell us it was all a terrible mistake; that we wouldn’t have to leave after all. Or maybe the messenger would have a telegram from Papa, who was interned in a prisoner-of-war camp in Montana because he had worked for a Japanese business firm.

The FBI had come to pick up Papa and hundreds of other Japanese community leaders on the very day that Japanese planes had bombed Pearl Harbor. The government thought they were dangerous enemy aliens. If it weren’t so sad, it would have been funny. Papa could no more be dangerous than the mayor of our city, and he was every bit as loyal to the United States. He had lived here since 1917.

When I opened the door, it wasn't a messenger from anywhere. It was my best friend, Laurie Madison, from next door. She was holding a package wrapped up like a birthday present, but she wasn't wearing her party dress, and her face drooped like a wilted tulip.

"Hi," she said. "I came to say goodbye."

She thrust the present at me and told me it was something to take to camp. "It's a bracelet," she said before I could open the package. "Put it on so you won't have to pack it." She knew I didn't have one inch of space left in my suitcase. We had been instructed to take only what we could carry into camp, and Mama had told us that we could each take only two suitcases.

"Then how are we ever going to pack the dishes and blankets and sheets they've told us to bring with us?" Keiko worried.

"I don't really know," Mama said, and she simply began packing those big impossible things into an enormous duffel bag - along with umbrellas, boots, a kettle, hot plate, and flashlight.

"Who's going to carry that huge sack?" I asked.

But Mama didn't worry about things like that. "Someone will help us," she said. "Don't worry." So I didn't.

Laurie wanted me to open her package and put on the bracelet before she left. It was a thin gold chain with a heart dangling on it. She helped me put it on, and I told her I'd never take it off, ever.

"Well, good-bye then," Laurie said awkwardly. "Come home soon."

"I will," I said, although I didn't know if I would ever get back to Berkeley again.

I watched Laurie go down the block, her long blond pigtails bouncing as she walked. I wondered who would be sitting in my desk at Lincoln Junior High now that I was gone. Laurie kept turning and waving, even walking backwards for a while, until she got to the corner. I didn't want to watch anymore, and I slammed the door shut.

The next time the doorbell rang, it was Mrs. Simpson, our other neighbor. She

was going to drive us to the Congregational church, which was the Civil Control Station where all the Japanese of Berkeley were supposed to report.

It was time to go. "Come on, Ruri. Get your things," my sister called to me.

It was a warm day, but I put on a sweater and my coat so I wouldn't have to carry them, and I picked up my two suitcases. Each one had a tag with my name and our family number on it. Every Japanese family had to register and get a number. We were Family Number 13453.

Mama was taking one last look around our house. She was going from room to room, as though she were trying to take a mental picture of the house she had lived in for fifteen years, so she would never forget it.

I saw her take a long last look at the garden that Papa loved. The irises beside the fish pond were just beginning to bloom. If Papa had been home, he would have cut the first iris blossom and brought it inside to Mama. "This one is for you," he would have said. And Mama would have smiled and said, "Thank you, Papa San," and put it in her favorite cut-glass vase.

But the garden looked shabby and forsaken now that Papa was gone and Mama was too busy to take care of it. It looked the way I felt, sort of empty and lonely and abandoned.

When Mrs. Simpson took us to the Civil Control Station, I felt even worse. I was scared, and for a minute I thought I was going to lose my breakfast right in front of everybody. There must have been over a thousand Japanese people gathered at the church. Some were old and some were young. Some were talking and laughing, and some were crying. I guess everybody else was scared too. No one knew exactly what was going to happen to us. We just knew we were being taken to the Tanforan Racetracks, which the army had turned into a camp for the Japanese. There were fourteen other camps like ours along the West Coast.

What scared me most were the soldiers standing at the doorway of the church hall. They were carrying guns with mounted bayonets. I wondered if they thought we would try to run away, and whether they'd shoot us or come after us with their bayonets if we did.

A long line of buses waited to take us to camp. There were trucks, too, for our baggage. And Mama was right; some men were there to help us load our duffel bag. When it was time to board the buses, I sat with Keiko and Mama sat behind us. The bus went down Grove Street and passed the small Japanese food store where Mama used to order her bean-curd cakes and pickled radish. The windows were all 200 boarded up, but there was a sign still hanging on the door that read, “We are loyal Americans.”

The crazy thing about the whole evacuation was that we were all loyal Americans. Most of us were citizens because we had been born here. But our parents, who had come from Japan, couldn’t become citizens because there was a law that prevented any Asian from becoming a citizen. Now everybody with a Japanese face was being shipped off to concentration camps.

“It’s stupid,” Keiko muttered as we saw the racetrack looming up beside the highway. “If there were any Japanese spies around, they’d have gone back to Japan long ago.”

“I’ll say,” I agreed. My sister was in high school and she ought to know, I thought.

When the bus turned into Tanforan, there were more armed guards at the gate, and I saw barbed wire strung around the entire grounds. I felt as though I were going into a prison, but I hadn’t done anything wrong.

We streamed off the buses and poured into a huge room, where doctors looked down our throats and peeled back our eyelids to see if we had any diseases. Then we were given our housing assignments. The man in charge gave Mama a slip of paper. We were in Barrack 16, Apartment 40.

“Mama!” I said. “We’re going to live in an apartment!” The only apartment I had ever seen was the one my piano teacher lived in. It was in an enormous building in San Francisco with an elevator and thick carpeted hallways. I thought how wonderful it would be to have our own elevator. A house was all right, but an apartment seemed elegant and special.

We walked down the racetrack looking for Barrack 16. Mr. Noma, a friend of

Papa's, helped us carry our bags. I was so busy looking around, I slipped and almost fell on the muddy track. Army barracks had been built everywhere, all around the racetrack and even in the center oval.

Mr. Noma pointed beyond the track toward the horse stables. "I think your barrack is out there."

He was right. We came to a long stable that had once housed the horses of Tanforan, and we climbed up the wide ramp. Each stall had a number painted on it, and when we got to 40, Mr. Noma pushed open the door.

"Well, here it is," he said, "Apartment 40."

The stall was narrow and empty and dark. There were two small windows on each side of the door. Three folded army cots were on the dust-covered floor and one light bulb dangled from the ceiling. That was all. This was our apartment, and it still smelled of horses.

Mama looked at my sister and then at me. "It won't be so bad when we fix it up," she began. "I'll ask Mrs. Simpson to send me some material for curtains. I could make some cushions too, and . . . well..." She stopped. She couldn't think of anything more to say.

Mr. Noma said he'd go get some mattresses for us. "I'd better hurry before they're all gone." He rushed off. I think he wanted to leave so that he wouldn't have to see Mama cry. But he needn't have run off, because Mama didn't cry. She just went out to borrow a broom and began sweeping out the dust and dirt. "Will you girls set up the cots?" she asked.

I was only after we'd put up the last cot that I noticed my bracelet was gone. "I've lost Laurie's bracelet!" I screamed. "My bracelet's gone!"

We looked all over the stall and even down the ramp. I wanted to run back down the track and go over every inch of ground we'd walked on, but it was getting dark and Mama wouldn't let me. I thought of what I'd promised Laurie. I wasn't ever going to take the bracelet off, not even when I went to take a shower. And now I had lost it on my very first day in camp. I wanted to cry.

I kept looking for it all the time we were in Tanforan. I didn't stop looking

until the day we were sent to another camp, called Topaz, in the middle of a desert in Utah. And then I gave up.

But Mama told me never mind. She said I didn't need a bracelet to remember Laurie, just as I didn't need anything to remember Papa or our home in Berkeley or all the people and things we loved and had left behind.

"Those are things we can carry in our hearts and take with us no matter where we are sent," she said.

And I guess she was right. I've never forgotten Laurie, even now.

## C . AFTER READING

### ***1. Understanding the Story***

*Answer these questions.*

1. Where do Ruri and her family live?
2. Why do they have to leave their home?
3. Where is Ruri's father?
4. How many possessions can the family take with them?
5. Where is Ruri's family assigned to live?
6. Why is Ruri upset when she loses the bracelet? What does the bracelet mean to her?
7. How does Ruri's mother comfort her when Ruri loses the bracelet?

### ***2. Vocabulary Comprehension***

*Match each vocabulary word in the left column with the correct definition on the right. Write the letter of the definition in the space provided.*

_____ 1.evacuated	a. very big size
_____ 2.aliens	b. beautiful
_____ 3.stall	c. to make something attractive
_____ 4.abandoned	d. removed by force

_____ 5.interned	e. a building or group of buildings built to house soldiers
_____ 6.“fix it up”	f. abandoned or deserted
_____ 7.forsaken	g. left in a particular place or condition, usually forever
_____ 8.enormous	h. a place for an animal in a barn
_____ 9.barrack	i. confine as a prisoner, especially for political or military reasons
_____ 10.elegant	j. foreigners

*Choose the word from the following list that best completes each sentence below. Do not use the same word more than once.*

piled	irises	suspected	enormous
abandoned	elegant	oval	cots
drapes	droop	stall	

1. Flowers begin to   droop   if you don't give them enough water.
2. We just bought new \_\_\_\_\_ to hang on the large living room window.
3. Dressed in her beautiful white satin wedding gown, the bride looked \_\_\_\_\_.
4. My dining room table is in the shape of a(n) \_\_\_\_\_, almost like an egg.
5. At the racetrack, each horse is kept in a(n) \_\_\_\_\_ before the race.

6. When I was a child at summer camp, we didn't have any regular beds. We slept on \_\_\_\_\_.
7. In wartime, people of foreign birth are often unfairly \_\_\_\_\_ of being spies for the enemy.
8. The mother told her son, "Please hang your clothes in the closet. They are \_\_\_\_\_ up on your bed."
9. Ann's husband was unfaithful for a long time, and he finally \_\_\_\_\_ his wife and children.
10. \_\_\_\_\_ are beautiful purple flowers that bloom in the spring.
11. Limousines are often so \_\_\_\_\_ that they can't be parked in a typical parking space on a city street.

### 3. Word Forms

Complete the chart by filling in the various forms of the following words taken from "The Bracelet". An X indicates that no form is possible. Use your dictionary if you need help.

**Note:** There may be more than one possible word for the same part of speech.

VERB	NOUN	ADJECTIVE	ADVERB
dangle		dangling	X
droop			
thrust			X
	drapes		X
X		elegant	

abandon			X
pile			X
suspect			X

Using some of the adjectives and verbs from “The Bracelet,” write a description of Ruri’s “Apartment 40” after her mother fixed it up.

#### 4. Grammar: The Past Tense: Simple Versus Continuous

The past continuous is used for an action taking place over a longer period of time than another action taking place during that time period.

*Example:*

SIMPLE PAST                  PAST CONTINUOUS

When Ruri *saw* Laurie, she *was holding* a package.

The past continuous is formed with the past of *be* (***was/ were***) plus the ***-ing*** form of the verb.

*Example:*

Some *were talking* and *laughing*. . .

We often use the past continuous and the simple past in the same sentence to show that something happened in the middle of something else.

*Example:*

They *were moving* when Sam *called*.

(Moving is a longer action, which was taking place when Sam called.)

