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Работа может быть использована в качестве базового учебника на практических занятиях по дисциплине «Лингвистический анализ текста» и включает разнообразные задания, направленные на развитие у студентов навыков чтения и перевода с элементами анализа текстового материала, аналитическому подходу к работе с языком, способности строить высказывания и излагать собственную точку зрения на заданную тему.

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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 3.

Traveling Through Time

People are naturally curious about other places and times. Early explorers searched for new lands, and astronauts today travel through space to study our universe. Fiction writers also enjoy exploring space and time. Of course, they can travel with their pens – or computers.

One of the stories that follows is set in the future. The other story involves a contemporary woman who has an extraordinary experience with time. As you read, think about whether you would like to have the same opportunities as the characters in the stories.

Part 7

***The Fun They Had* by Isaac Asimov**

A. PRE-READING

1. Think before You Read

Answer the following questions:

1. What do you like about school the way it is now? What don't you like about it?
2. Would you like to study without going to a school? Explain your answer.
3. Do you think it is possible to learn without reading books? Explain your answer.
4. What do you think education – schools, teachers, and so on – will be like 150 years in the future?

2. Story Preview

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

One day in 2155, Margie's friend Tommy finds a very old book. Tommy and Margie have read many telebooks, but they have never seen a printed book. Although Tommy is reading the book with interest, Margie is **scornful** of the book, especially when she finds out that it is about school. Margie hates school. She especially hates her **mechanical** teacher, which is **geared** to progress at the speed that's right for Margie and which can **calculate** how well she's done on a test almost as soon as she's completed it. Tommy explains that the book is about school in the old days: Children went to school together, instead of each child going to a schoolroom in his or her house. When Margie hears this, she becomes more interested.

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.*

Some people feel that education can be greatly improved if we allow _____ mechanical _____ aids like computers and videos to perform some of the work that teachers now do. For example, they feel that this way education can be _____ to the particular needs of each child. They also feel that it is possible, with computers, to _____ grades in a way that is fair to everyone. Others, however, are _____ of these ideas. They think it is wrong and foolish to believe that computers and videos can take the place of teachers.

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. Tommy and Margie had fun reading telebooks.
2. Tommy and Margie had fun reading old books.
3. Tommy and Margie had fun at school.

4. Children in 2155 had fun at school.

5. _____

Journal Writing: *In your journal, explain why you made your predictions.*

IDIOMS AND EXPRESSIONS	
what a waste – an unnecessary or impractical use of money, time, or something else	made (someone do something) – forced or caused (someone to do something)
through (with) – finished (with)	I betcha – I’ll bet you (said when you’re quite sure you are right)
all right (adv) – without a doubt	

5. *Literary Term: Dialogue*

When you read a play, you learn about its plot, or story, mainly from the **dialogue** that takes place among the characters – that is, from the characters’ conversations. In short stories, although authors can also use narration (tell the story directly), dialogue usually remains important. To be effective, dialogue must be natural and must seem appropriate for the particular characters.

Focus: *As you read “The Fun They Had”, ask yourself if the dialogue, especially between the two children, helped tell the story and if it seemed natural and appropriate for the characters.*

B. THE STORY

About the Author

Isaac Asimov (1920 – 1992) had a remarkable career as a scientist, teacher, and author. Born in Petrovichi, Russia, Asimov immigrated to the United States, earned a Ph.D. at Columbia University, and taught biochemistry. Although English was not his

native language, Asimov wrote nearly 500 books on a variety of subjects, both fiction and nonfiction. His nonfiction work includes Asimov's Biographical Encyclopedia of Science and Technology. However, he is most famous for his science fiction stories such as "The Fun They Had" a look into the classrooms of the future.

The Fun They Had

Margie even wrote about it that night in her diary. On the page headed May 17, 2155, she wrote, "Today Tommy found a real book!"

It was a very old book. Margie's grandfather once said that when he was a little boy his grandfather told him that there was a time when all stories were printed on paper.

They turned the pages, which were yellow and crinkly, and it was awfully funny to read words that stood still instead of moving the way they were supposed to - on a screen, you know. And then, when they turned back to the page before, it had the same words on it that it had had when they read it the first time.

"Gee", said Tommy, "what a waste. When you're through with the book, you just throw it away, I guess. Our television screen must have had a million books on it and it's good for plenty more. I wouldn't throw *it* away".

"Same with mine," said Margie. She was eleven and hadn't seen as many telebooks as Tommy had. He was thirteen.

She said, "Where did you find it?"

"In my house". He pointed without looking, because he was busy reading.

"In the attic".

"What's it about?"

"School".

Margie was scornful. "School? What's there to write about school? I hate school". Margie always hated school, but now she hated it more than ever. The mechanical teacher had been giving her test after test in geography and she had been doing worse and worse until her mother had shaken her head sorrowfully and sent for

the County Inspector.

He was a round little man with a red face and a whole box of tools with dials and wires. He smiled at her and gave her an apple, then took the teacher apart. Margie had hoped he wouldn't know how to put it together again, but he knew how all right and, after an hour or so, there it was again, large and black and ugly with a big screen on which all the lessons were shown and the questions were asked. That wasn't so bad. The part she hated most was the slot where she had to put homework and test papers. She always had to write them out in a punch code they made her learn when she was six years old, and the mechanical teacher calculated the mark in no time.

The inspector had smiled after he was finished and patted her head. He said to her mother, "It's not the little girl's fault, Mrs. Jones. I think the geography sector was geared a little too quick. Those things happen sometimes. I've slowed it up to an average ten-year level. Actually, the overall pattern of her progress is quite satisfactory." And he patted Margie's head again.

Margie was disappointed. She had been hoping they would take the teacher away altogether. They had once taken Tommy's teacher away for nearly a month because the history sector had blanked out completely.

So she said to Tommy, "Why would anyone write about school?"

Tommy looked at her with very superior eyes. "Because it's not our kind of school, stupid. This is the old kind of school that they had hundreds and hundreds of years ago." He added loftily, pronouncing the word carefully, "*Centuries* ago."

Margie was hurt. "Well, I don't know what kind of school they had all that time ago." She read the book over his shoulder for a while, then said, "Anyway, they had a teacher."

"Sure they had a teacher, but it wasn't a *regular* teacher. It was a man."

"A man? How could a man be a teacher?"

"Well, he just told the boys and girls things and gave them homework and asked them questions".

"A man isn't smart enough".

"Sure he is. My father knows as much as my teacher."

“He can’t. A man can’t know as much as a teacher”.

“He knows almost as much, I betcha.”

Margie wasn’t prepared to dispute that. She said, “I wouldn’t want a strange man in my house to teach me”.

Tommy screamed with laughter. “You don’t know much, Margie. The teachers didn’t live in the house. They had a special building and all the kids went there”.

“And all the kids learned the same thing?”

“Sure, if they were the same age”.

“But my mother says a teacher has to be adjusted to fit the mind of each boy and girl it teaches and that each kid has to be taught differently”.

Just the same, they didn’t do it that way then. If you don’t like it, you don’t have to read the book”.

“I didn’t say I didn’t like it,” Margie said quickly. She wanted to read about those funny schools.

They weren’t even half finished when Margie’s mother called, “Margie! School!”

Margie looked up. “Not yet, – mamma”.

“Now,” said Mrs. Jones. “And it’s probably time for Tommy, too”.

Margie said to Tommy, “Can I read the book some more with you after school?”

“Maybe,” he said, nonchalantly. He walked away whistling, the dusty old book tucked beneath his arm.

Margie went into the schoolroom. It was right next to her bedroom, and the mechanical teacher was on and waiting for her. It was always on at the same time every day except Saturday and Sunday, because her mother said little girls learned better if they learned at regular hours.

The screen was lit up, and it said: “Today’s arithmetic lesson is on the addition of proper fractions. Please insert yesterday’s homework in the proper slot”.

Margie did so with a sigh. She was thinking about the old schools they had

when her grandfather's grandfather was a little boy. All the kids from the whole neighborhood came, laughing and shouting in the schoolyard, sitting together in the schoolroom, going home together at the end of the day. They learned the same things so they could help one another on the homework and talk about it.

And the teachers were people. . . .

The mechanical teacher was flashing on the screen: "When we add the fractions $\frac{1}{2}$ and $\frac{1}{4}$. . ."

Margie was thinking about how the kids must have loved it in the old days. She was thinking about the fun they had.

C. AFTER READING

1. Understanding the Story

Answer these questions:

1. When does this story take place?
2. How is the book that Tommy found different from the books that Margie and Tommy are familiar with? What is it about?
3. How do students in Margie and Tommy's time learn? Where do they go to school? Who are their teachers?
4. How does Margie feel about school? Why?
5. Why does the County Inspector visit Margie's house?
6. What does Margie hope will happen when the County Inspector visits? What does happen?
7. At the beginning of the story, what is Margie's attitude toward the book Tommy found? What is her attitude at the end of the story?

2. Vocabulary Comprehension

*Read each of the following sentences from the story. Then circle the letter of the correct meaning for each word in **bold** print.*

1. Margie even wrote about it that night in her **diary**.
 - a. a place for writing down your experiences each day
 - b. a place for writing down homework assignments
 - c. a file for completed homework and tests
 - d. a list of things you need to do or remember
2. They turned the pages, which were yellow and **crinkly**. ...
 - a. bright
 - b. curled, not smooth
 - c. clear and easy to read
 - d. torn into small pieces
3. “[I found it] In my house.” He pointed without looking. . . . “In the **attic**”.
 - a. an area above the top floor of a house, often used for storage
 - b. a part of the house where the family spends a lot of time
 - c. a front or back yard of a house
 - d. a large book case
4. Margie was **scornful**. “School? What’s there to write about school? I hate school”.
 - a. expressing friendliness and understanding
 - b. expressing excitement and interest
 - c. expressing dislike and lack of respect
 - d. expressing great sadness
5. She always had to write [her answers] out in a punch code . . . and the mechanical teacher **calculated** the mark in no time.
 - a. guessed the answers
 - b. figured out the grade
 - c. wrote comments
 - d. read the answers
6. “I think the geography **sector** was geared a little too quick”.
 - a. teacher
 - b. part

- c. test
- d. map

7. “I think the geography sector was **geared** a little too quick”.

- a. set
- b. broken
- c. prepared
- d. finished

8. Tommy looked at her with very superior eyes. “Because it’s not our kind of school, stupid. This is the old kind of school that they had hundreds and hundreds of years ago.” He added **loftily**.... “*Centurie sago*”.

- a. as if angry at someone else
- b. as if better than someone else
- c. as if not sure about something
- d. as if in a hurry to leave

9. “[My father] knows almost as much [as my teacher] Ibetcha”. Margie wasn’t prepared to **dispute** that. She said, “I wouldn’t want a strange man in my house to teach me”.

