

By the Dozen

MASTERING 12 BASIC LITERARY ELEMENTS

from the editors of READ® magazine

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Name: _____

Definition: The *setting* of a story is the time and place in which the action occurs. The author may state the setting directly, or as in the passage below, the author may suggest the setting through action or dialogue.

"The Confederacy is finished," said Josh, leaning on his rifle and shielding his eyes from the blazing mid-August sun. "Even General Lee knows it."

"All I know is I wish I was back home in the cool ol' mountains of New York," said Andy. "I can't tolerate this heat."

The word *Confederacy* is a clue that the setting of this story takes place during the Civil War. Which other words in the first paragraph suggest a Civil War setting?

Which words or phrases in the second paragraph suggest that Josh and Andy are in a Southern state?

If you read carefully, you will notice that "General Lee" is a clue that the author is discussing the Civil War period. In the second paragraph, "back home in the cool ol' mountains of New York" indicates that the present setting is somewhere much warmer, probably the South.

Setting is an important literary element in both fiction and nonfiction stories. Learning to identify setting will help you better understand the stories you read.

Sometimes the setting of a story is not a real place or a real time at all, but rather an imaginary time and place that exists only in the author's mind. The author carefully selects details to help the reader enter that special, imaginary world.

Directions: Read the three passages; then identify the setting of each. Write your answers on the lines provided.

The road in front of us grew bleaker and wilder over huge russet and olive slopes sprinkled with giant boulders. Now and then we passed a moorland cottage, walled and roofed with stone, with no creeper to break its harsh outline. Suddenly we looked down into a cuplike depression, patched with stunted oaks and firs that had been twisted and bent by the fury of years of storm. Two high, narrow towers rose over the trees. The coachman pointed with his whip. "Baskerville Hall," said he.

Through the gateway our horse-drawn carriage passed. The wheels were again hushed amid the leaves,

and the old trees shot their branches in a somber tunnel over our heads. At the far end of the long, dark drive the house glimmered like a ghost.¹

1 ____ In the previous passage, the reader glimpses the Baskerville estate in England. Is this home located in (a) a city, (b) a suburb of a city, (c) the country?

2 Which words or phrases suggest that the story is *not* set in the present time? _____

3 In that same reading, circle five words or phrases the author uses to help the reader form a mental image of what the setting looks like.

The mission control center outside Moscow looks straight out of a Hollywood movie set: five rows of earnest controllers peering intently at their monitors; a video screen showing the crew of the space station *Mir*; a wall-sized projection of *Mir*'s orbit, superimposed on a map of the world, 250 miles overhead.²

4 ____ The place the passage above describes is (a) a space mission control center in Russia, (b) a Hollywood movie set, (c) the inside of the *Mir* space station orbiting 250 miles above Earth.

5 Although the year is not stated, which words tell you the writer is describing a place in the present time? _____

They had a house of crystal pillars on the planet Mars by the edge of an empty sea, and every morning you could see Mrs. K eating the golden fruits that grew from the crystal walls, or cleaning the house with handfuls of magnetic dust, which, taking all dirt with it, blew away on the hot wind. . . . Mr. and Mrs. K had lived by the dead sea for 20 years, and their ancestors had lived in the same house, which turned and followed the sun, flowerlike, for ten centuries.³

6 What is the time and place of this story? _____

7 Circle words or phrases that suggest this is a place unlike any known on Earth.

Name: _____

Why is setting so important to a story?

One reason is that setting helps the reader feel as if he or she is actually a part of the story. The author achieves this effect by carefully selecting details that create an atmosphere. The atmosphere may be mysterious and foreboding. Or it may be bright and cheerful. It might even be exotic and dangerous.

However, setting does much more than simply provide a background atmosphere for the action in a story. Very often, the action and conflict that occur in a story are a direct result of the setting.



Directions: Read the following passages; then answer the questions that follow.