**Note:** Certain verbs are typically not used in the continuous form. Some of these verbs are the following: ***know, want, need, like, love, hate, seem, believe, and hear.***

#### 5. Application

Complete the sentences below with the simple past or the past continuous.

*Example:*

When I came (come) home, my cat was chewing (chew) the living room rug.

(The cat was still chewing the rug.)

1. What were you doing (do) at 10 o'clock last night?
2. I elegant \_\_\_\_\_ (study) English.
3. Last year at this time, Mario \_\_\_\_\_ (live) in Italy.
4. Jose \_\_\_\_\_ (come) to the United States in 1994.
5. It \_\_\_\_\_ (snow) eight times last winter.
6. It \_\_\_\_\_ (snow) when I \_\_\_\_\_ (get) up this morning.
7. I \_\_\_\_\_ (hear) the phone ring when I (take) a shower.
8. Dorothy \_\_\_\_\_ (cut) herself while she \_\_\_\_\_ (peel) potatoes.
9. We \_\_\_\_\_ (talk) about him before he \_\_\_\_\_ (arrive).
10. When I \_\_\_\_\_ (see) her, she \_\_\_\_\_ (plant) flowers in the garden.
11. While I \_\_\_\_\_ (live) in California, I often \_\_\_\_\_ (go) to Hawaii for vacation.
12. It \_\_\_\_\_ (start) to rain when I \_\_\_\_\_ (run) this morning.
13. It \_\_\_\_\_ (still, rain) when I \_\_\_\_\_ (leave) for work.

***Editing Practice:*** Edit the following paragraphs by correcting any verb that is used in the wrong tense:

When I was meeting my friend Blanca, she studied to be an actress. She was wanting me to study acting, too, but I wasn't believing I would be good at it. I was knowing Blanca would be good, and I thought she would be getting a good part in some play and become successful.

Then I wasn't hearing anything from Blanca for a long time. Finally, she called to tell me she took classes and was going to become a teacher. When she was calling me, I was going to work and couldn't speak to her. But she said she did very well so far in her studies.

## D. THINKING ABOUT THE STORY

### 1. *Sharing Ideas*

*Discuss the following questions:*

1. What are some of the unjust decisions that governments make during wartime?
2. Why is the sign "We are loyal Americans" a sad contrast to the way the Japanese Americans are treated in the story?
3. Why is Ruri excited when she thinks she is going to live in an apartment? How is she disappointed?
4. Describe the place to which the family has been assigned.
5. Give three examples of Mama's courage. Find sentences from the story to support your answer.
6. Why would it have been impossible for the author to have written this story if the action had occurred in another period of American history?

### 2. *Reading between the Lines*

*Practice reading between the lines. Circle the letter of the answer that best completes each of the following statements:*

1. We can assume that Laurie was sad when she came to Ruri's house to say good-bye because \_\_\_\_\_
  - a. she wasn't wearing her party dress.
  - b. her face drooped like a wilted tulip.
  - c. she brought Ruri a present.
2. From her behavior, we can conclude that Ruri's mother \_\_\_\_\_
  - a. survived the camp.

- b. felt she would never see her husband again.
- c. could not cope with the situation.
3. We can assume that Mrs. Simpson\_\_\_\_\_
- a. was a good friend to Ruri's family.
- b. was in charge of the evacuation of the Japanese.
- c. was not helpful to the family.

### 3. Analyzing the Story

*Look back at the Literary Term on page 41. Make a chart like the one below and find the details that describe the setting of the camp. Fill in those details in the left column. Then think about what those details tell you about the setting and list your conclusions in the column to the right.*

**Pair Discussion:** Compare what you have written in your charts. Correct any mistakes you find. Then think about the way the setting changes from the beginning to the end of the story. What kinds of changes can you find? What do the changes tell you?

SETTING DETAILS	WHAT THE DETAILS TELL YOU ABOUT THE SETTING
<i>There are armed guards and barbed wire at the gate.</i>	<i>The camp is like a prison.</i>

#### **4. Writing**

*Choose one of the following writing assignments:*

1. Write a summary of the part of the story that takes place in the camp in two to three paragraphs. Make sure to include the most important points. Use some of the information from the chart above if you need help.
2. Pretend you are Laurie. Write a letter to your friend Ruri a week after the evacuation.
3. Do you think Ruri will ever see Laurie again? If so, describe their meeting with one another. Ruri's mother has the ability to make the best of a bad situation. Do you have any family member or friend who is like her? Describe that person and give examples of his or her strength of character.

# Summing Up

## A. TAKE A CLOSER LOOK

### 1. Theme Comparison: Loneliness

*Loneliness is a theme in all the stories in Module 1. There is a difference between being alone and feeling lonely. We may feel lonely even though we are surrounded by people. Ruri describes herself as being like the garden, “sort of empty and lonely and abandoned”. Compare Ruri’s loneliness in “The Bracelet” with Rachel’s in “Eleven”.*

1. How does each girl deal with her feelings?
2. Do other people help them cope with their feelings?
3. What does the bracelet mean to Ruri?
4. What does the sweater mean to Rachel?

### 2. Freewriting

*Write the word **loneliness** on the top of a sheet of paper. Now write any words that come into your mind when you think of this word. For fifteen minutes, write about a time in your life when you felt lonely. What were the circumstances? How did you deal with the situation?*

## B. REVIEW

### 1. Idioms and Expressions Review

*The following story will use some of the idioms you learned in Module 1. Work with a partner or in a small group. Fill in the blanks with the correct idioms and expressions. The first letter of each answer is supplied.*

duffel bag	never mind	I'll say	getting mad
go over	slip of paper	fix it up	huff
set up	come in handy	junk	

Bob and his sister, Rita, bought an old house in the country. They drove to the house and when they arrived, they found a lot of things left by the previous owners. The next day, they started cleaning up all the junk that had been left in the basement.

Bob said, "There's a lot of work to do in this house".

Rita agreed. "I' \_\_\_\_\_. We'll have to work day and night to f \_\_\_\_\_ before we can s \_\_\_\_\_ our furniture. It would be nice to have some help. In fact, a couple of brooms and a vacuum cleaner would c \_\_\_\_\_".

Bob said, "N \_\_\_\_\_ the mess. It's not important. Let's g \_\_\_\_\_ the list of things we have to do. Then I'll make some lunch".

Rita asked, "Where's that s \_\_\_\_\_  
I wrote everything on?"

Bob answered, "I think it's in my d \_\_\_\_\_. I'll get it when I have a chance".

Rita was impatient. She said, "Will you hurry, Bob? I'm g \_\_\_\_\_".

He answered, "Relax, Rita. If we're going to get the job done, we shouldn't get in a h \_\_\_\_\_ with each other". Rita replied, "OK, Bob, you're right. Let's get to work".

## 2. Form Review

*Read the following paragraph. On a separate piece of paper, write the appropriate contraction for each of the **bold** words or phrases.*

**I am** sorry that I **cannot** attend the concert. I **have not** been able to obtain tickets because the box office **is not** open before ten o'clock. I hope that you **are not** disappointed that I **will not** be there. However, maybe **you will** have time to meet me for dinner later. **I will** be free all evening. **Do not** forget to call me so we can make a date.

## **Module 2.**

### ***The Unexpected***

**Haven't you** often been surprised by events you couldn't have predicted? Haven't you sometimes been amazed by unexpected revelations about people whom you thought you knew well? The unexpected is a frequent theme in literature. A sudden turn of events makes up the plot of many short stories, but there are usually clues that suggest the outcome. As you read the following stories, look for these clues. How has each author prepared you for the final, unexpected twist?

#### **Part 4.**

#### ***A Secret for Two*** by Quentin Reynolds

##### **A. PRE-READING**

##### ***1. Think before You Read***

*Answer the following questions:*

1. What are some ways animals help human beings?
2. Do you know of any places where horses are used for deliveries of any kind?
3. Why are both French and English spoken in Canada?

##### ***2. Story Preview***

*Read the preview of the story and, with a partner, try to guess the meaning of the words in **bold** print.*

The story is set in the first part of the twentieth century in Montreal, Canada, where Pierre Dupin, a milkman, delivers milk by using a horse and **wagon**. Pierre is very fond of his faithful horse, Joseph, who knows the milk **route** as well as Pierre does. The horse is so smart that Pierre says, “I never touch the **reins** .... Why, a blind man could handle my route with Joseph pulling the wagon.”

For many years, Pierre comes to the **stables** of the Provincale Milk Company every morning and finds Joseph waiting for him. One day, Jacques, Pierre’s boss, sees that Pierre is using a cane. Jacques suggests that Pierre may want to stop working. “When Joseph is ready to **retire** – then I, too, will quit”, Pierre tells Jacques.

### 3. Using the Vocabulary

*Fill in the blanks below with the **bold** words from the Story Preview above.*

In the nineteenth and early twentieth centuries in the United States and Canada, it was common to see a horse pulling a       wagon      . This is the way fruit, vegetables, milk, and other household items were delivered. The delivery man would sit on top of the wagon and use                                      to control the horse. Horses were also used for transportation. Today, people have garages next to their houses, but in those days many families had                                      for the horses next to their houses. The first “buses” were horses and wagons that picked people up along the same                                      every day. Dogs help people, too. They have always been used to guard homes and property. Dogs guide the blind, and they also provide companionship for children and elderly people who                                      from their jobs.

### 4. Making Predictions

*Look at the title of the story and then reread the Story Preview. Which of the following predictions is the most **probable**? Circle your choice or give an answer that you think is better.*

1. Pierre and Jacques share a secret.
2. Pierre and Joseph share a secret.
3. Jacques and Joseph share a secret.
4. \_\_\_\_\_

**Journal Writing:** *In your journal, explain why you chose your answer.*

IDIOMS AND EXPRESSIONS	
<b>sign out</b> – call out	<b>take today off</b> – not go to work today
<b>make out (a bill)</b> – prepare (a bill)	<b>scream of brakes</b> – sound of a car stopping suddenly
<b>panic-stricken</b> – very frightened	<b>wear out</b> – become old and unable to work

### 5. *Literary Term: Foreshadowing*

If you read mystery stories, you probably look for clues that tell you how the mystery is going to be solved. Do you like to try to figure out who the guilty person is even before you reach the end? In any story of suspense, the author will drop some hints along the way to prepare you for the ending. These hints are called **foreshadowing**.

**Focus:** *As you read “A Secret for Two”, look for hints that foreshadow the secret. What is the secret? You may discover it before the end of the story.*

## B. THE STORY

### *About the Author*

Quentin Reynolds (1902 – 1965) was born in New York City and became a

newspaper reporter and sportswriter for various New York newspapers. During World War II, *Collier's* magazine sent Reynolds to Europe to serve as a war correspondent. He wrote a book about the conflict entitled *The Wounded Don't Cry*. When the war ended, Reynolds returned to the United States to write articles and short stories for *Collier's*.

## *A Secret for Two*

Montreal is a very large city, but, like all large cities, it has some very small streets. Streets, for instance, like Prince Edward Street, which is only four blocks long, ending in a dead-end street. No one knew Prince Edward Street as well as did Pierre Dupin, for Pierre had delivered milk to the families on the street for thirty years now.