- a. argue about
- b. repeat
- c. laugh at
- d. hear

3. Word Forms

Complete the chart by filling in the various forms of the following words taken from “The Fun They Had”. 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
write	<i>writing</i>		X
		mechanical	
learn			
	progress		
		disappointed	
hope			
			completely
		special	
think			

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: Pronouns. Possesives. Demonstratives.

The subject pronouns are ***I, you, he, she, it, we, and they***. They occur in subject position.

Example:

He was a round little man with a red face. . . .

The object pronouns are ***me, you, him, her, it, us, and them***. They occur as objects of verbs and of prepositions.

Example:

He smiled at **her** and gave **her** an apple. . . .

The possessive pronouns are *mine, yours, his, hers, ours, and theirs*. They show possession by taking the place of a noun. The possessive adjectives are *my, your, her, his, its, our, your, and their*. They are used with a noun to show possession.

Example:

“Same with *mine*.” or “The same with *my* television screen.”

The demonstratives are *this, that, these, and those*. Demonstratives point to or identify things being talked about. Demonstratives may be used alone as pronouns or with a noun as adjectives.

Example:

That wasn’t so bad.

“*Those* things happen sometimes”.

5. Application

The following sentences are from the story. Complete the sentences with the correct subject and object pronouns, possessives, and demonstratives. Then, with your partner, choose a long paragraph from the story and rewrite the paragraph by replacing as many pronouns as possible with the appropriate nouns. Why are pronouns important in writing?

1. Margie even wrote about it that night in her diary.
2. Margie’s grandfather once said that when _____ was a little boy _____ grandfather told _____ that there was a time when all stories were printed on paper.
3. Margie always hated school, but now _____ hated _____ more than ever.
4. Margie said to Tommy, “Can _____ read the book some more with _____ after school?”

D. THINKING ABOUT THE STORY

1. Sharing Ideas

Discuss the following questions:

1. Would you want to learn the way Margie and Tommy do? Explain.
2. Do you think the way Margie and Tommy learn would be better for some students than the way we learn now? Why or why not?
3. How do you think telebooks work? Would you like to read telebooks instead of regular books? Explain.

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. Margie would be most likely to describe her school experience as ...
 - a. Stressful and lonely.
 - b. Too easy and unchallenging.
 - c. Interesting but too unpredictable.
 - d. Important to her future.
2. When Margie asks Tommy if they can read the book together after school, he answers “Maybe”, rather than “Yes”, because ...
 - a. he isn’t sure yet about his after-school plans.
 - b. he feels angry at Margie because of what she was saying.
 - c. now that she’s become interested in the book, he wants to tease her.
 - d. he’s probably going to finish the book before then.
3. It is possible to conclude from the story that, compared to schooling today,
 - a. Margie and Tommy’s schooling involves more subjects.
 - b. their schooling involves more homework and tests.
 - c. their schooling involves more hours of class time.
 - d. their schooling is more predictable.

3. Analyzing the Story

Look back at the Literary Term on page 7. The plot of “The Fun They Had” becomes clear through the dialogue. The following lines of dialogue come from conversations between Margie and Tommy at four points in the story:

“What’s there to write about school?”

“Maybe”.

“This is the old kind of school that they had hundreds and hundreds of years ago”.

“Well, I don’t know what kind of school they had all that time ago”.

They had a special building and all the kids went there”.

“What’s it about?”

“Can I read the book some more with you after school?”

“School”.

“And all the kids learned the same thing?”

“Sure, if they were the same age”.

Make a chart like the one below. Decide at which point in the story these lines of dialogue occur. Then complete the first two columns of your chart. The first line of dialogue has been done for you.

Margie	Tommy	Plot (<u>Margie’s attitude toward the book and school in the old days</u>)
1. “What’s it about?”		
2.		
3.		
4.		

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. Look at your chart for Analyzing the Story if you need help.
2. Write a dialogue between Margie and her mother, in which Margie tells her mother about the book and the schools described in it. How does her mother respond? What is Margie's reaction?
3. If you could design a system of education, what would this system be like? Describe the kind of school you think would be best.

Part 8

The Mirror by Judith Kay

A. PRE-READING

1. Think Before You Read

1. How important are youth and beauty in your country? For example, how important are these qualities in movies and advertising?
2. How do people who are not young or beautiful feel about the importance of youth and beauty?
3. Have you ever wanted to be like someone else who was very beautiful or handsome? In what ways would your life be different?
4. What are some negative results of being beautiful? Do you know people who are beautiful but unhappy?

2. Story Preview

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

For most of her life Elena was lucky. She was very beautiful and was used to receiving **compliments** on her beauty. Not only was she beautiful, but things always worked out well for her. She went to college and then married a handsome, successful man and had two fine children.

Things changed for her when she and her husband got a **divorce**. After her husband left her, Elena felt bad about his **rejection** of her. One day, Elena bought an old mirror in an antique shop, and it changed her life. When she looked into the mirror, she felt younger and happier, and her **wrinkles** seemed to go away. The more she looked into the mirror, the younger she felt.

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.

Many people feel that physical appearance is very important. Of course, people generally like to receive _____ **compliments** _____ on how young and attractive they look. Both men and women feel a sense of _____ when others don't want to associate with them because of their appearance or other physical qualities in general. For this reason, some people even begin to worry the first time they see _____ on their faces. Problems of physical appearance can even lead to the separation and _____ of some married couples.

4. Making Predictions

Read the first three paragraphs of the story. From these paragraphs and the Story Preview, try to predict what changes are likely to happen in Elena's life. Which of the following predictions is the most probable? Circle one or more of the choices or give an answer that you think is better.

1. Elena's children are angry about the divorce and refuse to see her again.
2. Her children sympathize with her and become closer to her.
3. The mirror makes her become beautiful again.
4. She meets a new man, marries him, and is happy again.
5. _____

Journal Writing: In your journal, record your ideas about the life changes that Elena is likely to experience. After you read the story, reread what you wrote.

IDIOMS AND EXPRESSIONS

pretty as a picture – very pretty

happily ever after – without any problems
for your entire life

went sour – turned bad

need space – want to live alone

take a drive – go out in a car

feel blue – feel depressed

spotted – saw

5. *Literary Term: Symbolism*

A **symbol** is a thing (most often a concrete object of some type) that represents an idea or a group of ideas. For example, some common symbols in the mass media are a dove (as a sign of peace), a lion (as a symbol of courage), or a flag (as an emblem of a country).

***Focus:** As you read “The Mirror,” pay attention to the use of the magic mirror and any other mirrors that are mentioned. Try to think of the ideas that a mirror might represent.*

B. THE STORY

About the Author

Judith Kay (1950 – 2016) was born in New York City and lived there until she got married. She was a teacher, a textbook author, and a short-story writer. She received her M.A. in TESOL at Hunter College in New York and taught most of her adult life. After teaching English as a Second Language at Marymount Manhattan College for a number of years, she moved to Florida, where she taught at Broward Community College.

The Mirror

Elena had always been called a beauty. When she was a little girl, people often stopped her mother to say, “What a beautiful little girl!” Often, strangers would bend over and say to Elena, “You’re as pretty as a picture!” Elena had learned to smile and accept their compliments. Elena’s mother had taught her to respond with a prompt “Thank you very much.” By the time she was five, her beauty had become a natural part of her life, along with her toys, her pretty dresses, and her shiny, black patent leather shoes.

That was a long time ago. Fifty years had passed, and time had brought many changes to Elena’s life. Now 55 years old, Elena was still pretty, but she had the face of a woman who, as people said, “must have been beautiful when she was younger”.

In high school Elena had always been popular. She won the Prom Queen contest in her senior year, and she was so excited to wear the crown at the senior prom. Naturally, she loved being the center of attention. The prom had been a perfect evening, and she had hoped it would never end. She wanted to be happy forever – as happy as she was at that moment. Elena felt as though she were a beautiful princess in a fairy tale, one who could live happily ever after.

In college she met Jim, who became her husband. She married him right after their graduation. Jim was handsome and ambitious. He adored Elena and for years he would refer to her as “my bride.” Their two children, Margaret and Alan, were perfect as far as Elena was concerned. She used to say that they completed the picture of them as “the All-American family”. Living in the lovely little suburban town of Greenville, Connecticut, they were happy, healthy, prosperous, and blessed with good luck.

And then one day it all went sour. What caused the change? Perhaps Elena had been *too* lucky. Or *too* pretty. She remembered the fairy tale of the witch who, out of jealousy toward a beautiful, young princess, cast a spell on her one day. Maybe someone secretly hated Elena and had wished her evil.

The way it happened was this. One day, after her two children had graduated

from college and were living away from home, Jim came home from the office and said simply, “I’m not happy here anymore. I think I should move out. I need space.”

Elena couldn’t believe it. For once, she didn’t know what to say. She just stood in front of Jim with her mouth open. All she could think was, “This is a bad dream. This can’t be happening”.

But Jim wanted out of the marriage, so Elena finally agreed to the divorce. She thought about it a great deal, and she realized she couldn’t stay with someone who didn’t love her anymore. His rejection of her was painful, but as time passed, she grew to accept it; and now the pain was more like a dull ache. That year had been a difficult one for Elena. She and Jim signed the final divorce papers in early January. It was now February 14 – Valentine’s Day and Elena’s birthday.

Valentine’s Day had fallen on a depressing, cold, gray morning. But Alan, who was now living in Paris, called to wish her a Happy Birthday. He even sang it to her over the phone in the same off-key voice he had as a child. Margaret called and sent a beautiful bouquet of yellow roses. Elena cried when she opened the box and saw them nestled in the green tissue paper. Yes, it was sweet of her children to remember her birthday. She knew she should be grateful to have them, but she felt alone. She felt hollow, empty inside.

She realized she needed to get out of the house. She was feeling sorry for herself, and, of course, that was no good. She decided to plan a day in the country – a special day, since it was her birthday. She was going to force her to have fun so she could push away the sadness.

It seemed to be working already. The thought of taking a drive cheered her up almost instantly. Obviously, it was staying around the house for too long that was making her feel blue. She dressed in warm clothes: a sweater, a fleece jacket, a wool scarf, and leather gloves. The car already had a full tank of gas. She would drive through the Berkshires and stop whenever and wherever she wanted. Maybe she’d even stay overnight at one of those quaint country inns. The feeling of freedom was exhilarating, and she was surprised to see herself smile as she looked in the car mirror. It was a long time since she remembered smiling.

Just outside of Lenox, Massachusetts, Elena spotted an antique shop. It was called Fanny Dolittle's. She had been there with Jim many years earlier. As she walked into the shop, the ringing of the little bell on the door announced her entrance. The owner of the shop, a balding, older man who looked as if he had just woken up from a nap, came out of the back room. He smoothed his hair as he smiled and apologized for not expecting anyone so late in the afternoon. Elena glanced at her watch for the first time since she had left home. It was four-thirty and beginning to get dark.

"I'm sorry. I didn't realize it was so late. I just wanted to look around. I haven't been here in years, and I remembered you had nice things," Elena said.

"Oh, that's all right. Take your time. If you need any help, just holler," the old man replied.