Far away in the wild marshes of the North, where the Earth meets the sky and the wind is always sharp, live the storks. Indeed they have lived there for thousands of years, fishing in the pools and streams and quagmires that cover the cold and lonely land for mile after mile. Fingers of fog often reach in from the sea, and few trees can find a solid spot to hold themselves up. But the great storks have never seemed to mind this desolate and dreary domain. Each spring they return there from Egypt. The endless water offers an abundance of tasty frogs and snakes, and as for the cold wind and the wolves—well, they have never done more than ruffle a few feathers.¹

1 What is the setting of the story? _____

2 Circle six phrases or words from the passage that create an atmosphere of isolation and gloominess.

In the next passage, from a nonfiction book, the author is writing about a real incident that happened to him when he was a soldier.

A blue Air Force bus emerged from the mist—it didn't belong here, this wasn't Florida or Holly Field; training was over—then I saw bullet holes. It was Vietnam; it was OK. We climbed on board. I took a seat behind the driver, who was wearing his steel helmet. . . . "I want everyone to keep his head down, below the window level. We could get some sniper fire."

"How do you know?" I inquired.

"Foggy morning. Some sniper sits on the hill and takes pot shots."

"Why doesn't a patrol go out and get him?" I asked.

"He's only managed to hit the bus once in three months. If we nail him he might be replaced by some VC who is a better shot." Not bad logic. I was beginning to understand this war.²

3 What is the setting of the story? _____

4 _____ *Mist, bullet holes, foggy morning*—these carefully selected details of setting help to create an atmosphere of (a) loneliness, (b) humor, (c) suspense.

5 What conflict in the previous passage is shaped or created by the story's setting? _____

WRITING LINK

By changing the details of the setting, an author can change the atmosphere, the action, and the conflict in a story. Try it. A bus still rumbles out of the mist, seemingly out of place. And the driver still beckons the main character to climb aboard. But the setting is no longer South Vietnam during a war. Think for a moment how the three different settings identified below would change the atmosphere and action of the story. Then select one of the three settings and, on a separate paper, list new details and a new conflict for the person who takes the seat behind the driver.

- a. a mountain road, inches deep in blowing snow, at midnight
- b. a police roadblock in Texas at midnight
- c. on the outskirts of a deserted city, sometime in the future during a windstorm.

Name: _____

In Greek mythology, the Labyrinth was a building of dark, winding passages. In its depths lived the Minotaur, a vile creature with the body of a man and the head of bull. According to the ancient Greek myth, King Minos had built the Labyrinth in such a way that the single passage, once passed, could not be found again. Each year, under the command of King Minos, seven men and seven maidens were sent into the Labyrinth to be devoured by the monster. Should one of the victims survive the Minotaur, the youth would die of hunger and exhaustion, unable to escape the maze.

In the passage below, the reader enters the Labyrinth with the Greek hero Theseus—seeing what he sees and smelling what he smells.

Deeper and deeper he went into the mysterious network of paths, until scattered bones and the smell of filth and decay warned him that he was near the Minotaur's den. Suddenly from the central darkness, the monster came charging at him. Theseus drew a short sword, the gift of Ariadne, and stepping aside, struck at him as he passed. Wounded and bellowing, the monster turned on him. This time, Theseus was able to dispatch him, driving the sword through his body and then cutting off his head.¹

The dreaded Labyrinth is more than just an interesting setting for a story. It creates atmosphere and shapes the action and conflict that occur within its dark tunnels. It does something more. It reveals character. Theseus's behavior in the Labyrinth shows that he is courageous and strong. After all, it isn't easy to chop off the head of a bull!

Of course, Theseus still has to escape the maze. How he succeeds in doing that—with a rather large ball of twine—also reveals Theseus's character. He is clever and plans ahead.

Definition: *Setting* can affect a character's state of mind and behavior. How a character reacts in a particular setting provides insight into that character's personality strengths . . . or weaknesses.