During the past fifteen years the horse which drew the milk wagon used by Pierre was a large white horse named Joseph. In Montreal, especially in that part of Montreal which is very French, the animals, like children, are often given the names of saints. When the big white horse first came to the Provincale Milk Company he didn't have a name. They told Pierre that he could use the white horse henceforth. Pierre stroked the softness of the horse's neck; he stroked the sheen of its splendid belly and he looked into the eyes of the horse.

"This is a kind horse, a gentle and a faithful horse," Pierre said, "and I can see a beautiful spirit shining out of the eyes of the horse. I will name him after good St. Joseph, who was also kind and gentle and faithful and a beautiful spirit."

Within a year Joseph knew the milk route as well as Pierre. Pierre used to boast that he didn't need reins – he never touched them. Each morning Pierre arrived at the stables of the Provincale Milk Company at five o'clock. The wagon would be loaded and Joseph hitched to it. Pierre would call "*Bonjour, vieil ami,*"<sup>1</sup> as he climbed into his seat and Joseph would turn his head and the other drivers would smile and say that the horse would smile at Pierre. Then Jacques, the

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<sup>1</sup> Bonjour, vieil ami: *Good morning, old friend*

foreman, would say, “All right, Pierre, go on,” and Pierre would call softly to Joseph, “*Avance, mon ami,*”<sup>2</sup> and this splendid combination would stalk proudly down the street.

The wagon, without any direction from Pierre, would roll three blocks down St. Catherine Street, then turn right two blocks along Roslyn Avenue; then left, for that was Prince Edward Street. The horse would stop at the first house, allow Pierre perhaps thirty seconds to get down from his seat and put a bottle of milk at the front door and would then go on, skipping two houses and stopping at the third. So down the length of the street. Then Joseph, still without any direction from Pierre, would turn around and come back along the other side. Yes, Joseph was a smart horse.

Pierre would boast at the stable of Joseph’s skill. “I never touch the reins. He knows just where to stop. Why, a blind man could handle my route with Joseph pulling the wagon”. So it went on for years – always the same. Pierre and Joseph both grew old together, but gradually, not suddenly. Pierre’s huge walrus mustache was pure white now and Joseph didn’t lift his knees so high or raise his head quite as much. Jacques, the foreman of the stables, never noticed that they were both getting old until Pierre appeared one morning carrying a heavy walking stick.

“Hey, Pierre,” Jacques laughed. “Maybe you got the gout, hey?”

“*Mais oui, Jacques,*”<sup>3</sup> Pierre said a bit uncertainly. “One grows old. One’s legs get tired.”

“You should teach that horse to carry the milk to the front door for you,” Jacques told him. “He does everything else.”

He knew every one of the forty families he served on Prince Edward Street. The cooks knew that Pierre could neither read nor write, so instead of following the usual custom of leaving a note in an empty bottle if an additional quart of milk was needed they would sign out when they heard the rumble of his wagon wheels over the cobbled street, “Bring an extra quart this morning, Pierre.”

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<sup>2</sup>Avance, mon ami: Forward, my friend

<sup>3</sup>Mais oui, Jacques : Yes, Jaques or But of course, Jaques

“So you have company for dinner tonight,” he would call back gaily.

Pierre had a remarkable memory. When he arrived at the stable he’d always remember to tell Jacques, “The Paquins took an extra quart this morning; the Lemoines bought a pint of cream.”

Jacques would note these things in a little book he always carried. Most of the drivers had to make out the weekly bills and collect the money, but Jacques, liking Pierre, had always excused him from this task. All Pierre had to do was to arrive at five in the morning, walk to his wagon, which was always in the same spot at the curb, and deliver his milk. He returned some two hours later, got down stiffly from his seat, called a cheery “*Au’voir*”<sup>4</sup> to Jacques and then limped slowly down the street.

One morning, the president of the Provincale Milk Company came to inspect the early morning deliveries. Jacques pointed Pierre out to him and said: “Watch how he talks to that horse. See how the horse listens and how he turns his head toward Pierre? See the look in that horse’s eyes? You know, I think those two share a secret. I have often noticed it. It is as though they both sometimes chuckle at us as they go off on their route. Pierre is a good man, Monsieur President, but he gets old. Would it be too bold of me to suggest that he be retired and be given perhaps a small pension?” he added anxiously.

“But of course,” the president laughed. “I know his record. He has been on this route now for thirty years and never once has there been a complaint. Tell him it is time he rested. His salary will go on just the same.”

But Pierre refused to retire. He was panic-stricken at the thought of not driving Joseph every day. “We are two old men,” he said to Jacques. “Let us wear out together. When Joseph is ready to retire – then I, too, will quit.”

Jacques, who was a kind man, understood. There was something about Pierre and Joseph which made a man smile tenderly. It was as though each drew some hidden strength from the other. When Pierre was sitting in his seat, and when Joseph was hitched to the wagon, neither seemed old. But when they

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<sup>4</sup> Au’voir or Au revoir: Good bye; Till we meet again

finished their work, then Pierre would limp down the street slowly, seeming very old indeed, and the horse's head would drop and he would walk very wearily to his stall.

Then one morning Jacques had dreadful news for Pierre when he arrived. It was a cold morning and still pitch-dark. The air was like iced wine that morning and the snow which had fallen during the night glistened like a million diamonds piled together.

Jacques said, "Pierre, your horse, Joseph, did not wake up this morning. He was very old, Pierre, he was twenty-five and that is like being seventy-five for a man."

"Yes," Pierre said, slowly. "Yes. I am seventy-five. And I cannot see Joseph again."

"Of course you can," Jacques soothed. "He is over in his stall, looking very peaceful. Go over and see him."

Pierre took one step forward then turned. "No . . . no . . . you don't understand, Jacques."

Jacques clapped him on the shoulder. "We'll find another horse just as good as Joseph. Why, in a month you'll teach him to know your route as well as Joseph did. We'll. . .

The look in Pierre's eyes stopped him. For years Pierre had worn a heavy cap, the peak of which came low over his eyes, keeping the bitter morning wind out of them. Now Jacques looked into Pierre's eyes and he saw something which startled him. He saw a dead, lifeless look in them. The eyes were mirroring the grief that was in Pierre's heart and his soul. It was as though his heart and soul had died.

"Take today off, Pierre," Jacques said, but already Pierre was hobbling off down the street, and had one been near one would have seen tears streaming down his cheeks and have heard half-smothered sobs. Pierre walked to the corner and stepped into the street. There was a warning yell from the driver of a huge truck that was coming fast and there was the scream of brakes, but Pierre apparently

heard neither.

Five minutes later an ambulance driver said, “He’s dead. Was killed instantly.”

Jacques and several of the milk-wagon drivers had arrived and they looked down at the still figure.

“I couldn’t help it,” the driver of the truck protested, “he walked right into my truck. He never saw it, I guess. Why, he walked into it as though he were blind”.

The ambulance doctor bent down, “Blind? Of course the man was blind. See those cataracts? This man has been blind for five years.” He turned to Jacques, “You say he worked for you? Didn’t you know he was blind?”

“No . . . no . . .” Jacques said, softly. “None of us knew. Only one knew – a friend of his named Joseph. ...

It was a secret, I think, just between those two.”

## C . AFTER READING

### ***1. Understanding the Story***

*Answer these questions:*

1. Why did Pierre name his horse Joseph?
2. Why does Pierre refuse to retire from the milk company?
3. What does Pierre mean when he says, “I cannot see Joseph again”?
4. Why doesn’t Pierre hear the truck driver’s warning yell?
5. What is the meaning of the title of the story?

### ***2. Vocabulary Comprehension***

*Choose the word from the following list that best completes each of the sentences below. Do not use the same word more than once.*

complaint	stiff	cataracts	limped
loaded	wearily	share	spirit

1. After working all day and studying at the library all evening, I walked \_\_\_\_\_ *wearily* \_\_\_\_\_ home.
2. Everyone cooked something different for the party so that we all could \_\_\_\_\_ the food and try many different things.
3. The store manager was unhappy when a customer made a \_\_\_\_\_ about the bad service he had received.
4. The plane couldn't take off until all the baggage was \_\_\_\_\_.
5. It's always pleasant to be around Julia because she has such a lovely \_\_\_\_\_.
6. Kevin was delighted when his mother's operation for \_\_\_\_\_ was successful and she could see again.
7. The pitcher's arm was so \_\_\_\_\_ after the baseball game that he could hardly move it.
8. After hurting its foot on a stone, the horse \_\_\_\_\_ back to the stable.

### 3. Word Forms

*Complete the chart by filling in the various forms of the following words taken from "A Secret for Two." An X indicates that no form is possible. Use your dictionary if you need help.*

**Note:** *There may be more than one possible word for the same part of speech.*

VERB	NOUN	ADJECTIVE	ADVERB
boast	<i>boast</i>		
	complaint	X	
		retired	
limp			
	direction		
load			X
	delivery		X
excuse			X
skip		skippable	X

Write six sentences using ***boast***, ***limp*** and ***excuse*** as nouns.

1. \_\_\_\_\_  
\_\_\_\_\_.
2. \_\_\_\_\_  
\_\_\_\_\_.
3. \_\_\_\_\_  
\_\_\_\_\_.
4. \_\_\_\_\_  
\_\_\_\_\_.
5. \_\_\_\_\_  
\_\_\_\_\_.

6. \_\_\_\_\_  
\_\_\_\_\_.

#### ***4. Grammar: Prepositions of Place on, in, and into***

Prepositions are words that connect nouns or noun phrases. Usually, prepositions show relationships of place, time, or direction.

*On* refers to a noun thought of as a line or surface.

*Examples:*

Pierre had delivered milk to the families on the street for thirty years now.

“He has been on this route now for thirty years and never once has there been a complaint”.

Jacques clapped him on the shoulder.

*In* refers to a space thought of as being enclosed within boundaries.

*Examples:*

In Montreal, especially in that part of Montreal which is very French, the animals, like children, are often given the names of saints.

Jacques would note these things in a little book he always carried.

*Into* is used to express the idea of movement from one place to another.

*Examples:*

Pierre walked to the corner and stepped into the street.

“I couldn’t help it,” the driver of the truck protested, “he walked right into my truck”.

#### ***5. Application***

*Complete the sentences below with on, in, or into.*

1. Karen parked her car \_\_\_\_\_ on \_\_\_\_\_ the street in front of the Green Tree Cafe.
2. Karen put her bag \_\_\_\_\_ the chair next to her and picked up the menu that was \_\_\_\_\_ the table.
3. As Karen was trying to decide between espresso and cappuccino, Jennifer

arrived \_\_\_\_\_ her bicycle.

4. Karen and Jennifer had coffee and then decided to sit \_\_\_\_\_ the park and talk.
5. As Karen and Jennifer talked, children were playing \_\_\_\_\_ the playground nearby, and there were lots of people \_\_\_\_\_ the park who were just enjoying the sunny day.
6. Sharon, a co-worker of Karens, came \_\_\_\_\_ the park, and they chatted for a while.
7. Then Sharon left and went back to the office. As she was going \_\_\_\_\_ the elevator, however, she realized she'd left her newspaper \_\_\_\_\_ the park.