Elena examined some cut glass vases and a delicate china tea set. Then she wandered into another room, and her eyes were drawn to an antique hand mirror. She was surprised she even noticed it. Covered with lace, it lay on top of an old oak dresser. Elena picked up the mirror and stared at her reflection. "I look happy and younger," she murmured to herself.

The owner came over to Elena and asked whether she was looking for anything special.

"Yes. I was looking for a mirror," she replied. "How much is this one? There's no price on it."

He took a look at it. "That's strange," he said. "I never saw that piece before. My wife must have brought it in recently. If you want, I can call her at home and ask her."

"Would you, please?" Elena tried to control her excitement. She felt she absolutely had to have the mirror.

The owner went over to the phone near the cash register at the front of the store and called his wife. Elena looked at herself in the mirror again. She noticed that her eyes looked brighter and the small wrinkles around them seemed fainter. She smiled and thought, "What a wonderful mirror! It makes me feel younger. It makes me feel

happy.”

She walked to the front of the shop just as the owner had hung up the phone. “Well,” he said, “my wife doesn’t remember the mirror either, but when I described it to her, she thought we should sell it for about \$50.”

“That’s fine. I’ll take it,” Elena said. “May I write you a check?”

“No problem. Shall I wrap it for you?”

“Yes,” said Elena. “It’s a birthday gift.”

When she arrived home, Elena placed the mirror on the dresser in her bedroom. She unwrapped the paper and looked closely at the mirror. She marveled at the details on the oval silver frame and the delicate roses and leaves decorating the handle, with its single red garnet embedded in a rose at the base, just below the mirror. It was truly beautiful.

That night Elena slept better than she had in months. She went for a walk after breakfast and felt energetic. She almost forgot about the mirror until that evening when she was getting ready for bed. She picked it up, looked at herself, and smiled. “Every time I look at myself, I feel younger. Tonight I can’t see any gray hairs. It’s as if some magic in the mirror makes me younger,” she said to herself. “But of course that isn’t possible. I’m *imagining* I look younger.” She put the mirror down. “I’m being silly and ridiculous.”

Elena put the mirror in the topdrawer of her dresser under some scarves. For a few days she didn’t look at the mirror at all. She continued feeling energetic and happy.

She decided to go into town and have her hair done. When she arrived at Chez Charles, the hair salon she had been going to for over ten years, everyone remarked how wonderful she was. Charles, the owner, said, “Elena, you look so different! You look younger. What’s your secret? Did you have some ‘work’ done? Whoever did it is marvelous!”

Elena thanked him for the compliment. She couldn’t possibly tell him about the mirror. From the expression on his face, it was obvious he thought she had had plastic surgery. Fine – let him think that was the secret of her newfound youth.

She left the salon and went to the market for some ice cream, hot fudge, milk, Cheerios, and peanut butter. She seldom bought these things, but for some reason, she felt like having them. “I guess I’m indulging myself. Well, why not? I’ve been unhappy for so long. It’s about time I started doing things that are fun.”

When she got home later that afternoon, she took the mirror out again. Looking in the mirror had become a daily ritual. This time she was positive she saw a difference in her face. She looked as though she were in her early twenties again. Her skin had the glow of a young woman’s. All her wrinkles were gone. The worry lines on her forehead were no longer there. It was eerie but wonderful.

That night when Elena made dinner, she treated herself to a peanut butter and jelly sandwich with a glass of chocolate milk. For dessert she had a big dish of ice cream with hot fudge sauce. She ate her meal on the couch and watched television. Elena hardly ever watched TV before, but lately she seemed to enjoy it more and more. She usually loved to spend her time reading, but over the last few days she had had trouble concentrating. Also, she had come across a number of words that were unfamiliar to her, and she didn’t want to bother looking them up in the dictionary.

The next morning, Elena had trouble waking up. She was having an old recurring dream that hadn’t bothered her for many years. The last time was probably when she was very young. In her dream she was walking through a meadow and picking wildflowers. Suddenly, an ugly witch with long, straggly hair and red eyes chased her into a forest. The witch kept saying, “I’m going to get you and eat you.” It was dark and cold in the forest, and the witch was getting closer and closer. Elena tried to scream, but the words wouldn’t come out of her mouth. Finally, her mother and father came to save her.

She had often had this dream as a child, and it had always scared her. This morning when she woke up, her heart was beating rapidly, and her throat was dry. She felt like a scared child again.

A bit dizzy from her dream, Elena got out of bed and went over to the dresser. But something was wrong. Somehow, the dresser seemed too high for her to reach. Instead of looking down at the top of the dresser, she found herself standing on her

toes to reach the mirror that lay on the dresser.

As she pulled the mirror handle to look at her reflection, she began to think that she had changed. She screamed and almost dropped the mirror. What she saw was a face that was very familiar to her. It was a face that was beautiful and young – *very* young. Staring back at her from the mirror were the big eyes and small face of a child.

C. AFTER READING

1. Understanding the Story

Answer these questions:

1. What does Elena remember about herself when she was five years old?
2. How does Elena feel on the night of her senior prom?
3. What happens to Elena's marriage?
4. Who remembers Elena's birthday? What do they do?
5. How does Elena celebrate her birthday? What gift does she buy for herself?
6. What is strange about the mirror?
7. At what point do you first suspect something is wrong with the magic in the mirror?

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.

ridiculous

compliments

indulge

quaint

rejection

grateful

balding

reflection

1. It embarrassed Elena to get compliments about her beauty, but she learned to say thank you.

2. When Jim wanted to divorce Elena, she cried because of his _____ of her.
3. Elena stopped at an old country inn that was _____ and charming.
4. Many men who are _____ use special treatments to stop the loss of their hair.
5. Elena knew other people would think she was _____ if she told them about the magic mirror.
6. Sometimes, when people are unhappy, they feel better after they _____ themselves with gifts or special foods.
7. The parents of the lost child were extremely happy and _____ to the police officers who found him and brought him home.
8. When Elena looked at her _____ in the mirror, she saw herself as younger and happier.

3. Word Forms

Complete the chart by filling in the various forms of the following words taken from “The Mirror”. 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
	beauty	<i>beautiful</i>	
graduate			X
		prosperous	
X		jealous	

	marriage		X
		final	
X		grateful	
		ridiculous	
	expression		
		recurrent	
scare			X
		familiar	

Create sentences by using any word forms from the following combinations of words from the chart above:

1. beauty, marriage, prosperous
2. scare, grateful, jealous
3. final, familiar, expression
4. ridiculous, recurrent, graduate

4. Grammar: Count and Noncount Nouns

All nouns are either count nouns or noncount nouns.

A count noun is something that can be counted. It can be singular or plural.

Examples:

She dressed in warm clothes: *a sweater, a fleece jacket, a wool scarf, and leather gloves.*

She took *two sweaters, two jackets, two scarves, and four gloves.*

In her dream she was walking through *a meadow* and picking *wildflowers*.

Suddenly, *an ugly witch* ... chased her into *a forest*.

Noncount nouns are nouns that are not counted. They represent things that are thought of as not being possible to separate (such as *bread, milk, water*).

Most noncount nouns are written in the singular form, and all are used with singular verbs.

Examples:

The car already had a full tank of *gas*.

She . . . went to the market for some *ice cream, hot fudge, milk, . . . and peanut butter*.

5. Application

*Read the sentences from the story. On the line next to each sentence, write the plural form of the **bold** word if it is a count noun. If the **bold** word is a noncount noun, write only noncount on the line.*

1. When she was a little **girl**, people often stopped her mother to say, “What a beautiful little **girl**!” _____ girls

2. They were happy, healthy, prosperous, and blessed with good **luck**.

3. Just outside of Lenox, Massachusetts, Elena spotted an antique **shop**.

4. The prom had been a perfect **evening**. . . . _____

5. The **owner** came over to Elena. . . . _____

6. Elena glanced at her **watch** for the first time since she had left home.

7. “I was looking for a **mirror**.” _____

8. She decided to go into town and have her **hair** done. _____

9. Margaret called and sent a beautiful **bouquet** of yellow roses. _____

10. It was obvious he thought she had had plastic **surgery**. _____

11. Elena put the mirror in the top **drawer** of her dresser. . . . _____

12. She was having an old recurring **dream** that hadn’t bothered her for many years.

13. For dessert she had a big dish of **ice cream**. . . . _____

14. She ate her meal on the **couch** and watched television. _____

Editing Practice: Remember that noncount nouns are always used with singular verbs. Edit the following paragraph by making sure that each noncount noun subject is modified by a verb in the singular form. First, underline all the noncount nouns. Then find the verb that modifies each noncount noun and change it from plural to singular if necessary:

It isn't easy to find a good marriage partner. You want to be married to someone you can trust. Honesty are a particularly important quality in a husband or wife. But happiness don't only depend on agreeing about the important things. Agreeing about little things is very important when you spend most of your time with someone. For example, food become important when you eat together every day. Do you and your partner like the same food? Cleaning the house is also important. Will you share this task? Responsibility for household chores are something you must agree on. Money can be a source of disagreement, too. Do you want to spend all your money or save some? Success in marriage depend on the small things as well as the large ones.

D. THINKING ABOUT THE STORY

1. Sharing Ideas

Discuss the following questions:

1. For Elena, what are the advantages and disadvantages of being beautiful?
2. Why does Elena like the mirror so much? What does it do for her?
3. Why doesn't Elena tell Charles, her hairdresser, about the mirror?
4. Would you want to have a mirror like Elena's?