Directions: Read the passages by aviator Charles A. Lindbergh. Unlike the myth of Theseus in the Labyrinth, this story really happened! Answer the questions that follow.

The haze continues to clear. I can see cloud formations farther away, fly closer to their walls, follow a straighter

course through their valleys. There's another mushroomed column, miles ahead. Its top silhouettes against a star-brightening sky. I bank toward the southern edge, and settle back in my cockpit.

1 The setting of the story is not stated directly. What is the setting and what words or phrases suggest it?

2 Given this setting, what action or conflicts might arise?

Lindbergh wrote the above words in his logbook during the 15th hour of his solo flight across the Atlantic Ocean on May 20–21, 1927. At this point, he is calm, confident. But he did not sleep the night before, and after 15 hours flying alone in an airplane, fatigue begins to plague him. He drifts off into a sort of daydream. When he awakes, he sees that something is seriously wrong. He writes:

The Earth-inductor compass needle is halfway to the peg! ... I kick the right rudder. The needle falters upward. I've never seen it act like that before. Is the Earth-inductor failing, or am I half asleep and flying badly?... the liquid compass is swinging too,... something's seriously wrong.

His compasses are fluctuating wildly. He has no idea in which direction he is flying. Worse, the labyrinth of clouds through which he is flying appears to be not clouds at all, but monsters with gaping jaws. He writes:

Am I myself a living, breathing, Earth-bound body, or is this a dream of death I'm passing through? Am I alive, or am I really dead, a spirit in a spirit world? Am I actually in a plane boring through the air, over the Atlantic, toward Paris, or have I crashed on some worldly mountain, and is this the afterlife?²

3 The setting has not changed, but what has? How is it different, and what has caused the change? _____

Name: _____

Directions: Read the story starter; then answer the questions that follow.

A Dangerous Find

by Kate Davis

That gray Saturday in November, Hawk and I were so bored, we decided to raid some wild apple trees along World's End Road. We rode our bikes through a chilly drizzle, not minding it at all. The road was nearly deserted, lined only by weeds gone to seed and stark-naked trees bony against the dull sky. We passed the Harris farm, a run-down place where crows circled a collapsing silo. We pedaled past Skeezi Pond, named for a cranky man who drowned there three years ago.

Only once did a car pass us, a loud, wheezing rattletrap driven by Irma Hosier, the nosiest busybody in four states. Through the dust from her tires, we saw just the right tree we had been hunting. It was huge, a craggy apple tree with twisting, accusing limbs. Its trunk leaned hard against the roof of an abandoned house. The branches were heavy with fruit. Some of the apples were shrinking into old-man faces. Others were spotty and gnarled. But near the top, hanging from branches too thin to hold our weight, were apples still plump and red.

I parked my bike by the porch. Moss was growing on the roof. Not one windowpane in the house was whole. Hawk stared at the branches. "We can climb onto the porch through that upstairs window and reach the apples that way."

The paint-chipped door hung by one hinge. I pried it open. Inside, a sofa leaked stuffing and rusty springs. "Whose place is this?" Hawk asked.

"I think it was old man Skeezi's house. Looks like nobody's been here since..."

"Since he drowned," Hawk finished my thought.

"Maybe we should go," I said, but Hawk had already started up the stairs. After a moment, I followed him.

On the second floor, we found the room that led to the porch. When Hawk opened the door, we both nearly fell over.

The room reeked of must. Dusty oil paintings lined the walls. Boxes full of fancy silver dishes and expensive-looking jewelry were stacked on the floor. "I bet there's treasure in here," Hawk cried and began to paw through one of the boxes.

"What are you doing? This stuff doesn't belong to you!"

"I know. It belongs to old man Skeezi, but he's dead."

Just then we both heard the wheeze of a car motor and tires crunching the old-man faced apples on the ground in front of the house. I darted to the window and looked down.

"It's Irma!" I hissed.

"What is she doing here?"