## D. THINKING ABOUT THE STORY

### 1. *Sharing Ideas*

*Discuss the following questions:*

1. Discuss the relationship between Pierre and Jacques. How did Jacques feel about Pierre? Find sentences in the story to support your opinion.
2. Do you know any disabled person who depends on an animal?
3. If you ever had a pet, you may have noticed that the animal had some human qualities. Tell your classmates about an incident when your pet seemed to act like a human.

### 2. *Reading Between the Lines*

*Practice reading between the lines. Circle the letter of the answer that best completes each of the following statements:*

*Drawing an inference* is another expression for reading between the lines. In mysteries and other stories with surprises, the author may try to prevent you from discovering the surprise by leading you to draw inferences that steer you away from the right conclusion.

Circle the letter of the inference you drew based on the information below.

Was it the inference the author wanted you to draw?

1. When Joseph stops at all the right houses, the inference is that \_\_\_\_\_
  - a) Joseph has learned the route from taking it so many times.
  - b) Pierre is giving Joseph a secret signal to stop.
  - c) Joseph has human intelligence.
2. Pierre comes to work carrying a walking stick, the inference is that \_\_\_\_\_
  - a) he has the gout.
  - b) he has lost his sight
  - c) he is having trouble with his legs.
3. The cooks know that Pierre can't read or write, and Jacques excuses Pierre from making out the bills. The inference is that \_\_\_\_\_
  - a) Pierre doesn't want to be bothered with the details of his job.
  - b) Pierre is uneducated.
  - c) Pierre can't see very well.

### ***3. Analyzing the Story***

*Pierre's secret, as you now know, is that he is blind. Look back at the Literary Term on page 60. Did you find all the clues that the author put in the story to foreshadow Pierre's secret? The following three types of clues are used:*

1. clues related to Joseph and the wagon
2. clues related to Pierre's appearance, something Pierre says or does, or something the author tells us about Pierre
3. clues related to something Jacques says or does

*Make a chart like the one below. Fill in the sentences from the story that provide the clues.*

JOSEPH AND THE WAGON	PIERRE	JACQUES
<p><i>Within a year Joseph knew the milk route as well as Pierre.</i></p>		

**Pair Discussion:** Compare what you have written in your charts. Correct any mistakes you find. Then think about when you first realized that Pierre was blind. Did you realize it before the end of the story? If you did, which clue made you guess the secret?

#### 4. Writing

Choose one of the following writing assignments:

1. Write a summary of the story in two to three paragraphs. Make sure to include all of the major events.
2. Imagine you are a reporter and you are called to the scene of the accident. Interview Jacques and the truck driver who accidentally killed Pierre. Write an account for your newspaper.
3. Make up a conversation that might occur between the Paquins and the Lemoines when they hear of Pierre's death.
4. Write about the relationship you have or have had with an animal. Explain how you got the animal and discuss how your relationship developed over time.

## Part 5.

### *Johanna* by Jane Hyatt Yolen

#### A. PRE-READING

#### 1. *Think before You Read*

*Answer the following questions:*

1. Have you ever walked in the woods at night? If so, how did you feel? Were you confident or scared?
2. What are some of the problems wild animals face during the winter?
3. Do you read fairy tales or fantasies? In what ways are they different from realistic stories?

#### 2. *Story Preview*

*Read the preview of the story and try to guess the meaning of the words in **bold** print.*

Johanna lived with her mother near Hartwood forest, where **deer** and other animals lived. One winter night, Johanna's mother was so sick that she did not even want the soup made of **acorns** that Johanna usually gathered from the oak trees in the woods and fed to her. So Johanna decided to go through the forest to the village and find the doctor.

Johanna's mother had told her never to go into the forest at night. Her father had once gone into the forest at night and never returned... Johanna had always taken her mother's **warning** seriously, but she decided that she had to make the trip because her mother was just too sick. The story tells about Johanna's journey through the forest.

#### 3. *Using the Vocabulary*

*Fill in the blanks below with the **bold** words from the Story Preview above.*

In the forests and woods of North America, deer are hunted for their

beautiful horns, their skins, and their meat, which has a wild but delicious taste. These animals are not meat-eaters; rather, they live on plants, berries, and other vegetarian foods such as \_\_\_\_\_ from oak trees. Some experts have recently issued a \_\_\_\_\_ that certain species of these animals are dying out, but hunters claim that they mostly hunt other species.

#### 4. Making Predictions

*Look at the title of the story and then reread the Story Preview. Which of the following predictions is the most probable? Circle your choice or give an answer that you think is better.*

1. Johanna is afraid of wild animals.
2. She is afraid of getting lost.
3. She is afraid of disobeying her mother.
4. She is afraid of the dark.
5. \_\_\_\_\_

**Journal Writing:** *Write in your journal about a time when you were afraid. What did you do to try to overcome your fear?*

IDIOMS AND EXPRESSIONS	
<b>grubbed around</b> – looked for food on the ground ( <i>meaning in this story</i> )	<b>gruel</b> – a thin, soup-like cereal
<b>hard winter</b> – a cold and snowy winter	<b>by feel</b> – by using one's hands to guide oneself
<b>maw of the city</b> – the dangerous streets and places of a city ( <i>meaning in this story</i> )	<b>a steady tattoo</b> – the sound made by the quick rhythm of feet running on the ground

#### 5. Literary Term: Imagery

In discussions of literature, the term **imagery** refers to the descriptive language

that the author uses to paint a picture of the situation, characters, setting, or anything else of importance in the author's story.

***Focus:*** As you read “Johanna”, try to find any language that gives you a picture of Johanna herself. Look for details about the things she eats, the way she looks, where she lives, the way she moves, and any other information that helps you to visualize the character.

## B. THE STORY

### ***About the Author***

Born in New York City, Jane Hyatt Yolen (1939 – ) worked for various magazines and publishers in New York before becoming a freelance writer in 1965. She has also been a folk singer, a poet, a playwright, and a teacher. She has won numerous awards for her stories, which include children's stories, fantasies, fairy tales, and science fiction. “Johanna” is taken from her short-story collection entitled *Tales of Wonder*.

## ***Johanna***

The forest was dark and the snow-covered path was merely an impression left on Johanna's moccasined feet.

If she had not come this way countless daylight times, Johanna would never have known where to go. But Hartwood<sup>5</sup> was familiar to her, even in the unfamiliar night. She had often picnicked in the cool, shady copses and grubbed around the tall oak trees. In a hard winter like this one, a family could subsist for days on acorn stew.

Still, this was the first night she had ever been out in the forest, though she had lived by it all her life. It was tradition – no, more than that – that members of the Chevril family did not venture into the midnight forest. “Never, never go to the woods at night,” her mother said, and it was not a warning so much as a command.

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<sup>5</sup> *Hartwood*: name of forest (Deer Forest).

“Your father went though he was told not to. He never returned.”

And Johanna had obeyed. Her father’s disappearance was still in her memory, though she remembered nothing else of him. He was not the first of the Chevrils to go that way. There had been a great-uncle and two girl cousins who had likewise “never returned.” At least, that was what Johanna had been told. Whether they had disappeared into the maw of the city that lurked over several mountains to the west, or into the hungry jaws of a wolf or bear, was never made clear. But Johanna, being an obedient girl, always came into the house with the setting sun.

For sixteen years she had listened to that warning. But tonight, with her mother pale and sightless, breathing brokenly in the bed they shared, Johanna had no choice. The doctor, who lived on the other side of the wood, must be fetched. He lived in the cluster of houses that rimmed the far side of Hartwood, a cluster that was known as “the village,” though it was really much too small for such a name. The five houses of the Chevril family that clung together, now empty except for Johanna and her mother, were not called a village, though they squatted<sup>6</sup> on as much land.

Usually the doctor himself came through the forest to visit the Chevrils. Once a year he made the trip. Even when the grandparents and uncles and cousins had been alive, the village doctor came only once a year. He was gruff with them and called them “strong as beasts” and went away, never even offering a tonic. They needed none. They were healthy.

But the long, cruel winter had sapped Johanna’s mother’s strength. She lay for days silent, eyes cloudy and unfocused, barely taking in the acorn gruel that Johanna spooned for her. And at last Johanna had said: “I will fetch the doctor.”

Her mother had grunted “no” each day, until this evening. When Johanna mentioned the doctor again, there had been no answering voice. Without her mother’s no, Johanna made up her own mind. She *would* go.

If she did not get through the woods and back with the doctor before dawn, she felt it would be too late. Deep inside she knew she should have left before, even when her mother did not want her to go. And so she ran as quickly as she dared, following

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<sup>6</sup> *Squatted* lived without permission of the owner.

the small, twisting path through Hartwood by feel.

At first Johanna's guilt and the unfamiliar night were a burden, making her feel heavier than usual. But as she continued running, the crisp night air seemed to clear her head. She felt unnaturally alert, as if she had suddenly begun to discover new senses.

The wind molded her short dark hair to her head. For the first time she felt graceful and light, almost beautiful. Her feet beat a steady tattoo on the snow as she ran, and she felt neither cold nor winded. Her steps lengthened as she went.

Suddenly a broken branch across the path tangled in her legs. She went down heavily on all fours, her breath caught in her throat. As she got to her feet, she searched the darkness ahead. Were there other branches waiting?

Even as she stared, the forest seemed to grow brighter. The light from the full moon must be finding its way into the heart of the woods. It was a comforting thought.

She ran faster now, confident of her steps. The trees seemed to rush by. There would be plenty of time.

She came at last to the place where the woods stopped, and cautiously she ranged along the last trees, careful not to be silhouetted against the sky. Then she halted.

She could hear nothing moving, could see nothing that threatened. When she was sure, she edged out onto the short meadow that ran in a downward curve to the back of the village.

Once more she stopped. This time she turned her head to the left and right. She could smell the musk of the farm animals on the wind, blowing faintly up to her. The moon beat down upon her head and, for a moment, seemed to ride on her broad, dark shoulder.

Slowly she paced down the hill toward the line of houses that stood like teeth in a jagged row. Light streamed out of the rear windows, making threatening little earthbound moons on the graying snow.

She hesitated.

A dog barked. Then a second began, only to end his call in a whine.

A voice cried out from the house farthest on the right, a woman's voice, soft and soothing. "Be quiet, Boy."

The dog was silenced.

She dared a few more slow steps toward the village, but her fear seemed to precede her. As if catching its scent, the first dog barked lustily again.

"Boy! Down!" It was a man this time, shattering the night with authority.

She recognized it at once. It was the doctor's voice. She edged toward its sound. Shivering with relief and dread, she came to the backyard of the house on the right and waited. In her nervousness, she moved one foot restlessly, pawing the snow down to the dead grass. She wondered if her father, her great-uncle, her cousins had felt this fear under the burning eye of the moon.

The doctor, short and too stout for his age, came out of the back door, buttoning his breeches with one hand. In the other he carried a gun. He peered out into the darkness.

"Who's there?"

She stepped forward into the yard, into the puddle of light. She tried to speak her name, but she suddenly could not recall it. She tried to tell why she had come, but nothing passed her closed throat. She shook her head to clear the fear away.

The dog barked again, excited, furious.

"By gosh," the doctor said, "it's a deer."

She spun around and looked behind her, following his line of sight. There was nothing there.