2. Reading Between the Lines

Practice reading between the lines. Answer the following questions:

1. How do you know Elena likes being beautiful?
-

2. When did Elena's life start to "go sour"?

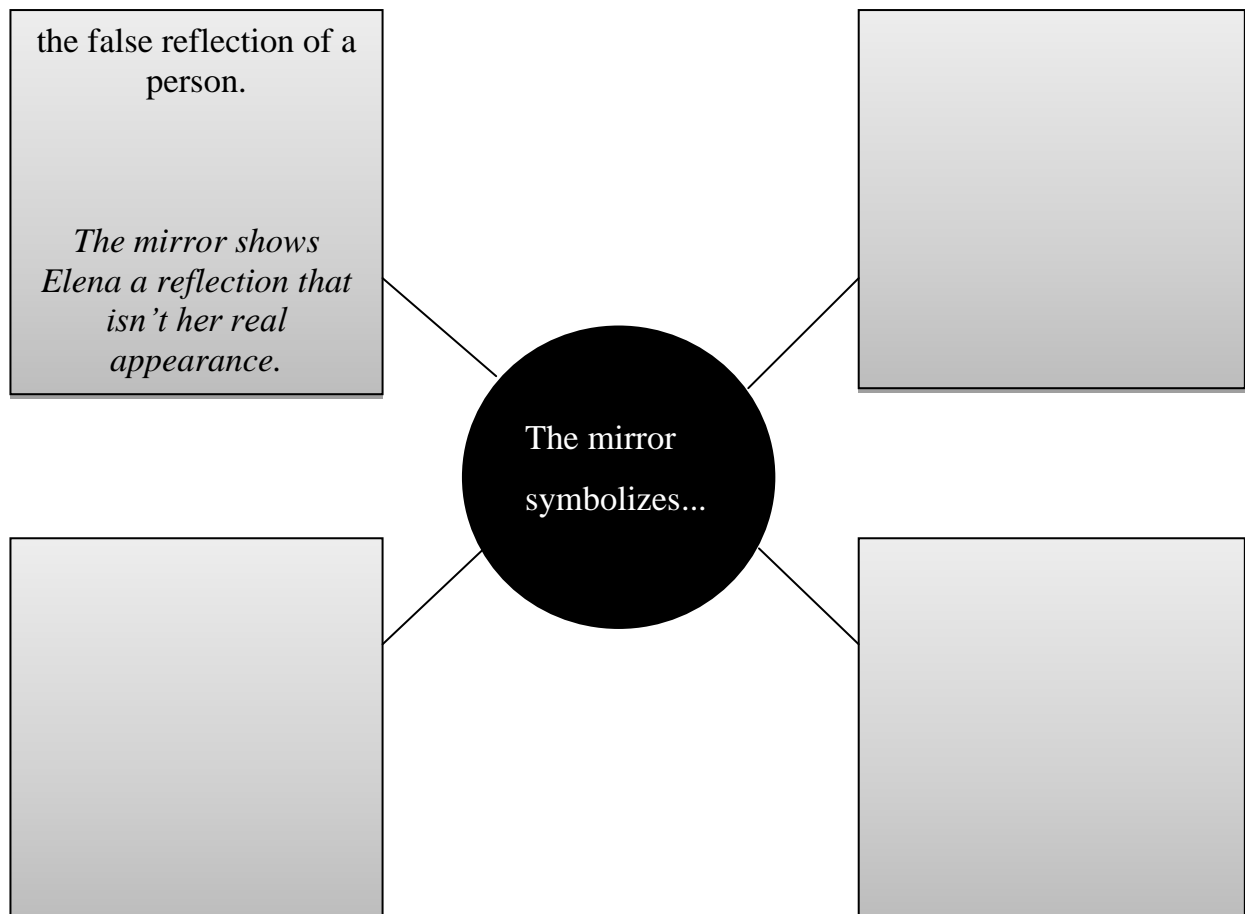
3. What seems strange about the mirror before Elena buys it?

4. What would be Charles's reaction if Elena told him about the mirror?

5. What is the meaning of the dream Elena has? Why does she dream it again as an adult?

3. Analyzing the Story

Look back at the Literary Term on page 21. Make a diagram like the one below. In each box of your diagram, write one idea of what you think the mirror symbolizes. Then, under each idea, write in an example from the story that supports it. A sample answer is provided for you.



Discussion: *Do you agree or disagree with the symbolism of the mirror?*

4. Writing

Choose one of the following writing assignments:

1. Write a summary of the story in two to three paragraphs.
2. Do you feel the main character is being rewarded or punished in the story? Write a short composition to explain your point of view.
3. Describe what the advertising and entertainment industries could do to place a greater value on older people.

Summing Up

A. TAKE A CLOSER LOOK

1. Theme Comparison: Escape from Reality

In the stories of Parts 7 and 8, Margie and Elena both want to escape from the “reality” of daily life. It’s a very appealing idea, but would we really like this if we could do it?

1. Do you think Margie would be happier if she could live in the days of her grandfathers’ grandfather? Do you think Elena is happier as a child?
2. Traveling – even if it’s not through time – can be a way to escape reality. Reading and listening to music might also be considered as ways to escape. What are some other ways that people escape from “reality”?

2. Free writing

Write the word “escape” 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 your ways of escaping from reality.

B. REVIEW

1. Idioms and Expressions Review

The following story will use some of the idioms you learned in Parts 7 and 8. Fill in the blanks with the correct idioms and expressions. The first letter of each answer is supplied.

<i>pretty as a picture</i>	<i>went sour</i>	<i>feeling blue</i>	<i>cast a spell</i>
<i>happily ever after</i>	<i>spotted</i>	<i>betcha</i>	<i>eyes were drawn</i>

Once upon a time, there was a princess who was as pretty as a picture, but she was also lazy. Although there were many books in her castle library, she never read them. One day an evil witch, who was angry because her life w_____, saw the beautiful princess and c_____ on her. The princess could not speak anymore.

The princess was sorry for herself and was f_____. One day, her e_____ to a book. She s_____ it on a table and began reading it. Suddenly, she heard a voice. She turned and saw a little mouse that could speak English. The mouse told her that he loved to read books, too. He said he had read every book in the castle library. She wanted to speak to the mouse, but of course she couldn't because of the witch's spell. Then the mouse said, "I b_____ we can break the spell if we try really hard." The princess kissed the mouse for being such a caring friend, and suddenly, he turned into a handsome prince and she could speak again. They got married and lived h_____.

2. Form Review

Underline all the nouns you can find in the following paragraph and label them C for count or N for noncount. The first sentence has been done for you.

C N

Elena's problem was her beauty. Because she was becoming less beautiful as she grew older, she suffered fear and loneliness. Her husband left her, and she had few friends. When she found the mirror in the country shop, her trouble really began. The mirror was magic that turned her into a child again. The lesson the story teaches is that character and personality are more important than outward appearance.

Write a short paragraph using at least three count nouns and three noncount nouns. Mark C or N above each noun in your paragraph.

Module 4.

Turning Points

Every day, things happen to us, and we have to make decisions. We decide what to wear, where to shop, and what to do after class or work. But certain events force us to make important decisions and may even alter the course of our lives. The stories that follow are about people who are or have recently been faced with such turning points.

As you read, put yourself in the place of the main character. What is the turning point? Would you have acted differently? If so, what would you have done?

Part 9

***You Go Your Way, I'll Go Mine* by William Saroyan**

A. PRE-READING

1. Think Before You Read

Answer the following questions:

1. What are some jobs that might sometimes involve giving people bad news about those they love?
2. What are some ways you might feel if you had a job like that and had to give someone very bad news?
3. What are some ways a person might react on receiving such news from a stranger?
How would you feel if the person reacted in these ways?

2. Story Preview

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

Homer, a messenger, bicycles to Mrs. Sandoval's house with a telegram. He knows that the telegram says that her son has died in the war. As Homer waits for Mrs. Sandoval to open the door, he feels **eager** to meet this woman whose life will now be changed by death. But he's not just looking forward to meeting her. He is also feeling **awkward** – as though he doesn't know what to say or even how to stand – and almost as though the death is his **fault**, even though he knows he's just the messenger. He has no idea yet of how Mrs. Sandoval will react. And he has no idea of how her reaction will lead him to strangely mixed feelings of strong dislike and strong sympathy, or of how this **disgust** and **compassion** will change his life.

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.*

When friends suffer from the death of someone close to them, we feel great compassion for them. We want them to feel better; we are _____ to see them smile again and move on with their lives. However, sometimes our attempts to express our feelings seem _____. When we can't quite say what we want to say, we may feel anger or even _____ at our inability to say the right thing. If the person continues to be sad, we may feel it's somehow our _____ for not helping enough. We forget that people need time to recover from the death of a loved one.

4. Making Predictions

From the Story Preview, try to predict how Mrs. Sandoval will react when she hears the news of her son's death. Which of the following predictions do you think is the most probable? Circle one or more of the choices.

1. She'll yell at Homer and throw things at him.
2. She'll call the telegraph office to complain.
3. She'll pretend she hasn't heard and will offer Homer candy.
4. She'll cry.
5. She'll take Homer in her arms and call him her son.
6. She'll ask Homer to leave immediately.

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

IDIOMS AND EXPRESSIONS	
sit down with – feel familiar or comfortable with	in his heart – emotionally
come right out and say – say directly	at the same time – but also, however
take the place of – substitute for, be there instead of	just as good as – equal to, the same as

5. Literary Term: The Parts of a Plot

*The **plot**, or story, of a piece of fiction often has four parts:*

1. the **introduction**, where the main character(s) and the situation are introduced;
2. the **complications**, or 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, where the situation is resolved in some way and the story comes to an end.

Focus: *When you read “You Go Your Way, I’ll Go Mine,” think about how this story has these four parts of a plot.*

About the Author

William Saroyan (1908–1981) grew up in Fresno, California, as part of an Armenian family that had migrated to the United States. He began writing as a teenager and soon sold his first short story to a Boston newspaper. Saroyan went on to write many other short stories as well as novels and plays. He based many of his characters on the memorable relatives and friends from his childhood. In 1940 Saroyan won the Pulitzer Prize for his play *The Time of Your Life*, now considered an American classic.

The story you are about to read is from the novel *The Human Comedy*. We see the world through the eyes of the main character, Homer, who learns about life and how to survive its challenges.

You Go Your Way, I'll Go Mine

The messenger got off his bicycle in front of the house of Mrs. Rosa Sandoval. He went to the door and knocked gently. He knew almost immediately that someone was inside the house. He could not hear anything, but he was sure the knock was bringing someone to the door and he was most eager to see who this person would be – this woman named Rosa Sandoval who was now to hear of murder in the world and to feel it in herself. The door was not a long time opening, but there was no hurry in the way it moved on its hinges. The movement of the door was as if, whoever she was, she had nothing in the world to fear. Then the door was open, and there she was.

To Homer the Mexican woman was beautiful. He could see that she had been patient all her life, so that now, after years of it, her lips were set in a gentle and saintly smile. But like all people who never receive telegrams the appearance of a messenger at the front door is full of terrible implications. Homer knew that Mrs. Rosa Sandoval was shocked to see him. Her first word was the first word of all surprise. She said “Oh,” as if instead of a messenger she had thought of opening the

door to someone she had known a long time and would be pleased to sit down with. Before she spoke again she studied Homer's eyes and Homer knew that she knew the message was not a welcome one.

"You have a telegram?" she said.

It wasn't Homer's fault. His work was to deliver telegrams. Even so, it seemed to him that he was part of the whole mistake. He felt awkward and almost as if he *alone* were responsible for what had happened. At the same time he wanted to come right out and say, "I'm only a messenger, Mrs. Sandoval. I'm very sorry I must bring you a telegram like this, but it is only because it is my work to do so."

"Who is it for?" the Mexican woman said.

"Mrs. Rosa Sandoval, 1129 G Street," Homer said. He extended the telegram to the Mexican woman, but she would not touch it.

"Are you Mrs. Sandoval?" Homer said.

"Please," the woman said. "Please come in. I cannot read English. I am Mexican. I read only *La Prensa* which comes from Mexico City." She paused a moment and looked at the boy standing awkwardly as near the door as he could be and still be inside the house.

"Please," she said, "what does the telegram say?"

"Mrs. Sandoval," the messenger said, "the telegram says –"

But now the woman interrupted him. "But you must *open* the telegram and *read* it to me," she said. "You have not opened it".