"I don't know, but we gotta get out of here!"

"No time," said Hawk. "Hide!"

"But our bikes—they're out front! She'll see them."

We heard the car door slam. Upstairs in the rotting house, my brain was mildewing with fear.¹

Questions

1 What is the setting of this story? _____

2 How does the time of year and the weather contribute to the mood of the story? _____

3 The author selects images for the setting that help to create the atmosphere. Circle all those that apply.

- | | |
|---------------------------------|------------------------|
| a. nearly deserted | e. drowned man |
| b. pedaled past Skeezi Pond | f. reeked of must |
| c. nosiest busybody | g. fancy silver dishes |
| d. shrinking into old-man faces | h. accusing limbs |

4 What does the setting reveal about Hawk's character? _____

5 Explain how the setting creates a conflict for Tim, the narrator. _____

WRITING LINK

You've just read the opening to the story. Now, on separate paper, write what happens next. Or use this story starter as a model for writing the opening paragraphs of a story of your own, choosing a new setting, characters, and conflict. Focus on details of setting to create a mood or an atmosphere for your story.

Name: _____

A *character* is a personality—a human, an animal, or even a machine—in a story. Without characters, there would be no conflict, no action, and therefore no story. That is why character is one of the most important elements in literature. But not all characters are alike.

Definition: *Flat characters* are types, usually representing a single virtue or vice, such as goodness, innocence, or evil. Prince Charming, Snow White, the wicked stepmother—literature is full of flat character types. Either they are too good to be true or so bad that it is hard to believe they are real. In fact, flat characters are unbelievable.

Round characters, on the other hand, are complicated individuals with strengths as well as weaknesses. Often it is from these strengths and weaknesses—called *character traits*—that the conflict and action of a story will develop.

Directions: Read the following passages; then identify the particular trait or traits revealed about the character specified.

Everyone torments Stefan. Anna does too. Stefan almost never does anything to fight back. Sometimes he spits at other children when the harassing becomes too much for him, but he never fights. He merely stands in the schoolyard with his hands in his pockets. Anna thinks that Stefan is so angry he doesn't have hands in his pockets at all, but fists.¹

1 Stefan's main character trait: _____

In her fight against leukemia, Sadako never complained. She believed the ancient Japanese legend that cranes can live for 1,000 years and that the peaceful, graceful birds would protect her if she honored them. Inspired by the Japanese art of origami, Sadako began folding cranes from square sheets of paper. If she could make 1,000 cranes, she believed, the birds would keep her from death.²

2 Sadako's character traits: _____

Narrator 2: When the control gondola finally touches down, Max Pruss gives his men their final order.

Pruss: Now! Everybody out!

Narrator 1: Pruss and Lehmann jump out the windows ... but then halt.

Pruss: Willy Speck is still in there! I'm going back to get him!

Lehmann: I'm going with you!

Narrator 2: The two captains reenter the blazing ruins.³

3 Pruss's and Lehmann's character traits: _____

DeSoto has come to conquer, not talk. He is about as kind as a ravenous panther; he encourages the Spaniards to torture, burn, and kill the Indians they capture. He has brought a pack of snarling attack dogs with him, and he throws captives to the dogs. Word of his brutality spreads from tribe to tribe. Some Indians flee as DeSoto and his men march through the country, but others give him the food and slaves he demands. They have little choice: If they don't give him what he wants, DeSoto takes hostages. Usually he captures Indian chiefs.⁴

4 DeSoto's character traits: _____

As I entered my first classroom, a hush fell over the students. I walked toward an empty seat. Students sitting nearby quickly gathered their books and moved away. I sat down, feeling unbearably self-conscious. ... "Are you gonna let her sit in our class?" a boy shouted as he glared at me. I waited for the teacher to say or do something.

"Now, class, if you've done your homework—"

A loud voice cut her off. "Look, it's 20 of us and one of her. We can kick her," the heckler continued. "They ain't nothing but animals."