"That's enough meat to last the rest of this cruel winter," he said. He raised the gun, and fired.

## C . AFTER READING

### *1. Understanding the Story*

*Answer these questions:*

1. Why doesn't Johanna's mother want her to go into the forest at night?
2. Why does Johanna disobey her mother?
3. How often does the doctor visit the Chevril family?
4. Does anything bad happen to Johanna in the forest?
5. Who does Johanna encounter when she comes to the houses at the edge of the forest?
6. Why can't Johanna tell the doctor who she is?
7. How does the story end?

## 2. Vocabulary Comprehension

*Choose the word from the following list that best completes each of the sentences below. Do not use the same word more than once.*

tradition	obey	pale	unfocused
alert	graceful	threatened	
soothing	precedes	furious	

1. In our family, it is a tradition to eat roast duck for Christmas. We do that every year.
2. When someone or something puts you in a dangerous situation, it is natural to feel \_\_\_\_\_.
3. Johanna was worried that her mother might be angry and even \_\_\_\_\_ if Johanna disobeyed her.
4. Many large animals, such as deer, are very fast and move in a way that is beautiful and \_\_\_\_\_.
5. When people go for a walk through the forest for the first time, the leader of the group usually \_\_\_\_\_ the rest of the people, who follow behind.

6. Some people don't like bright, bold colors; instead, they prefer \_\_\_\_\_ ones.
7. Parents generally want their children to \_\_\_\_\_ them because the rules that parents set for them are most often in the children's best interests.
8. People who work very late sometimes start to make a lot of mistakes because they are too tired to be \_\_\_\_\_.
9. The sound of the waves was so \_\_\_\_\_ that I fell asleep on the beach.
10. If you look through a camera and the view is not clear, the camera is \_\_\_\_\_.

### 3. Word Forms

Complete the chart by filling in the various forms of the following words taken from "A Secret for Two". An X indicates that no form is possible. Use your dictionary if you need help.

**Note:** There may be more than one possible word for the same part of speech.

VERB	NOUN	ADJECTIVE	ADVERB
obey	<i>obedience</i>		
disappear		X	X
feel			
comfort			
threaten			
silence			

Write sentences using some of the word forms above. Write at least one sentence using a noun, one sentence using an adjective, and one sentence using an adverb.

1. \_\_\_\_\_  
\_\_\_\_\_.
2. \_\_\_\_\_  
\_\_\_\_\_.
3. \_\_\_\_\_  
\_\_\_\_\_.

#### 4. Grammar: Articles with Count Nouns

Singular count nouns take either *a/an* or *the*. Use *a/an* when information about something is new.

*Examples:*

I bought *a* dress yesterday.

*A* dog barked.

Use *the* when information about something is already known.

*Examples:*

I'm going to wear *the* dress this weekend.

(For example, if this is a dress we already know about, such as one I bought yesterday.)

*The* dog was silenced.

(The author has already mentioned the dog.)

Literary use of *the*: When an author uses *the* the first time something is mentioned, the author is suggesting that the reader already knows the information. This is a literary technique for making a story more interesting.

*Example:*

*The* forest was dark and *the* snow-covered path was merely an impression left on Johanna's moccasined feet.

Plural nouns take no article when they refer to something that is new information (when they refer to things that are not yet known or mentioned).

*Examples:*

She felt unnaturally alert, as if she had suddenly begun to discover **new senses**.

(There is no article because this is the first time the reader hears about “new” senses.)

The doctor called the Chevrils “strong as **beasts**.”

(This reference is to beasts in general; these are not specific beasts that the reader knows about.)

Plural nouns take **the** when the objects mentioned are already known about (or assumed to be known about).

*Example:*

**The trees** seemed to rush by.

(The reader knows Johanna is in the woods, so the reader knows that there are trees in the woods.)

## 5. Application

*Read the sentences from the story and then reread the part of the story that the sentences come from. Explain why the thing referred to in the **bold** words is something that the reader knows about (if **the** is used) or something that the reader does not know about (if **a/an** or no article is used). The first sentence has been done for you.*

1. In **a hard winter** like this one, a family could subsist for days on acorn stew.

*This is the first time the reader learns that the winter is hard.*

2. There had been **a great-uncle** and two girl cousins who had likewise “never returned.”

- 
3. As if catching its scent, **the first dog** barked lustily again.

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4. He lived in the cluster of houses that rimmed the far side of Hartwood, a cluster that was known as “**the village**” . . . .

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5. In her nervousness, she moved one foot restlessly, pawing **the snow** down to the dead grass.

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6. “By gosh,” the doctor said, “it’s **a deer**.”

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## D. THINKING ABOUT THE STORY

### 1. *Sharing Ideas*

*Discuss the following questions:*

1. Describe Johanna’s thoughts as she ran through the forest. How did they change between the time she entered the forest and the time she arrived at the village?
2. What do you think happened to Johanna’s father and cousins?
3. What is ironic in the short story “Johanna” by Jane Yolen?
4. Based on what the author tells us about the doctor, how would you describe his character?

### 2. *Reading Between the Lines*

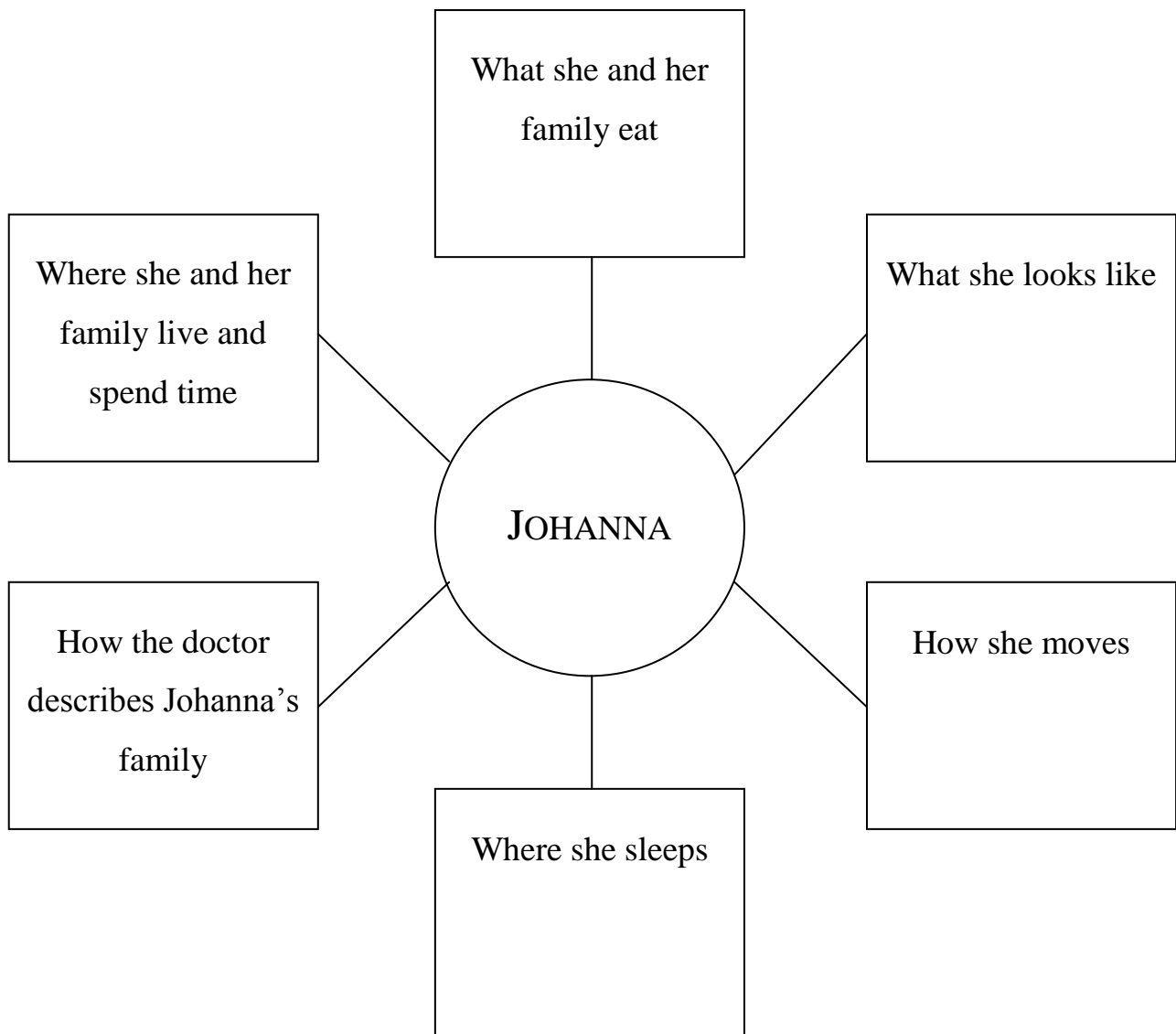
*Practice reading between the lines. Circle the letter of the answer that best completes each of the following statements:*

1. Johanna’s mother didn’t want her to go into the forest at night because \_\_\_\_\_

- a. she might get lost.
  - b. she might get eaten by a wolf or a bear.
  - c. it's too dark to see in the forest at night.
2. On his yearly visits to Johanna's family, the doctor \_\_\_\_\_
- a. gives them medicine.
  - b. helps them to find food.
  - c. doesn't do anything specific.
3. We can conclude from the author's statements that Johanna \_\_\_\_\_
- a. was foolish to disobey her mother.
  - b. did not know her way in the forest.
  - c. became a target in the moonlight

### ***3. Analyzing the Story***

Johanna's family name is "Chevril". The author took this name from *chevreuil*, the French word for "deer". Much of the imagery in the story slowly puts together a picture of Johanna that is completely revealed only at the end – that she is a deer herself. *Look back at the Literary Term on page 73 and think about the images that the author uses to portray Johanna. Make a diagram like the one below, and fill in as many details as you can find.*



***Pair Discussion:*** Compare what you have written in the boxes. Correct any mistakes you find and discuss your ideas. Are there any other ways the author suggests that Johanna is a deer?

#### **4. Writing**

*Choose one of the following writing assignments:*

1. Write a summary of the story in two to three paragraphs. Be sure to include all of the major events.
2. Write a different ending to this story in two to three paragraphs.
3. Pretend you are the author of this story. Explain your reasons for writing it.

4. Do you think it's all right for humans to kill other animals for food? Write two to three paragraphs about why you think so or don't think so.
5. Do you think hunters should be able to hunt species that are dying out? Write two to three paragraphs about why you think so or don't think so.
6. A proverb is a traditional saying. Examples of proverbs include "You can lead a horse to water, but you can't make it drink", or "A friend in need is a friend indeed". Write your own proverb based on the story "A Secret for Two".
7. A diary is a day-to-day record of a person's doings, thoughts, and feelings. Use your imagination to write two diary entries for Pierre: one for the day he meets Joseph and one on the day he is told he can retire. Keep in mind the amount of time between the two events.

## Part 6.

### *Two Thanksgiving Day Gentlemen* by O. Henry

#### A. PRE-READING

#### 1. *Think before You Read*

*Answer the following questions:*

1. What is a tradition? What are some traditions in your family?
2. Do you think traditions are important? Why or why not?
3. What do you know about the American holiday of Thanksgiving?
4. Have you ever pretended to be happy to please someone else? Why or why not?