"Yes, ma'am," Homer said, as if he were speaking to a school teacher who had just corrected him.

He opened the telegram with nervous fingers. The Mexican woman stooped to pick up the torn envelope, and tried to smooth it out. As she did so she said, "Who sent the telegram – my son Juan Domingo?"

"No, ma'am," Homer said. "The telegram is from the War Department".

"War Department?" the Mexican woman said.

"Mrs. Sandoval," Homer said swiftly, "your son is dead. Maybe it's a mistake. Everybody makes a mistake, Mrs. Sandoval. Maybe it wasn't your son. Maybe it was

somebody else. The telegram says it was Juan Domingo. But maybe the telegram is wrong”.

The Mexican woman pretended not to hear.

“Oh, do not be afraid,” she said. “Come inside. Come inside. I will bring you candy.” She took the boy’s arm and brought him to the table at the center of the room and there she made him sit.

“All boys like candy,” she said. “I will bring you candy.” She went into another room and soon returned with an old chocolate candy box. She opened the box at the table and in it Homer saw a strange kind of candy.

“Here,” she said. “Eat this candy. All boys like candy”.

Homer took a piece of the candy from the box, put it into his mouth and tried to chew.

“You would not bring me a bad telegram,” she said. “You are a good boy – like my little Juanito when he was a little boy. Eat another piece.” And she made the messenger take another piece of the candy.

Homer sat chewing the dry candy while the Mexican woman talked. “It is our own candy,” she said, “from cactus. I make it for my Juanito when he come home, but *you* eat it. You are my boy too”.

Now suddenly she began to sob, holding herself in as if weeping were a disgrace. Homer wanted to get up and run but he knew he would stay. He even thought he might stay the rest of his life. He just didn’t know what else to do to try to make the woman less unhappy, and if she had asked him to take the place of her son, he would not have been able to refuse, because he would not have known how. He got to his feet as if by standing he meant to begin correcting what could not be corrected and then he knew the foolishness of this intention and became more awkward than ever. In his heart he was saying over and over again, “What can I do? What the hell can I do? I’m only the messenger”.

The woman suddenly took him in her arms saying, “My little boy, my little boy!”

He didn’t know why, because he only felt wounded by the whole thing, but for

some reason he was sickened through all his blood and thought he would need to vomit. He didn't dislike the woman or anybody else, but what was happening to her seemed so wrong and so full of ugliness that he was sick and didn't know if he ever wanted to go on living again.

"Come now," the woman said. "Sit down here." She forced him into another chair and stood over him. "Let me look at you," she said. She looked at him strangely and, sick everywhere within himself, the messenger could not move. He felt neither love nor hate but something very close to disgust, but at the same time he felt great compassion, not for the poor woman alone, but for all things and the ridiculous way of their enduring and dying. He saw her back in time, a beautiful young woman sitting beside the crib of her infant son. He saw her looking down at this amazing human thing, speechless and helpless and full of the world to come. He saw her rocking the crib and he heard her singing to the child. Now look at her, he said to himself.

He was on his bicycle suddenly, riding swiftly down the dark street, tears coming out of his eyes and his mouth whispering young and crazy curses. When he got back to the telegraph office the tears had stopped, but everything else had started and he knew there would be no stopping them. "Otherwise I'm just as good as dead myself," he said, as if someone were listening whose hearing was not perfect.

C. AFTER READING

1. Understanding the Story

Answer these questions:

1. Why is Homer going to Mrs. Sandoval's house? What are his feelings?
2. What is Homer's first impression of Mrs. Sandoval?
3. Why does Homer read the telegram to Mrs. Sandoval?
4. What is Mrs. Sandoval's first reaction to the telegram?
5. How does Homer act when Mrs. Sandoval offers him candy?

6. How does he feel when she begins to cry? How does he feel when she takes him in her arms and makes him sit down?
7. What does Homer finally do?
8. How does he feel when he gets back to the telegraph office?

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.

- | | |
|-------------------------------|---|
| <u> e </u> 1. eager | a. silly, deserving to be laughed at |
| <u> </u> 2. wounded | b. very surprised, usually about something unpleasant |
| <u> </u> 3. compassion | c. lasting, surviving |
| <u> </u> 4. implications | d. sympathy |
| <u> </u> 5. shocked | e. looking forward to, showing great interest in |
| <u> </u> 6. welcome | f. say no |
| <u> </u> 7. enduring | g. suggested meanings |
| <u> </u> 8. awkwardly | h. very fast |
| <u> </u> 9. ridiculous | i. hurt |
| <u> </u> 10. swiftly | j. cry |
| <u> </u> 11. sob | k. wanted, desirable |
| <u> </u> 12. refuse | l. clumsily |

3. Word Forms

Complete the chart by filling in the various forms of the following words taken

from “You Go Your Way, I’ll Go Mine.” 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		eager	<i>eagerly</i>
	murder		
X		gentle	
shock			
	surprise		
X		nervous	
X		strange	
X	compassion		

Write a dialogue about a murder. One of you is the detective, and the other is a friend of the victim. Use at least eight word forms from the chart.

4. Grammar: Adverbs Versus Adjectives

An adverb modifies a verb, an adjective, another adverb, or a sentence.

Examples:

He went to the door and knocked *gently*. (modifies verb)

“I’m *very* sorry I must bring you a telegram like this. . . .” (modifies adjective)

He knew *almost* immediately that someone was inside the house. (modifies adverb)

He was on his bicycle *suddenly*. . . . (modifies sentence)

Many adverbs answer the question *How?* Others answer questions like

When?(such as *now, then, soon, still, yet*), *How often?* (such as *often, seldom, never*), or *How much?* (such as *very, too, enough*).

Examples:

He was . . . riding *swiftly* down the dark street. . . . (How was he riding?)

She . . . *soon* returned with an old chocolate candy box. (When did she return?)

“I’m *very* sorry I must bring you a telegram like this. . . .” (How sorry does he feel?)

Many adverbs are formed by adding *-ly* to adjectives. However, many adverbs don’t end in *-ly*, and some adjectives (such as *friendly*) end in *-ly*. To know whether a word is an adverb or adjective, look at the word it modifies. Remember, an adjective modifies a noun; an adverb modifies a verb, adjective, or adverb. Be careful! With a linking verb (such as *be, seem*), the word that follows the verb modifies the subject noun and is an adjective rather than an adverb.

Examples:

He knew almost *immediately* that someone was inside the house.

(adverb – modifies verb)

Her lips were set in a gentle and *saintly* smile, (adjective – modifies noun)

He . . . became more *awkward* than ever, (adjective – with linking verb *become*, modifies noun)

5. Application

The following sentences are from the story. For each sentence, choose the correct word from the alternatives in parentheses and write it on the line. Draw an arrow from the word you choose to the word it modifies. Then, working with a partner, reread the story and find six adjectives that can be made into -ly adverbs. Write a sentence for each of the adverbs. The sentences can be about the story or anything else.

1. He went to the door and knocked gently. (gentle, gently)
2. Her lips were set in a _____ (gentle, gently) and saintly smile.
3. He felt _____ (awkward, awkwardly) and almost as if he *alone* were responsible for what had happened.

4. She . . . looked at the boy standing _____ (awkward, awkwardly) as near the door as he could be and still be inside the house.
5. She opened the box . . . and in it Homer saw a _____ (strange, strangely) kind of candy.
6. She looked at him _____ (strange, strangely) and ... the messenger could not move.

Editing Practice: Edit the following paragraph by making sure that all adjectives and adverbs are used correctly. If an adjective is used where the word should be an adverb, change the word to its adverbial form. If an adverb is used where the word should be an adjective, change it to its adjectival form.

Last Saturday, our school held its annual talent show. In the morning, there was an art exhibit and in the afternoon students who could sing, play a musical instrument, or dance nice performed in the auditorium. I got up late and had to move quick to get to the art exhibit before it ended. Although many of the pictures were lovely, my favorite was a picture of a beach that was beautiful painted by a senior. Among the performers, I particularly liked a ballet dancer who was so gracefully. I've always wanted to be a graceful dancer, but I'm not. I did get on stage, though. I sing with a group, and we performed a couple of songs. Our friends said we were greatly and sang terrifically – but we didn't win first prize.

D. THINKING ABOUT THE STORY

1. Sharing Ideas

Discuss the following questions:

1. Why does Mrs. Sandoval treat Homer the way she does?
2. How do Homers feelings about what he can and should do for Mrs. Sandoval change during the story?
3. In the end, Homer feels that what he has learned makes it possible for him to truly live. What has Homer learned?

4. The phrase *go one's (own) way* usually means “to act as one chooses, independently of others.” What does the title of the story mean? Several interpretations are possible. For example, it might mean that Homer realizes that he can't really help Mrs. Sandoval – that they must each go their own way. Or, it might mean that Homer chooses to have compassion even if this isn't the world's usual way. Or, the title might have one or more other meanings. What do you think? Why?

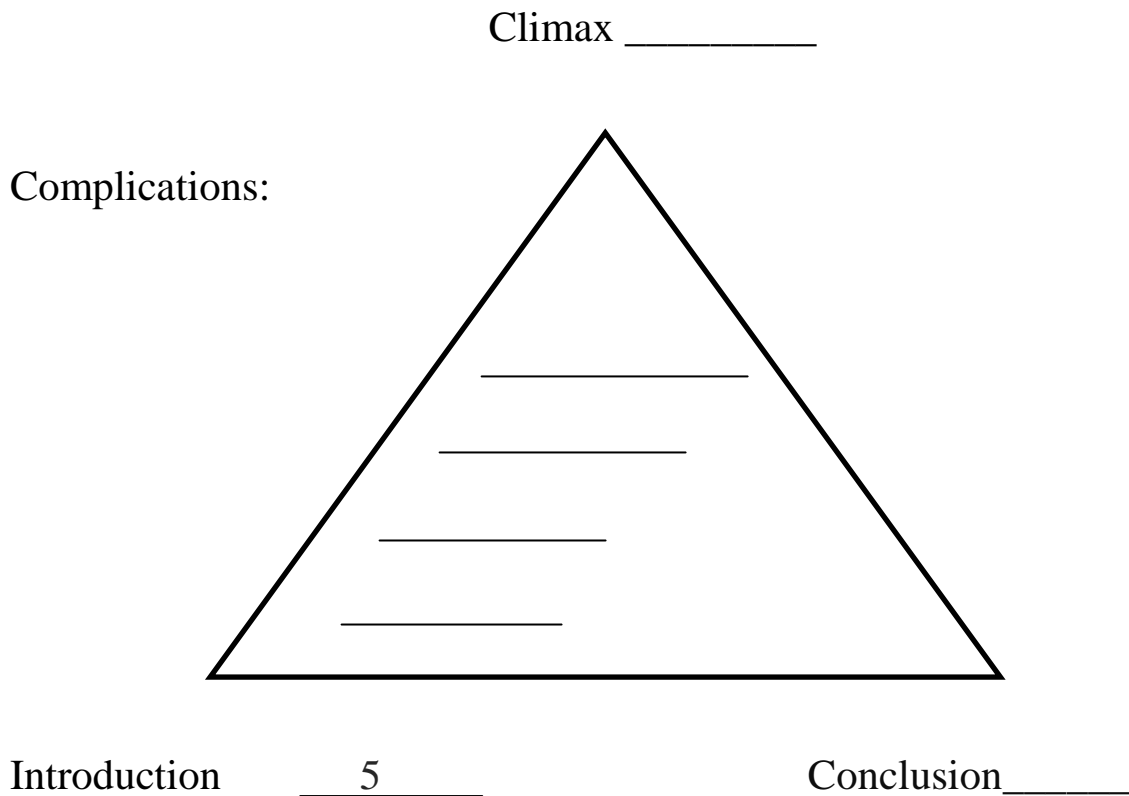
2. Reading Between the Lines

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

1. When Homer tried to give Mrs. Sandoval the telegram, she didn't want to take it because
 - a. she didn't know how to read English.
 - b. she was quite certain it would be bad news.
 - c. she had never received a telegram before and didn't know what to do with it.
2. Mrs. Sandoval offers Homer candy because
 - a. even though she is upset, she sees he feels awkward, and she wants to make him more comfortable.
 - b. as the mother of a son, she knows that boys likes candy.
 - c. she associates him with her son, whose death she wants to deny.
3. In the last paragraph, the line “*everything else had started and he knew there would be no stopping them*” refers to
 - a. the pressures of everyday life.
 - b. war and the deaths and sadness it causes.
 - c. Homer's feelings for and about other people.