Again, I waited for the teacher to speak up, but she said nothing. The boy kept shouting ugly words at me through the rest of class. My heart was weeping, but I choked back the tears. I squared my shoulders and tried to remember what my grandma had said: "God loves you, child. No matter what, he sees you as his precious idea."⁵

5 The narrator's (Melba Patillo Beals's) character trait or traits: _____

Name: _____

Sometimes an author describes a character's strengths and weaknesses outright, as in this sentence: *A fierce and ruthless battle goddess, Athena was Zeus's favorite child.*

Other times, the author carefully weaves details of character into the story, providing insight into the character's strengths and weaknesses. One important way authors reveal character is through dialogue, as in this passage:

The city of Troy was in ashes, destroyed by the Greek soldiers. Athena's anger was deep. "We shall give the Greeks a bitter homecoming," she told Poseidon, the god of the sea. "Stir up your water with wild whirlwinds. Let dead men choke the bays and line the shores and reefs."

After reading that paragraph, would you say that Athena is a forgiving goddess? an indecisive goddess? Hardly! Troy was her adopted city. The Greek warriors left it in ruins. Athena wants revenge. Through her words alone, the reader can recognize her wrath and ruthlessness.

Directions: Read the following passages. Based on the dialogue only, identify the character trait or traits being revealed.

Anne Sullivan: Discipline first and language second. Those are my goals, Captain. Surely you can understand the importance of learning one before the other.

Captain Keller: I am aware of your goals and the importance of discipline. It is your methods I question.

Sullivan: I know I am stubborn. And I apologize for shouting at you earlier but not for sending you out of the room. Your daughter ate like a civilized human being today.

Keller: Yes.

Sullivan: Captain, it's only the beginning. I know I can teach her the meaning of words. But you must give me time alone with her without everybody feeding her candies like she's a spoiled household pet.

Keller: Miss Sullivan!

1 _____ Anne Sullivan admits that she is stubborn, but the above passage reveals that she is also **(a)** determined and confident, **(b)** apologetic and doubtful, **(c)** arrogant and unreasonable.

2 _____ Sullivan's words shock Captain Keller, revealing that she is **(a)** boastful and bold, **(b)** mean-spirited and cruel, **(c)** honest but outspoken.

Ralph: They're certain to send out planes to search for us. We should set up a signal fire and keep it going. We'll take shifts to tend it.

Jack: It won't matter. You all better learn to like it here, because we ain't getting rescued. Be logical. A plane goes down in the middle of the ocean. There's no wreckage. Who'll find us?

Piggy: Why don't you just shut up?

Jack: You're telling me to shut up?

Ralph: Stop it, you two. Let's get the signal fire going.

Weeks later, Jack has persuaded many of the surviving boys to join his "tribe." He and Ralph argue over food and signal fire for rescuers.

Jack: I promised to get you meat, didn't I? Ralph, tell the little ones I kept my promise.

Ralph: No.

Jack: Say it!

Ralph: All right, you promised to get food and you did. But you didn't keep the firewatch! You think one good meal is worth not being rescued!

Jack: If you join my tribe, you can have all the meat you want. Otherwise, you can take your fat friend (*points to Piggy*) and shove off.

Ralph: We don't want your meat!

Piggy: But, Ralph, we haven't eaten meat in days.

More time passes without any sign of a rescue party. The trouble between Jack and Ralph deepens.

Piggy: Ralph, my glasses . . .

Ralph: Jack took them. His tribe stole them while you were sleeping.

Piggy: We tried to do everything like adults. This is his fault. Why couldn't he have died instead of Simon? I hate him! I wish he were dead!

Ralph: No, you don't. Now you sound just like him.

Piggy: What are we going to do? We could be here a long, long time. Ralph, I can't see without my glasses!³

3 Of the three characters, which one might be described as

(a) the peacemaker? _____

(b) the bully? _____

4 _____ A conflict is beginning to develop between Ralph and Jack. This conflict is over the **(a)** signal fire, **(b)** meat, **(c)** leadership of the boys stranded on the island.