#### 2. *Story Preview*

*Read the preview of the story and try to guess the meaning of the words in **bold** print.*

Stuffy Pete is one of the two main characters in “Two Thanksgiving Day Gentlemen.” His nickname is “Stuffy” because he **stuffs** himself with food at every opportunity. Unfortunately, he doesn’t have many opportunities to do this because he is poor – so poor that he wears torn, **ragged** clothes. For the last nine years, however, the Old Gentleman, the other main character in the story, has taken Stuffy to a restaurant on Thanksgiving Day. The Old Gentleman enjoys paying for Stuffy’s dinner and watching Stuffy enjoy his **feast**.

The Old Gentleman is a **philanthropist** who gets pleasure from giving to someone less fortunate than himself. He and Stuffy Pete see each other only on Thanksgiving Day for their traditional dinner. This story is about a Thanksgiving Day that turns out to be unusual for both of them.

#### 3. *Using the Vocabulary*

*Fill in the blanks below with the **bold** words from the Story Preview above.*

*Change the form of the word if necessary.*

In the United States, it is traditional for a \_\_\_\_\_ philanthropist \_\_\_\_\_ to give food, clothes, or money to poor people on major holidays, such as Thanksgiving and Christmas. Churches and community centers serve free dinners for the poor on those days, too. Sometimes, they put together baskets of clothes so poor people who have \_\_\_\_\_ clothes can exchange them for better ones.

A typical Thanksgiving \_\_\_\_\_ includes soup, roast turkey, cranberry sauce, potatoes, vegetables, bread, salad, and pumpkin pie for dessert. If you are a guest at this kind of meal, it is very easy to \_\_\_\_\_ yourself with too much food.

#### **4. Making Predictions**

*Based on the Story Preview, which of the following predictions is the most probable? Circle your choice or give an answer that you think is better.*

1. The Old Gentleman decides not to take Stuffy to dinner on Thanksgiving Day anymore.
2. Stuffy decides that he doesn't want to accept the Old Gentleman's philanthropy anymore.
3. Stuffy cooks Thanksgiving dinner for the Old Gentleman.
4. \_\_\_\_\_

**Journal Writing:** *In your journal, explain why you chose your answer.*

## IDIOMS AND EXPRESSIONS

**lick 'em** – defeat them, beat them

**took his seat** – sat down

**stared into space** – looked at nothing in particular; was unaware of what was happening around him; daydreamed

**music in his ears** – something he was happy to hear

**treats** – pays for

**didn't have the heart to** – didn't want to

### 5. Literary Term: Theme

A story's **theme** is the main idea that runs through the narrative. Sometimes, a story has several themes.

***Focus:** One of the themes in “Two Thanksgiving Day Gentlemen” is respect for tradition. As you read, ask yourself how Stuffy Pete and the Old Gentleman each show that they respect the tradition of Thanksgiving.*

## B. THE STORY

### *About the Author*

O. Henry's real name was William Sydney Porter (1862 – 1910), but he used the pen name O. Henry. Although he is best known for his stories about New York City, he didn't actually live in New York until 1902. Born and raised in North Carolina, he moved to Texas in 1882. While in Texas, he wrote stories but also worked in a bank to support his wife and child. He was accused and convicted of stealing money from the bank and served three years in prison. During his prison term, he developed his writing technique. From fellow prisoners he heard some of the interesting stories that he used in his work.

After O. Henry moved to New York and began to make his living as a short-story writer, he continued to be fascinated with down-and-out people. The colorful

characters he met in the streets and cafés of the city became immortalized in his stories. “Two Thanksgiving Day Gentlemen” deals with two such characters. O. Henry was the first American writer to popularize the surprise ending, another feature of the story you are about to read.

## *Two Thanksgiving Day Gentlemen*

There is one day that is ours. There is one day when all Americans like to go back home to eat a big dinner and feel they are part of a family. Bless the day. We hear some talk about the Puritans and the original Thanksgiving. But that was a long time ago. They landed on Plymouth Rock in Massachusetts after escaping religious persecution in England. I’ll bet we could lick ’em if they tried to land again today.

They were lucky. The Indians they met took pity on them and helped them survive the winter. The first feast was held to celebrate their survival and their friendship with the original Americans, the Indians. Today we celebrate the fourth Thursday in November as a national holiday. It is one day that is purely American. Yes, it is a day of celebration, exclusively American.

The following story will prove to you that we have traditions on this side of the ocean even though we are still a young country. Our story takes place in New York City on Thanksgiving Day.

Stuffy Pete took his seat on the third bench to the right as you enter Union Square from the east, at the walk opposite the fountain. Every Thanksgiving Day for nine years he had taken his seat there promptly at one o’clock. For every time he had done so, he had been rewarded with a feast.

But today Stuffy Pete’s appearance at the annual meeting place was a result of habit rather than hunger – which philanthropists seem to think the poor feel only on holidays. It seems that these are the only times the well-fed think of their less fortunate brothers and sisters.

Stuffy Pete was not hungry. He had just come from a feast that left him barely able to breathe and move about. His breath came in short wheezes. The buttons that

had been sewn on his coat by Salvation Army workers were popping from the pressure of his fat belly. His clothes were ragged and his shirt was split open. The November breeze, carrying fine snowflakes, brought a grateful coolness. Stuffy Pete was still recovering from a huge dinner beginning with oysters and ending with plum pudding and including (it seemed to him) all the roast turkey and baked potatoes and chicken salad and squash pie and ice cream in the world.

The meal had been an unexpected one. He was passing a red brick mansion near the beginning of Fifth Avenue. In this mansion there lived two old ladies of a traditional family. One of their traditional habits was to station a servant at the gate with orders to admit the first hungry person who walked by after the hour of noon. Stuffy happened to pass by on his way to Union Square and the servants upheld their custom. After stuffing himself and confirming the meaning of his name, Stuffy wandered on to the square as he had done so many times before. He sat on the park bench for ten minutes and stared into space. With a tremendous effort he turned his head slowly to the left. His eyes bulged out and his breath ceased. The Old Gentleman was coming across the walk toward his bench.

Every Thanksgiving Day for nine years the Old Gentleman had come there and found Stuffy Pete on the bench. Every Thanksgiving Day for nine years he had led Stuffy Pete to a restaurant and watched him eat a big dinner. The Old Gentleman was a proud American patriot, and he was pleased to have established this Thanksgiving Day tradition with Stuffy Pete. It was extremely important to the Old Gentleman that their tradition should continue.

The annual feeding of Stuffy Pete was significant. It showed, at least, that traditions were possible not only in England. They were possible in America, too!

The Old Gentleman was thin and tall and sixty. He was dressed all in black and wore the old-fashioned kind of glasses that won't stay on your nose. His hair was whiter and thinner than it had been last year, and he seemed to make more use of his big, knobby cane with the crooked handle.

As his benefactor came up, Stuffy Pete wheezed and shuddered like some over-fat pug when a street dog snarls at him. He would have escaped, but he was too full to move quickly.

“Good afternoon,” said the Old Gentleman. “I am glad to see that this year you are enjoying good health in the beautiful world. For that blessing alone this day of thanksgiving is well proclaimed to each of us. If you come with me, my man, I will provide you with a dinner that will satisfy you physically and mentally.”

That is what the Old Gentleman had said every time on every Thanksgiving Day for nine years. Nothing compared with these words except the Declaration of Independence. Always before they had been music in Stuffy’s ears. But now he looked up at the Old Gentleman’s face with tearful agony. The Old Gentleman shivered a little and turned his back to the wind.

Stuffy had always wondered why the Old Gentleman spoke his speech a little sadly. He did not know that it was because he was wishing every time that he had a son to succeed him. A son who would come there after he was gone – a son who would stand proud and strong before some future Stuffy and say: “In memory of my father.” Then the tradition would be an institution.

But the Old Gentleman had no relatives. He lived in rented rooms in one of the decayed old family brownstone mansions on one of the quiet streets east of the park. In the winter he raised fuchsias in a little greenhouse the size of a closet. In the spring he walked in the Easter Parade. In the summer he lived in a farmhouse in the New Jersey hills, and sat in a wicker armchair, speaking of a rare butterfly that he hoped to find some day. In the autumn he fed Stuffy a dinner. These were the Old Gentleman’s occupations.

Stuffy looked at him. The Old Gentleman’s eyes were bright with the pleasure of giving. His face was getting more lined each year, but his black necktie was in a bow, his shirt was beautiful and white, and his gray mustache was curled gracefully at the ends.

“Thank you, sir. I’ll go with you and I’m very grateful. I’m very hungry, sir,” said Stuffy Pete. His Thanksgiving appetite was not his own; it belonged by

established custom to this kind, old gentleman. True, America is free. It got this freedom through the hard work of its heroes. Though he wasn't as famous as George Washington or Abraham Lincoln, Stuffy Pete was a hero who fought bravely to maintain tradition.

The Old Gentleman led his guest to the restaurant and to the table where the feast had always been served. They were recognized by the waiters. "Here comes that old guy who always treats that same bum to a meal every Thanksgiving."

The Old Gentleman sat across the table glowing with the pride one feels after doing a good deed. The waiters covered the table with holiday food and Stuffy began eating.

Our valiant hero fought his way through turkey, chops, soups, vegetables, and pies. Every time he felt discouraged and ready to give up the battle, he looked at the Old Gentleman. He saw the look of happiness on the Old Gentleman's face, and it gave him the courage to go on. Stuffy did not have the heart to see the Old Gentleman's happiness wane. In an hour Stuffy leaned back with the battle won.

"Thank you kindly, sir. Thank you kindly for a hearty meal," Stuffy said. Then he got up with glazed eyes and started toward the kitchen. A waiter turned him around and pointed toward the door. The Old Gentleman carefully counted out \$1.30 in change, leaving three dimes for the waiter.

They parted as they did every year at the door, the Old Gentleman going south, Stuffy going north.

Stuffy turned around the first corner and stood for one minute. Then he seemed to puff out his rags as an owl puffs out its feathers, and fell to the sidewalk like a horse who has been in the sun too long.

When the ambulance came the young doctor and the driver cursed at his weight. Stuffy did not smell from whiskey, so instead of transferring him to the police, Stuffy and his two dinners went to the hospital. There they stretched him on a bed and started testing him for strange diseases.

An hour later another ambulance brought the Old Gentleman. They laid him on another bed and talked about his case. Pretty soon one of the young doctors met one

of the young nurses, whose eyes he liked, and stopped to chat with her about the cases.

“That nice old gentleman over there, now,” he said. “You wouldn’t think that was a case of near starvation. Proud old family, I guess. He told me he hadn’t eaten a thing in three days.”

## C . AFTER READING

### ***1. Understanding the Story***

*Answer these questions:*

1. Where does Stuffy Pete have his first Thanksgiving dinner? What does he eat?
2. What tradition do Stuffy Pete and the Old Gentleman maintain? For how many years have they maintained it?
3. Why is Stuffy Pete taken to the hospital?
4. Why is the Old Gentleman taken to the hospital?