3. Analyzing the Story

Look back at the Literary Term on page 38. The following chart shows the parts of a story. The events in this story are listed below the chart. Show where the events go in the chart by writing the numbers in the appropriate places.



1. Mrs. Sandoval offers Homer candy.
2. Back at the telegraph office, Homer realizes that everything has changed for him.
3. Mrs. Sandoval takes Homer in her arms, and Homer feels that everything in the world is wrong.
4. Mrs. Sandoval begins to sob, and Homer wants to make her less unhappy.
5. Homer goes to Mrs. Sandoval's door, feeling eager to meet her.
6. Homer has a feeling of disgust but also great compassion toward all things and leaves Mrs. Sandoval's house crying.
7. Mrs. Sandoval asks Homer to read the telegram to her.

Pair Discussion: *Correct any mistakes you find. In which parts of the story is an attitude toward war expressed? Find sentences to support your opinions.*

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 major events. Look at the chart above if you need help.
2. Write a letter that Mrs. Sandoval sent to her son, Juan, before he was killed.
3. Look up the word “*compassion*” in your dictionary. Give examples of compassion from your own experience.

Part 10

Snake Dance by Corey Ford

A. PRE-READING

1. Think Before You Read

Answer the following questions:

1. How would you describe an ideal college experience?
2. Have you ever had to work at a job you were ashamed of? What did you tell other people about your job?
3. Have you ever had to give up something you wanted very much so that you could help another person?

2. Story Preview

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

Jerry's parents are proud that he is in college. He is talking to his mother on the phone and telling her he has joined a **fraternity** and lives with the men in the fraternity house instead of a **dormitory**. He also tells her that he doesn't need money from home because he has won a **scholarship** for being such a good football player.

While Jerry is in the phone booth, a parade of students in a **snake dance** to celebrate a football victory comes down the street. Jerry explains that he has scored two **touchdowns** in the game, and he holds out the phone so that his mother can hear the band and the students celebrating.

3. Using the Vocabulary

Fill in the blanks below with the **bold** words from the Story Preview above. Then, with a partner, compare your answers.

When a college football team wins, the fans celebrate in many ways. Sometimes, for example, students celebrate by doing a snake dance—marching in a long line that moves from one side of the street to the other.

A good football player can often get a _____ to pay for college, which could be too expensive without one. A player who frequently scores points by making _____ is especially valuable.

Football players and athletes in general often like to join a _____, where the male students live and have their own rooms. In this way, their situation is better than that of other students who live in a regular _____, where students typically have to share a room.

4. Making Predictions

From the Story Preview, you know that Jerry tells his mother how well he is doing at college. But the beginning of the story shows that Jerry is nervous. Read the first two paragraphs and try to predict why he is nervous. Circle your choice or give an answer that you think is better.

Jerry is nervous because

1. he is going to fail in some of his classes.
2. he doesn't want to miss the snake dance.
3. he shouldn't be smoking since he needs to stay in shape to play football.
4. _____

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

IDIOMS AND EXPRESSIONS

holding it – waiting for a short time

while the person you're talking to

on the telephone does something else

fished – looked for

laid up – sick in bed

on account of – because of

the time of my life – a great time

swell – nice

sitting pretty – secure, rich

chew the fat – talk

hang up – end a phone call

the gang – a group of people who are friendly with each other

took' em – won, beat them

heck – a slang expression to add emphasis to a statement or question

soft job – easy job with a good salary

babe – young woman; woman

5. *Literary Term: Surprise Ending*

A **surprise ending** is a sudden and unexpected ending. Many American short-story writers are noted for this technique.

Focus: When you read, look for the sentences that reveal the “surprise”.

B. THE STORY

About the Author

Corey Ford (1902 – 1969) was a well-known humorist, essayist, and short-story writer, some of whose work appeared in magazines such as *Colliers*, *The New Yorker*, and *The Saturday Evening Post*.

During his career, Ford traveled extensively to remote-parts of the world. When not traveling, Ford lived in New Hampshire, where he pursued his hobbies-

hunting and fishing. Ford shared his home with his dog, Cinder, the inspiration for his book *Every Dog Should Have a Man*. His other books include *The Day Nothing Happened*, *How to Guess Your Age*, *Has Anyone Seen Me Lately?* And *What Every Bachelor Knows*. This last title is a defense of his choice to remain single, as he put it, “to make some unknown girl happy”.

Ford’s work also treats serious themes, as you will see when you read “Snake Dance”.

Snake Dance

“Hello. That you, mom? ... Oh, I’m sorry, operator, I thought I was connected with ... No, I’m trying to get long-distance ... What? Centerville, Ohio, twelve ring five, I told that other operator ... What? ... I *am* holding it”.

He fished nervously in his pocket for a pack of cigarettes, pulled one cigarette out of the pack with his thumb and forefinger, and stuck it swiftly between his lips. He glanced at his watch and scowled. The game had been over for a half hour. The snake dance would be coming down the street this way any minute now. With his free hand he tore a match from the paper safe, and propped the telephone receiver for a moment between shoulder and ear while he struck the match on the flap. As he put the match to the tip of the cigarette, a thin voice rasped vaguely inside the receiver, and he whipped out the match¹.

“Hello. Mom?... Oh, I’m sorry”, he mumbled. “How much?” He took a handful of silver from his pocket and began to drop the coins into the slot of the pay telephone. He could hear someone speaking above the echoing reverberations inside the phone.

“What? Oh, mom? Hello, mom. This is Jerry. I say, this is – Can you hear me now? ... Sure, I can hear you fine Sure, I’m all right. I’m fine. And you?... That’s fine.

¹ *whipped out the match*: waved the match quickly until it went out

“Mom” – and his voice seemed to falter for a fraction of a second. Then: “How is he? Is there any change?”

There was a tiny silence.

“Oh”. His voice was a little duller when he spoke again. “I see. Yeh. This afternoon, eh? And that other specialist, he said the same thing? Um-hmm ... Oh, sure, sure. No, of course, mom, there’s nothing to worry about. No, I’m not worried; I only just called to find out if there was any change, that was all ... Did they say if he could ever – I mean, can he move his arms any yet?” He gulped. “Well, that doesn’t mean anything, really ... No, of course, all those things take time. Sure, a year, or maybe even less ... What?”

He took a second cigarette out of his pocket and thrust it between his lips nervously. He lit it from the stub of the first one and ground out the stub beneath his heel.

“What money? Oh, you mean I sent you last week? Now, mom,” impatiently, “I told you all about that already in the letter, didn’t I? ... Sure it’s a scholarship. I got it for playing football. And so naturally I didn’t need all that money you and pop had been saving up for me to go to college, and so I just thought maybe, with pop being laid up now for a while and all. ..

“Where? Why, right here”. He frowned. “No, this isn’t exactly a dormitory; it’s – I live here in the fraternity house, you see. Sure I’m in a fraternity. It’s the one pop wanted me to join, too, tell him... No, honest, mom, it doesn’t cost me a cent for my room. It’s on account of my football”.

He opened the folding door a little. He thought he could hear the band in the distance.

“Who, me? Homesick? Not so you’d notice it”. He laughed. “I’m having the time of my life here. Everybody’s so swell. I know practically everybody here at Dover already. They even all call me by my first name. Say, if you don’t think I’m sitting pretty, you ought to see my fraternity house here.” He gazed out through the glass door of the phone booth.

“Every night the fellows sit around and we drink beer and chew the fat till ... Oh, no. No, mom. Just beer. Or usually we just go down to Semple’s for a milk shake ... No, that’s only the drugstore ... No.” He smiled slowly. “I promised you I wouldn’t drink, mom.”

In the distance now he could hear the sound of the band approaching.

“Well, mom, I gotta hang up now. The gang’ll be here in a minute, We’re having a celebration after the game today. We played Alvord – took ‘em sixteen to nothing Sure I did, the whole game; you oughta seen me in there. I made two touchdowns. Everybody’s going down to Semple’s after the game, and I gotta be ready, because of course they’ll all want me to be there too. Can you hear the band now?”

It was growing louder, and the eager voices in the snake dance could be heard above the brasses, chanting the score of the game in time with the band.

“Now, listen, mom. One other little thing before they get here. Mom, see, I’m going to be sending you about ten or twelve dollars or so each week from now on until pop is better No, mom. Heck, I got plenty. Sure, they always fix you up with a soft job if you’re a good enough player. The alumni do it Here they are now. Hear them?”

The band had halted outside. Someone led a cheer.

“That’s for me, mom Sure. Didn’t I practically win the game for them today? Hear that?” He kicked open the door of the phone booth.

He held the receiver toward the open door of the phone booth. They were calling, “Jerry!” “Hey, Jerry, hang up on that babel”.

“Hear that, mom? Now, good-bye. And look, by the way, if you should ever happen to see Helen,” he added carelessly, “tell her I’m sorry I couldn’t ask her up to the freshman dance like I’d planned, but with the football season and my scholarship and all– Tell her, mom. She – she didn’t answer my last letter. OK, mom. Tell pop everything’s OK, see? Now don’t worry... ‘Bye”.

He replaced the receiver slowly on the hook and stared at the mouthpiece a moment. As he opened the door and stepped out of the booth, he could see his

reflection for a moment in the tall mirror behind the soda fountain – the familiar white cap, the white jacket with “Semple’s” stitched in red letters on the pocket. The crowd was lined along the soda fountain, shouting, “Jerry!” “Milk shake, Jerry!”

C. AFTER READING

1. Understanding the Story

Answer these questions:

1. Why is Jerry calling his mother?
2. What does Jerry tell his mother is his source of money?
3. What is happening while Jerry is on the phone?
4. What does Jerry tell his mother that isn't true?
5. Where does Jerry work? What does he do?
6. Why does Jerry lie to his mother?

2. Vocabulary Comprehension

*Match each vocabulary word in the left column with its **antonym** (a word or phrase with the opposite meaning) in the right column. Write the letter of the antonym in the space provided.*

- | | |
|--------------------------|------------------------|
| <u> e </u> 1. approach | a. keepgoing, continue |
| <u> </u> 2. scowl | b. earpiece |
| <u> </u> 3. glance | c. nearby |
| <u> </u> 4. halt | d. unknown |
| <u> </u> 5. nervous | e. moveaway |
| <u> </u> 6. vague | f. gaze |

_____ 7. dull	g. general doctor, family doctor
_____ 8. specialist	h. speak clearly
_____ 9. distant	i. calm
_____ 10. mouthpiece	j. bright
_____ 11. familiar	k. clear
_____ 12. mumble	l. smile

Write sentences of your own using three words from the left column. Compare your sentences with a partner. Correct any mistakes you find.

3. Word Forms

Complete the chart by filling in the various forms of the following words taken from “Snake Dance”. 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		nervous	<i>nervously</i>
X		eager	
	reflection		
play			
		celebratory, celebrated	X

	crowd		X
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Write sentences using a verb, a noun, an adjective, and an adverb from the chart above.

4. Grammar: Regular and Irregular verbs

Regular verbs form their past tense by adding *-d* or *-ed*. Examples:

PRESENT	PAST	PAST PARTICIPLE
<i>listen</i>	<i>listened</i>	<i>listened</i>
<i>open</i>	<i>opened</i>	<i>opened</i>
<i>play</i>	<i>played</i>	<i>played</i>
<i>start</i>	<i>started</i>	<i>started</i>
<i>translate</i>	<i>translated</i>	<i>translated</i>

Irregular verbs fall into a number of different categories. The verbs below are given as examples.

PRESENT	PAST	PAST PARTICIPLE
<i>be</i>	<i>was/were</i>	<i>been</i>
<i>drink</i>	<i>drank</i>	<i>drunk</i>
<i>give</i>	<i>gave</i>	<i>given</i>
<i>send</i>	<i>sent</i>	<i>sent</i>

<i>write</i>	<i>wrote</i>	<i>written</i>
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5. Application

Complete each sentence below with the correct past tense form of the verb in parentheses.

1. I thought (think) you were a student in college on a football scholarship.
2. The professor _____ (read) the test papers until 2 a.m.
3. You were the person who _____ (help) me most at school.
4. Margaret is very excited because she _____ (win) the scholarship.
5. We were the first ones on our street who _____ (play) football in college.
6. John _____ (make) the touchdown just in time to help the team win the game.
7. He _____ (become) a good football player, and his team loved him.
8. He _____ (break) the record for the most touchdowns in a game.
9. The crowd _____ (cheer) when the favorite team won.
10. We all _____ (go) home in a good mood after our team's victory.
11. I _____ (invite) some friends for dinner at my house Saturday night.
12. My friends and I were having such a good that I _____ (forget) about a paper that was due Monday.
13. Sunday morning, I _____ (remember) the paper and _____ (begin) to work on it.
14. I _____ (finish) the paper Sunday night and _____ (feel) that I had done a good job.

D. THINKING ABOUT THE STORY

1. *Sharing Ideas*

Discuss the following questions:

1. Are lies sometimes excusable? Why or why not?
2. Is there any way Jerry could have solved his problem other than quitting school?
3. Do you respect Jerry for his sacrifice? Why or why not?
4. At any point in the story, did you suspect that Jerry wasn't telling the truth? If so, which point was it?

2. *Reading Between the Lines*

Practice reading between the lines. Circle the letter of the best answer.

1. How do you know Jerry is worried about his father?
 - a. He calls home and sends money to his parents.
 - b. He tells his mother he is worried.
 - c. He's planning to go home and visit his father.
 - d. He tells his mother he's quitting school.
2. Which of the following quotations shows that Jerry is a good son?
 - a. "We're having a celebration after the game today".
 - b. "I made two touchdowns".
 - c. "I'm having the time of my life here".
 - d. "I promised you I wouldn't drink, mom".
3. Why didn't Helen answer Jerry's letter?
 - a. She goes to another school too far away.
 - b. She was insulted because Jerry didn't invite her to the dance.
 - c. She doesn't like Jerry.
 - d. She's too busy to write.
4. When Jerry's mother hears the students calling Jerry's name, she thinks
 - a. they want Jerry to get off the phone.
 - b. they want Jerry to join them.

- c. they like Jerry because he helped win the football game.
- d. They're angry with Jerry.

3. Analyzing the Story

Look back at the Literary Term on page 52. Make a chart like the one below. The author's way of making the surprise ending effective is to have Jerry say things in such a way that his mother misunderstands them. Fill out your chart to see how Ford does this. The first one is done for you.

Jerry Says That...	His Mother Thinks That...	The Truth Is That...
he got a football scholarship and doesn't need the money his parents had saved for him.	<i>The money Jerry sent her is from the scholarship.</i>	<i>The money Jerry sent his mother is part of his salary from Semple's.</i>
he's having a great time and everybody in the town knows him.		
his mother would like his fraternity house if she could see it.		

<p>he made two touchdowns in the football game that afternoon, and everybody will expect him to go to Semple's to celebrate.</p>		
<p>he has plenty of money because the alumni always arrange for a good football player to get a "soft job".</p>		
<p>the students are cheering for him.</p>		

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Pair Discussion: Compare what you have written in your charts. Correct any mistakes you find. Then discuss whether you think there are any other “misunderstandings” in the story.

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 major points. Look at the chart you made for Analyzing the Story if you need help.
2. Imagine you are Helen, Jerry’s girlfriend from his hometown. Write a letter to Jerry.
3. Jerry decides to apply for a scholarship. Write a letter he could use to explain why he deserves to receive the scholarship.
4. Imagine you are Jerry’s mother and you find out the truth. Write a letter to Jerry.
5. Imagine you are Jerry and it’s ten years later. Write about what has happened in your life since the story ended.
6. Write about a time when you or someone you know lied in order to protect someone else. Do you think the lie was justified? Why or why not?

Part 11

Home by Gwendolyn Brooks

A. PRE-READING

1. Think Before You Read

Answer the following questions:

1. What are some of the things you like about your home?
2. Have you ever wanted to move? Did you ever fear that you would have to move?
3. Have you ever moved to a new town, city, or country? How did you feel?
4. Do you like or dislike change?

2. Story Preview

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

Maud Martha's parents are **homeowners** who are worried that they may have to move out of their house. Everyone is waiting for Papa to come back home from a trip to the Home Owners' **Loan** Company, the company that lent them the money to buy their house. Maud Martha's father has gone there to ask for an **extension** on the loan so that they can pay it back over a longer period of time. The family does not have enough money to make the regular payments. If the company doesn't give Papa an extension on the loan, the family will lose their home.

3. Using the Vocabulary

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

In order to buy a home and become **homeowners**, many people have to borrow money from a bank or another type of company that lends money to buy apartments, houses, and other types of property. Any _____ that a bank provides has to be repaid according to a schedule set by the bank. When people cannot repay the money exactly according to the schedule, they sometimes are able to get the bank to give them more time or to change the schedule. This type of _____ on repayment can mean all the difference to some people whose incomes are not very high.

4. Making Predictions

From the Story Preview, think ahead to what will happen to the family. 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. Papa will get an extension on the loan.
2. Papa will get an extension on the loan, but he still won't be able to pay it.
3. The family will move to an apartment.
4. The bank will refuse to give him an extension on the loan.
5. _____

Journal Writing: *In your journal, write your answer and explain why you chose it. Then look back at your answer after you read the story.*

IDIOMS AND EXPRESSIONS

jardinière – a decorative pot for plants	doing the firing – starting a coal fire
slip – part of a plant	in the furnace to heat the house
extension – extra time given by a bank	mechanical birds – artificial (<i>not real</i>) birds
or loan company to pay one's monthly mortgage	sun parlor – room like an enclosed porch
flat – apartment	dragged on – continued to live with difficulty

5. *Literary Term: 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. Sometimes, the characters overcome their problems; other times, they don't. In the story "Home", a family has to face the possibility of losing its home.

Focus: *As you read, look for the problems in the story that are very much like the problems people typically have in everyday life. Try to imagine you are one of the characters. How would you feel? How would you deal with the prospect of having to move?*

B. THE STORY

About the Author

Born in Topeka, Kansas, Gwendolyn Brooks (1917 – 2000) lived most of her life in Chicago. The first African-American author to win the Pulitzer Prize – in 1950, for her poetry collection, *Annie Allen* – she became famous for portraying the

ordinary lives of people in the African-American community. In 1985, she became the first African-American woman to be elected to the National Institute of Arts and Letters.

As a young child, Brooks began reading and writing poetry. Her parents encouraged her interest in literature and took her to poetry readings by African-American authors. Throughout her adolescent years and early twenties, Brooks's poems appeared in various magazines. In 1945, she published a volume of poetry entitled *A Street in Bronzville*, which won her national recognition as one of America's leading poets. From 1989 until her death, she was Distinguished Professor of Literature at Chicago State University.

The story you are about to read, "Home", is a chapter from Brooks's novel *Maud Martha*.

Home

What had been wanted was this always, this always to last, the talking softly on this porch, with the snake plant in the jardiniere in the southwest corner, and the obstinate slip from Aunt Eppie's magnificent Michigan fern at the left side of the friendly door. Mama, Maud. Martha, and Helen rocked slowly in their rocking chairs, and looked at the late afternoon light on the lawn and at the emphatic iron of the fence and at the poplar tree. These things might soon be theirs no longer. Those shafts and pools of light, the tree, the graceful iron, might soon be viewed possessively by different eyes.

Papa was to have gone that noon, during his lunch hour, to the office of the Home Owners' Loan. If he had not succeeded in getting another extension, they would be leaving this house in which they had lived for more than fourteen years. There was little hope. The Home Owners' Loan was hard. They sat, making their plans.

"We'll be moving into a nice flat somewhere ", said Mama. "Somewhere on South Park, or Michigan, or in Washington Park Court". Those flats, as the girls and

Mama knew well, were burdens on wages twice the Size of Papa's. This was not mentioned now.

"They're much prettier than this old house," said Helen. "I have friends I'd just as soon not bring here. And I have other friends that wouldn't come down this far for anything, unless they were in a taxi".

Yesterday, Maud Martha would have attacked her. Tomorrow she might. Today she said nothing. She merely gazed at a little hopping robin in the tree, her tree, and tried to keep the fronts of her eyes dry.