### ***2. Vocabulary Comprehension***

*Match each vocabulary word in the left column with the correct definition on the right. Write the letter of the definition in the space provided.*

- |                   |              |
|-------------------|--------------|
| _____ 1. hurt     | a. attempt   |
| _____ 2. accept   | b. hope      |
| _____ 3. power    | c. comrade   |
| _____ 4. effort   | d. worry     |
| _____ 5. expect   | e. die       |
| _____ 6. fellow   | f. make full |
| _____ 7. shore    | g. harm      |
| _____ 8. troubles | h. find out  |

_____ 9. fall (season)	i. energy
_____ 10. be gone	j. autumn
_____ 11. fill	k. receive
_____ 12. discover	l. coast

*Match the words on the left with the ones on the right (according to the story) and use them in the situations from the text.*

_____ 1. bless	a. he could fly away
_____ 2. to prove	b. had a deep love of traditions
_____ 3. made his heart	c. had orders
_____ 4. the third seat	d. on this day
_____ 5. old ladies	e. all in black
_____ 6. see his skin	f. of my father
_____ 7. his feet	g. to the right
_____ 8. the servant	h. against an enemy
_____ 9. Stuffy began	i. of a strange bug
_____ 10. in order to build	j. through a hole
_____ 11. was dressed	k. in their torn shoes
_____ 12. he wished	l. a tradition
_____ 13. give thanks	m. fill full of joy
_____ 14. tears	n. to shake
_____ 15. in remembrance	o. with him
_____ 16. he talked	p. the day
_____ 17. ever battled	q. heavily

- \_\_\_\_\_ 18. was picked up                      r. of suffering
- \_\_\_\_\_ 19. he stood up                      s. to you
- \_\_\_\_\_ 20. what's wrong                      t. and taken to a hospital

### 3. Word Forms

Complete the chart by filling in the various forms of the following words taken from “Two Thanksgiving Day Gentlemen”. An X indicates that no form is possible. Use your dictionary if you need help.

**Note:** There may be more than one possible word for the same part of speech.

VERB	NOUN	ADJECTIVE	ADVERB
X	tradition	<i>traditional</i>	
X		proud	
shiver			X
	starvation		X
discourage			

Write sentences using some of the word forms above. Write at least one sentence using a noun, an adjective, and an adverb from the chart above.

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

#### 4. Grammar: Agreement of Subject and Verb

The following rules will help you identify the subject and the verb that corresponds to it.

A singular subject takes a singular verb form.


A plural subject takes a plural verb form.

*Examples:*

  
Stuffy Pete meets the Old Gentleman every Thanksgiving Day.

subject: Stuffy Pete (singular)

verb: meets (singular of *meet*)

  
The two *men* meet every year on Thanksgiving Day.

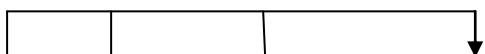
subject: men (plural)

verb: meet (plural form of *meet*)

A compound subject is a subject with two or more nouns connected by **and**.

A compound subject takes a plural verb form.

*Example:*

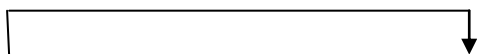
  
Stuffy Pete and the Old Gentleman meet every year.

subject: Stuffy Pete + and + the Old Gentleman (compound)

verb: meet (plural form of *meet*)

If a prepositional phrase follows the subject, be careful not to confuse the subject noun with the noun that is the object of the preposition.

*Example:*

  
The *ladies* in the red brick mansion feed poor people.

subject: ladies (plural)

prepositional phrase: in the red brick mansion

preposition: in

object of the preposition: mansion (singular)

verb: feed (plural form of *feed*; agrees with *ladies*, not *mansion*)

The phrase ***one of*** is followed by a plural noun, but it takes a singular verb.

*Example:*

  
*One* of the old ladies' traditional habits was to feed poor people.

subject: one (singular)

verb: was (singular form of be; agrees with one)

## 5. Application

*Practice finding the subject and verb in the following sentences. First, draw an arrow from the subject to the verb. Then circle singular or plural to describe the subject and verb.*

  
1. They were lucky.

singular     **plural**

2. Our story takes place in New York City on Thanksgiving Day.

singular     plural

3. Stuffy Pete's appearance at the annual meeting place was a result of habit rather than hunger.

singular     plural

4. The buttons on his coat pop off from the pressure of his fat belly.

singular     plural

5. A waiter with a tray of turkey, chops, soups, vegetables, and pies walks toward their table.

singular     plural

6. One of the young doctors stops to chat with one of the young nurses.

singular     plural

***Editing Practice:*** Edit the following paragraph by changing the form of the verb from singular to plural or from plural to singular if necessary:

Our Thanksgiving tradition is to have dinner at home. My mother and father

shops for a turkey the weekend before the holiday. Both of them likes to cook, and my sister and I helps them. On Thanksgiving, we all get up early and begin to prepare the food and set the table. We usually sit down to eat about 2 o'clock. After the meal, my brother help with the dishes, and my sister come with me for a walk.

## D. THINKING ABOUT THE STORY

### ***1. Sharing Ideas***

*Discuss the following questions:*

1. How do you feel about Stuffy Pete when you first meet him in the story?
2. How do you feel about him at the end of the story?
3. There is only one character in the story called a “gentleman,” but the title of the story is “Two Thanksgiving Day Gentlemen”. Why does O. Henry use the word “two” in the story’s title?
4. There is a saying, “You can’t judge a book by its cover.” How does it apply to the story you have just read?

### ***2. Reading Between the Lines***

*See how well you understand the story by taking the following short quiz.*

1. What kinds of things would happen to Stuffy Pete each Thanksgiving for the past nine years?
  - a. Friends would let him sleep in their homes.
  - b. Police would arrest him and put in jail.
  - c. Criminals would steal everything he owned.
  - d. Good people would fill his stomach with food.
2. Where did Stuffy Pete get his first meal of the night? – In \_\_\_\_\_
  - a. a special place serving free food to poor people.
  - b. the home of two old ladies living on Fifth Avenue.
  - c. a hotel with people who thought he was someone else.
  - d. the home of his children he had never met before.

3. Why does the Old Gentleman buy Stuffy Pete dinner every year?
  - a. The Old Gentleman thinks Stuffy will die without his help.
  - b. The Old Gentleman hopes Stuffy will once buy him dinner too.
  - c. The Old Gentleman wants to feel good by doing some good.
  - d. They do these things more easily (casually) in old countries like England.
4. Why is the Old Gentleman sent to the hospital?
  - a. He has been out in the cold for too long.
  - b. He ate something that made him sick.
  - c. He has eaten no food for three days.
  - d. He has no other place to sleep.

*Say whether the statement is true or false. Correct the false one.*

1. The Portuguese were the first people to celebrate Thanksgiving.
2. The Thanksgiving Day is a holiday of American people only.
3. It is a tradition to eat turkey on Thanksgiving Day.
4. Stuffy Pete had come to the park on every Thanksgiving Day for eight years.
5. Stuff Pete was hot because he had eaten much.
6. The servant of two old ladies invited Stuffy to his house and treated him to a big dinner.
7. The Old Gentleman would come to the park for nine years to find Stuffy there.
8. On that day, the Old Gentleman accompanied Stuffy to the restaurant and had Thanksgiving dinner together with him.
9. Stuffy Pete was very glad to see the Old Gentleman in the park.
10. The Old Gentleman had neither a wife nor children.
11. Stuffy ate all the food the Old Gentleman had ordered for him in the restaurant.
12. The Old Gentleman visited Stuffy in the hospital where he had been taken.

### 3. Analyzing the Story

Look back at the Literary Term on page 88. One of the story's themes is the importance of tradition. Both Stuffy Pete and the Old Gentleman respect tradition; yet their ways of doing so are often different. *Find as many similarities and differences as you can and write them in the chart below. An example has been provided for you.*

TRADITIONS: THANKSGIVING DAY: SIMILARITIES AND DIFFERENCES	
Stuffy Pete <i>Stuffy Pete eats Thanksgiving Day dinner.</i>	The Old Gentleman <i>The Old Gentleman treats Stuffy Pete to a Thanksgiving Day dinner.</i>

*In the story “Two Thanksgiving Gentlemen”, the narrator uses many phrases to describe the two characters. Complete this activity. This activity will help you to visualize the main characters.*

*Directions:*

1. *Read the descriptive phrases listed below.*
2. *As you read, decide whether each phrase below describes Stuffy Pete or the Old Gentleman.*
3. *If the phrase describes Stuffy Pete, write it in the Stuffy Pete box. If the phrase describes the Old Gentleman, write it in the Old Gentleman box. The first phrase has been completed as an example.*

*Descriptive Phrases:*

<del>60 years old</del>	white hair	light green eyes	eye-glasses	short legs
tall and thin	wearing black	torn shoes	gray face	blond hair

Stuffy Pete	Old Gentleman
	<i>60 years old</i>

*To understand “Two Thanksgiving Day Gentlemen” it is important to remember the order of the events in the story. Put the major events of the story in the order in which they occur.*

*Directions:*

1. *In the chart below, the major events are listed in the column on the left, **Event from the Story**, but not in the correct order.*

2. *Read the events of the story.*

3. *Reorder the events to match what you read in the story. The first event has been completed for you as an example. Find the second event of the story in the left column and write “2” next to it in the column on the right, **Order**. Continue ordering all the events.*

<b>Event from the Story</b>	<b>Order</b>
The Old Gentleman got sick because he had not eaten for three days. He was taken to the same hospital as Stuffy Pete.	
Stuffy Pete, with tears in his eyes, looked at the Old Gentleman.	
Stuffy Pete sat on a bench in the park feeling very full after the unexpected dinner.	
After he said goodbye to the Old Gentleman at the restaurant, Stuffy Pete walked away and fell on the ground. He was taken to the hospital.	
Stuffy Pete accepted a surprise invitation from two women. He ate a large dinner with them.	1
The Old Gentleman took Stuffy Pete to a restaurant and watched him eat a big dinner. Then they said goodbye.	
The Old Gentleman met Stuffy Pete on the bench, just like they have done for the past nine Thanksgiving Days.	

“Two Thanksgiving Day Gentlemen” is a story that links the spirit of giving, the observing of traditions, and the holiday of Thanksgiving. But the unexpected ending shows us that good intentions may have bad consequences. In this story we learn that the Old Gentleman’s generosity toward the poor man, Stuffy Pete, does not have good results. In this activity, you “Choose a New Path” for Stuffy Pete at each of the turning points.

*Directions:*

1. In the table below, different words are provided. Use these words to fill in each blank in the chart below.
2. Use the questions in the chart to help you find the best word for each blank.
3. The first blank has been completed for you as an example.

sad	<del>hungry</del>	delicious	lonely	full	thankful
-----	-------------------	-----------	--------	------	----------

**Stuffy Pete**



Stuffy Pete goes to Thanksgiving dinner at the home of the two old women.

Does he eat too much?

**No**

**Yes**

Stuffy Pete is still hungry.

Does he go with the Old Gentleman?

**No**

**Yes**



Stuffy Pete is \_\_\_\_\_  
\_\_\_\_\_

because he is alone  
and he sleeps on  
the bench.

Stuffy Pete enjoys  
a lot of \_\_\_\_\_  
food at a  
restaurant with the  
Old Gentleman.

Stuffy Pete is very \_\_\_\_\_.

Does he go with the Old Gentleman?

**No**

**Yes**



Stuffy Pete is \_\_\_\_\_  
\_\_\_\_\_ when the Old  
Gentleman  
leaves.

Stuffy Pete shares  
his dinner with the  
Old Gentleman  
and both are \_\_\_\_\_.

#### **4. Writing**

*Choose one of the following writing assignments:*

1. Write a summary of the story in two to three paragraphs. Be sure to include all of the major events.
2. Imagine that you are Stuffy Pete. Write about your thoughts the next day when you wake up in the hospital.
3. Imagine that you are the Old Gentleman. Write about your thoughts when you wake up the next morning in the hospital.
4. Imagine that you are the doctor at the hospital. Describe the two patients – the Old Gentleman and Stuffy Pete.
5. Continue the story a year later. What has happened to Stuffy Pete? What has happened to the Old Gentleman?
6. You are a reporter. Make a list of questions to ask Stuffy Pete and the Old Gentleman about their relationship over the past nine years. You can ask two of your classmates to take the roles of the characters.
7. Write the story in the present time in a different city. Change the characters to two women who meet in a park. You can change details of the story, but don't change the main idea or theme.

# Summing Up

## A. TAKE A CLOSER LOOK

### 1. Theme Comparison: Unpredictable Events

*In each of the stories in Module 2, something unpredictable happens to one of the characters.*

1. What is the unpredictable event in each story?
2. Could any of these three events have been avoided? If so, how?

### 2. Freewriting

*Write the word **unpredictable** on the top of a sheet of paper. Now write any words that come into your mind when you think of this word. For fifteen minutes, write about a time in your life when something unpredictable happened. What was it? What other things happened as a result of this unpredictable event?*

## B. REVIEW

### 1. Idioms and Expressions Review

*The following story will use some of the idioms you learned in Module 2. Work with a partner or in a small group. Fill in the blanks with the correct idioms and expressions. The first letter of each answer is supplied.*

make out	hard winter
doesn't have the heart to	music in his ears

Yesterday, when Bill suggested to Peter that they go camping in the woods today, it was m\_\_\_\_\_. Bill and Peter used to camp together when they were teenagers. They would

m\_\_\_\_\_ a list of all the equipment they needed and head for the woods. Now, after a h\_\_\_\_\_, it's early April and they look forward to getting away.

When they reach a deep part of the woods, they hear a strange sound. Bill turns his head and sees a large shape that looks like a bear. The animal runs off through the trees. "What is it?" Peter asks. "Oh, nothing", Bill replies. For the rest of the day, Peter keeps asking about the strange sound. But Bill d\_\_\_\_\_ \_\_\_\_\_ tell Peter the truth.

## 2. Form Review

*Circle the subject of each verb below. Then, decide if the subject is singular or plural and write the correct form of the verb in the blank. Use the present tense.*

1. Joseph, Pierre's kind, gentle horse, \_\_\_\_\_ (help) him deliver the milk. Joseph and Pierre \_\_\_\_\_ (go) from house to house each morning, and Joseph \_\_\_\_\_ (know) the route by heart. He and Pierre \_\_\_\_\_ (be) very fond of each other. Jacques and the president of the Provincale Milk Company \_\_\_\_\_ (think) that Pierre \_\_\_\_\_ (want) to retire. But they \_\_\_\_\_ (not, understand) the special relationship between Joseph and Pierre.

2. The disappearance of Johanna's relatives in the woods \_\_\_\_\_ (make) her respect her mother's command. But when her mother \_\_\_\_\_ (become) deathly ill, Johanna \_\_\_\_\_ (decide) to disobey her mother and go for the doctor. As Johanna \_\_\_\_\_ (come) out of the woods, one of the dogs \_\_\_\_\_ (bark). When she \_\_\_\_\_ (reach) the doctor's house, his dog and his gun \_\_\_\_\_ (frighten) her.

3. All the stories in Module 2 \_\_\_\_\_ (have) surprise endings. Surprise endings \_\_\_\_\_ (be) a very popular feature in short stories. One of the authors most famous for using them \_\_\_\_\_ (be) O. Henry, but many other authors also \_\_\_\_\_ (use) them.

## LIST OF LITERARY TERMS

The following is a list of terms commonly used in literature. The list is short, and the definitions are purposely brief. Students seeking a more detailed and comprehensive set of definitions and examples should consult a good literary dictionary or encyclopedia.

**Antagonism** is hostility that results in active resistance, opposition, or contentiousness.

**Antagonist** An antagonist is the character in a story that is against the protagonist.

**Cause and effect** One event in a story or text is often the direct result of another. In other words, one thing happens; then, as a result, a second thing happens. The first event is the cause, and the next event (or events) is the effect.

**Characters** The people in a story are called the characters.

**Conflict** Within the plot there is a conflict, or struggle, between characters, between a character and the environment, or within a character's mind.

**Description** is the pattern of narrative development that aims to make vivid a place, object, character, or group. *Description* is one of four rhetorical modes (also known as modes of discourse), along with *exposition*, *argumentation*, and *narration*. In practice it would be difficult to write literature that drew on just one of the four basic modes.

**Dialogue** The characters' conversations are called dialogue.

**Fable** A fable is a short story with a moral, or a lesson. The characters in fables are often animals who speak and act like humans. The most famous fables were written by Aesop, a Greek slave living in the sixth century B.C. Another famous writer of fables was the seventeenth century French author La Fontaine.

**Fiction** broadly refers to any narrative that is derived from the imagination – in other words, not based strictly on history or fact. It can also refer, more narrowly, to narratives written only in prose (the novel and short story), and is often used as a synonym for the novel.

**First person narrator** This means that the story is told in the first person by a character, often the main character, who refers to him- or herself as "I."

Therefore, the reader learns what happens in the story from the perspective of the character telling it.

**Flashback** In literature, a flashback is an occurrence in which a character remembers an earlier event that happened before the current point of the story. There are two types of flashbacks – those that recount events that happened before the story started (external analepsis) and those that take the reader back to an event that already happened but that the character is considering again (internal analepsis).

**Foreshadowing** The hints and clues that the author puts in a story to prepare you for what is going to happen are called foreshadowing.

**Hero/ heroine** A hero (masculine) or heroine (feminine) is a real person or a main character of a literary work who, in the face of danger, combats adversity through feats of ingenuity, bravery or strength; the original hero type of classical epics did such things for the sake of glory and honor.

**Humor** is the tendency of experiences to provoke laughter and provide amusement. The term derives from the humoral medicine of the ancient Greeks, which taught that the balance of fluids in the human body, known as humours (Latin: humor, “body fluid”), controlled human health and emotion.

**Hyperbole** Hyperbole is the use of exaggeration as a rhetorical device or figure of speech.

**Imagery** In literature, the term imagery refers to the descriptive language that the author uses to paint a picture of the situation, characters, setting, or anything else of importance in the author’s story.

**Metaphor** A metaphor is a figure of speech that, for rhetorical effect, directly refers to one thing by mentioning another. It may provide clarity or identify hidden similarities between two ideas. *Antithesis*, *hyperbole*, *metonymy* and *simile* are all types of metaphor.

**Irony** In literature, irony frequently occurs when there is a difference between what is expected or desired and what actually happens. For example, what a character thinks will happen to him may turn out to be the exact opposite of what actually

does happen.

**Personification** is a figure of speech where human qualities are given to objects.

**Plot** The plot of a story consists of the events that happen in the story. The plot often has four parts:

- (1) the *introduction*, where the main character(s) and the situation are introduced;
- (2) the *complications*, or the events that happen once the situation has been introduced;
- (3) the *climax* of the story, or the most important event, which usually occurs near the end and brings some change;
- (4) the *conclusion* of the story, when the situation is resolved in some way and the story comes to an end.

**Poetic justice** In real life, people don't necessarily get what they deserve. However, in fiction, authors can reward or punish characters for their actions. This is called poetic justice (because it is literary and the characters get what they deserve).

**Protagonism** is the state, character, or activity of a protagonist.

**Protagonist** A protagonist is the leading character, hero, or heroine of a drama or other literary work.

**Realism** In literature, realism gives us a picture of life as it really is. Stories of realism deal with everyday problems that most people encounter.

**Setting** The setting of a story is the time and location in which it takes place.

**Surprise ending** A surprise ending is a sudden and unexpected ending.

**Symbolism** A symbol is a mark, sign or word that indicates, signifies, or is understood as representing an idea, object, or relationship. Symbols take the form of words, sounds, gestures, ideas or visual images and are used to convey other ideas and beliefs. For example, a red octagon may be a symbol for "STOP". On a map, a blue line might represent a river. Numerals are symbols for numbers. Alphabetic letters may be symbols for sounds. Personal names are symbols representing individuals. A red rose may symbolize love and compassion. Symbols are often used in literary works. Examples of stories with

symbolism are “The Blanket” and “The Bracelet.”

**Theme** A story’s theme is the main idea that runs through the narrative. Sometimes, a story has several themes.

## APPENDIX

*Example:*

### Elements of “Eleven” by Sandra Cisneros

Setting	The story is set in an elementary school classroom in the United States at the present time.
Characters	Rachel, an eleven-year-old girl; Mrs. Price, her teacher; other children in Rachel’s class, including Sylvia Saldivar and Phyllis Lopez
Plot	On Rachel’s eleventh birthday, Mrs. Price asks the class who owns an ugly, old sweater. When Sylvia says it belongs to Rachel, Mrs. Price believes Sylvia and insists that Rachel put it on. Rachel becomes embarrassed, starts to feel much younger than eleven, and begins to cry. After a while, Phyllis remembers that it’s really her sweater. Rachel returns the sweater to Phyllis, but Mrs. Price doesn’t acknowledge her mistake or apologize to Rachel, whose birthday has been ruined by the incident.
Conflict	Rachel knows the teacher is wrong, but she can’t assert herself. She is torn between obeying an older person in a position of authority – the teacher – and asserting herself.
Theme(s)	<ol style="list-style-type: none"><li>1. children’s difficulty in asserting themselves with adults</li><li>2. sensitivity of adults to children’s feelings and needs</li><li>3. respect of adults for children’s knowledge of the world</li><li>4. the powerful effect of teachers and school on children</li></ol>

*Elements of* \_\_\_\_\_ *“The Blanket” by Floyd Dell* \_\_\_\_\_

Setting	
Characters	
Plot	
Conflict	
Theme(s)	

*Elements of* \_\_\_\_\_ *“The Bracelet” by Yoshiko Uchida* \_\_\_\_\_

Setting	
Characters	
Plot	
Conflict	
Theme(s)	

*Elements of* \_\_\_\_\_ *“A Secret for Two” by Quentin Reynolds*

Setting	
Characters	
Plot	
Conflict	
Theme(s)	

*Elements of* \_\_\_\_\_ *“Johanna” by Jane Hyatt Yolen* \_\_\_\_\_

Setting	
Characters	
Plot	
Conflict	
Theme(s)	

*Elements of* \_\_\_\_\_ *“Two Thanksgiving Day Gentlemen” by O. Henry* \_\_\_\_\_

Setting	
Characters	
Plot	
Conflict	
Theme(s)	

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