"Well, I do know", said Mama, turning her hands over and over, "that I've been getting tireder and tireder of doing that firing. From October to April, there's firing to be done".

"But lately we've been helping, Harry and I", said Maud Martha. "And sometimes in March and April and in October, and even in November, we could build a little fire in the fireplace. Sometimes the weather was just right for that".

She knew, from the way they looked at her, that this had been a mistake. They did not want to cry.

But she felt that the little line of white, sometimes ridged with smoked purple, and all that cream-shot saffron² would never drift across any western sky except that in back of this house. The ram would drum with as sweet a dullness nowhere but here. The birds on South Park were mechanical birds, no better than the poor caught canaries in those "rich" women's sun parlors.

"It's just going to kill Papa!" burst out Maud Martha. "He loves this house! He *lives* for this house!"

"He lives for us", said Helen. "It's us he loves. He wouldn't want the house, except for us".

"And he'll have us", added Mama, "wherever".

"You know", Helen sighed, "if you want to know the truth, this is a relief. If this hadn't come up, we would have gone on, just dragged on, hanging out here forever".

²*saffron*: a yellow-orange color

“It might”, allowed Mama, “be an I act of God. God may just have reached down and picked up the reins”.

“Yes”, Maud Martha cracked in, “that’s what you always say –that God knows best”.

Her mother looked at her quickly, decided the statement was not suspect, looked away.

Helen saw Papa coming. “There’s Papa”, said Helen.

They could not tell a thing from the way Papa was walking. It was that same dear little staccato walk, one shoulder down, then the other, then repeat, and repeat. They watched his progress. He passed the Kennedys’, he passed the vacant lot, he passed Mrs. Blakemore’s. They wanted to hurl themselves over the fence, into the street, and shake the truth out of his collar. He opened his gate – the gate – and still his stride and face told them nothing.

“Hello”, he said.

Mama got up and followed him through the front door. The girls knew better than to go in too.

Presently Mama’s head emerged. Her eyes were lamps turned on.

“It’s all right”, she exclaimed. “He got it. It’s all over. Everything is all right”.

The door slammed shut. Mama’s footsteps hurried away.

“I think”, said Helen, rocking rapidly, “I think I’ll give a party. I haven’t given a party since I was eleven. I’d like some of my friends to just casually see that we’re homeowners”.

C. AFTER READING

1. Understanding the Story

Answer these questions:

1. Why is the family waiting impatiently for Papa to come home?
2. How long has the family been living in the house?
3. How do Mama’s and Helen’s reactions differ from Maud Martha’s?

4. What is the surprise at the end of the story?
5. What does Helen plan to do?

2. Vocabulary Comprehension

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

1. The tree, the graceful iron, might soon be viewed **possessively** by different eyes.
 - a. with feelings of anger
 - b. with feelings of ownership
 - c. with feelings of envy
 - d. with feelings of pride
2. She merely gazed at a little **hopping** robin....
 - a. jumping
 - b. limping
 - c. flying
 - d. running
3. They could not tell a thing from the way Papa was walking. It was that same dear little **staccato** walk....
 - a. with short, quick steps
 - b. with long, nervous steps
 - c. with smooth, easy steps
 - d. with slow, happy steps
4. Papa's **stride** told them nothing.
 - a. walk
 - b. look
 - c. face
 - d. expression
5. Presently Mama's head **emerged**.
 - a. changed expression
 - b. moved back and forth

- c. came into view
- d. turned around

6. Those flats ... **were burdens on wages**....

- a. gave the renters extra money every month
- b. cost more than working people could easily afford
- c. helped the renters to lower their taxes
- d. were expensive but very nice places to live

7. They wanted to **hurl** themselves over the fence, into the street, and shake the truth out of his collar.

- a. put
- b. throw
- c. place
- d. take

8. The rain would **drum** with as sweet a dullness nowhere but here.

- a. start and stop
- b. make a lightnoise
- c. fall heavily
- d. make a steady, rhythmic sound

9. “You know”, Helen sighed, “if you want to know the truth, this is a **relief**”.

- a. end of something unpleasant
- b. beginning of a new experience
- c. difficult situation
- d. disappointment

3. Word Forms

Complete the chart by filling in the various forms of the following words taken from “Home”. 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		obstinate	<i>obstinately</i>
X		magnificent	
		emphatic	
			possessively
		hopping	X
hurl			X
stride			
emerge			X
burden			X

Write a letter to a friend in which you use some of the word forms above. You might, for example, describe an obstinate person who has become a burden.

4. Grammar: Future with Would and Might

In fiction, events are usually talked about in the past tense. Since the context of the story is the past, the future is described differently. Instead of using *will* for the future, the author typically uses *would* or *might*. (Other constructions also exist, but we will concentrate on these two).

Examples:

They *would* be leaving this house in which they had lived for more than fourteen years.

The tree, the graceful iron, *might* soon be viewed possessively by different eyes.

5. Application

Find examples of sentences in the story in which **would** or **might** refer to the future. Copy those sentences into the first column of the chart below. Look for sentences with **would** or **might** plus verb form (not **would have** or **might have** plus verb form). In the second column, explain what situation they refer to. Examples from the grammar section are provided below as a model.

SENTENCE	FUTURE SITUATION
<i>They would be leaving this house in which they had lived for more thanfourteen years.</i>	<i>If Papa doesn't get an extension on the loan, the family will have to leave the house.</i>
<i>The tree, the graceful iron, might soon be viewed possessively by different eyes.</i>	<i>If Papa doesn't get an extension on the loan, someone else will own the tree.</i>

D. THINKING ABOUT THE STORY

1. *Sharing Ideas*

Discuss the following questions:

1. Why is Maud Martha so attached to her home?
2. What do you think happens to families who can't find the money to pay the interest on their mortgage? Does this situation occur in other countries?
3. How do the characters in the story feel about Papa? What kind of man is he?

4. Did you guess the end of the story correctly? If not, what did you think would happen?

5. Could the story have had an unhappy ending? If so, what would each character say when she heard the bad news?

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 the story is not set in modern times because of the reference to
 - a. a loan company.
 - b. doing the firing.
 - c. a snake plant.
2. Maud Martha doesn't attack Helen for criticizing their home because
 - a. Maud Martha knows Helen will get mad if she attacks her.
 - b. Maud Martha is afraid Papa won't get the extension and they will have to move.
 - c. Maud Martha would really prefer to live in a nice apartment.
3. Only one of the women in the family is honest about facing up to life's problems. This person is
 - a. Helen.
 - b. Mama.
 - c. Maud Martha.

3. Analyzing the Story

Look back at the Literary Term on page 66 and think about the real-life problems that the author describes in "Home". Make a chart like the one below. Complete your chart with as many real-life problems as you can find, and then give examples of how such problems come up in everyday life. An example has been provided for you.

PROBLEMS IN THE STORY	PROBLEMS IN EVERYDAY LIFE
1. Papa doesn't have enough money to pay the loan.	In everyday life, many people have financial problems like this. Many people don't have enough money to pay all of their bills.

Pair Discussion: Correct any mistakes you find. Then discuss what you have written. Do you agree or disagree?

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 major events.
2. Write an entry in Maud Martha's diary the night she received the good news.
3. Create a dialogue between Maud Martha and Helen the day after Papa receives the extension on his loan.
4. Describe Helen's party.
5. Describe a moment in your life when you expected to hear bad news but things turned out happily.

Summing Up

A. TAKE A CLOSER LOOK

1. Theme Comparison: Loss

The stories in Parts 9, 10, and 11 all have characters who have to think about loss of one kind or another. Jerry loses an education; Maud Martha is in danger of losing her house; and Mrs. Sandoval loses a child. Think about how the characters in the stories face serious situations that call on them to be strong.

1. How do the characters cope with loss in each of the stories?
2. How does Homer help Mrs. Sandoval?
3. How do Mama, Maud Martha, and Helen help each other?
4. Who helps Jerry?

2. Free writing

Write the word “war” on the top of a sheet of paper. Then, make a list of words you think of when you see or hear this word. Think of stories you’ve read and pictures you’ve seen of war. Then, for fifteen minutes, write about your own feelings when you think of the word “war”.

B. REVIEW

1. Idioms and Expressions Review

The following story will use some of the idioms you learned in Module 4. 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.

sit down with

laid up

sitting pretty

as good as

on account of

dragged on

soft job

come right out and say

When Helen needed advice about a career change, she called her best friend, Sally.

"Sally, I need to sit down with you and talk. Are you free this evening?"

"Sure, Helen. Drop by my place about eight".

As Helen approached Sally's house, she thought of all the good things her friend had done for her. When she was l_____ in bed o_____ the flu and thought she was almost a _____ dead, Sally was there to nurse her back to health.

Sally welcomed Helen. She took her coat and made her sit down. "What's the matter, Helen?" she asked. "C _____ it".

"Well", said Helen, "I want to get a new job. I've d_____ too long in this company. I don't want as _____ . I want an exciting position with new challenges".

Sally thought for a moment. "Helen, you ought to see my brother. He's the personnel manager of ABC Corporation. I'll make an appointment for you with him tomorrow. He'll help you. Before long you'll be s _____ ".
"Thanks, Sally. I really appreciate it".

2. Form Review

Complete the following sentences by choosing the correct form from the choices in parentheses:

1. Homer stood (awkward, awkwardly) on the steps of Mrs. Sandoval's house.
2. She (sudden, suddenly) appeared at the door.
3. When we get enough sleep, we usually feel very (good, well).
4. Please drive (slow, slowly) on this road. It is very (dangerous, dangerously).
5. Eat some more fruit. You have eaten (hard, hardly) anything.
6. Marissa always speaks (respectful, respectfully) to both her friends and her neighbors.
7. Whenever I am depressed, I try to think (positive, positively).

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.

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.

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.

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.

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

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.

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.

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).

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 thing (most often a concrete object of some type) that represents an idea or a group of ideas. Symbols are often used in literary works.

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

APPENDIX

ELEMENTS OF A SHORT STORY

Setting	The setting of a story is the time and location in which it takes place.
Characters	Characters are the people in a story.
Plot	The plot of a story consists of the events that happen in the story.
Conflict	Within the plot there is a conflict, or struggle, between characters, between a character and the environment, or within a character's mind.
Theme	A story's theme is the main idea that runs through the narrative. Sometimes, a story has several themes.

Elements of _____ *“The Fun They Had ” by Isaac Asimov* _____

Setting	
Characters	
Plot	
Conflict	
Theme(s)	

Elements of _____ *“The Mirror ” by Floyd Dell*

Setting	
Characters	
Plot	
Conflict	
Theme(s)	

Elements of *“You Go Your Way, I’ll Go Mine” by William Saroyan*

Setting	
Characters	
Plot	
Conflict	
Theme(s)	

Elements of _____ *“Snake Dance” by Corey Ford*

Setting	
Characters	
Plot	
Conflict	
Theme(s)	

Elements of _____ *“Home” by Gwendolyn Brooks*

Setting	
Characters	
Plot	
Conflict	
Theme(s)	

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