5 _____ Piggy says he wishes Jack were dead. This reveals that Piggy is **(a)** violent and dangerous, **(b)** frightened and desperate, **(c)** boastful and proud.

Name: _____

Can two people fall in love without knowing each other? William Shakespeare's *Romeo and Juliet* did. For them, love was at first sight. When he sees her for the first time at a dance, he exclaims

Romeo: O, she doth teach the torches to burn bright!
Did my heart love till now? Forswear it, sight!
For I ne'er saw true beauty till this night.

Juliet has no idea what Romeo is thinking. However, she is just as attracted to him as he is to her. As the guests leave, Romeo among them, Juliet orders her nurse

Juliet: Go ask his name. If he be married,
My grave is like to be my wedding bed.

Those lines, written in 1597 by Shakespeare, are carefully crafted clues that reveal some interesting information about Romeo and Juliet and prepare the reader for the action that will follow.

Definition: *Characterization* is the way an author reveals the special qualities and personalities of a character in a story, making that character believable. The author can use one or more of these four methods of characterization:

- the character's words
- the character's thoughts
- the character's actions and reactions (deeds)
- the opinion and behavior of others toward the character

Directions: Read each passage. On the lines provided, identify which of the four methods of characterization listed above is used to reveal the personality of Romeo. More than one method may be used.

The morning after meeting Juliet, Romeo goes to Friar Laurence. He tells the friar he has fallen in love with Juliet. He begs the friar to marry them secretly that very afternoon. The friar replies

Friar: This afternoon? Holy Saint Francis! I think you love with your eyes, Romeo, and not your heart. What's the big hurry?

1 method(s): _____

Later that same afternoon, Juliet's cousin Tybalt corners Romeo on the street. They are old enemies, and Tybalt tries to pick a fight by spitting at Romeo.

The crowd that has gathered grows quiet, waiting. Romeo smiles. He takes Tybalt's hand into his own and shakes it like a brother's and says

Romeo: Till thou shalt know the reason of my love, be satisfied.

2 method(s): _____

Tybalt believes Romeo mocks him and so turns his anger on Mercutio, Romeo's best friend. The two fight, and Mercutio falls, stabbed in the side. Enraged, Romeo grabs dead Mercutio's sword and charges Tybalt, fatally stabbing him in the stomach.

3 method(s): _____

Stunned, Romeo kneels over Tybalt's body, then cries

Romeo: Is he dead? Oh, I am truly fortune's fool!

4 method(s): _____

Hiding in the friar's back room, Romeo learns that the Prince of Verona has been merciful. Instead of sentencing Romeo to death, the prince has banished him from the city. But Romeo is not cheered. He tells the friar he'd rather be dead than banished.

Romeo: Ha, banishment! Heaven is here where Juliet lives, and every cat and dog and little mouse and unworthy living thing may live in Heaven and look on her, but Romeo may not!

5 method(s): _____

The friar looks at Romeo curled on the floor. The boy is drunk with his own tears, the friar thinks.

6 method(s): _____

7 Romeo falls in love at first sight and marries within hours. In a fit of anger, he kills another man. Given these characteristics, how do you expect Romeo to act once he hears the rumors that Juliet is dead?

___ a. He calmly learns if the rumors are true or false before taking any action.

___ b. He rushes to buy poison for himself, then to Juliet's grave.

Name: _____

A character's actions must be believable if a story is going to hold the reader's attention. After all, if a character is unbelievable, the reader is less likely to care what happens to him or her. That doesn't mean that a character can't change during the course of a story, though.

Meet Katharine, the eldest daughter of Baptista. At the beginning of this love story, also written by William Shakespeare, Katharine is a nagging, scolding woman—a shrew.

Directions: Read the passage on this page; then answer the questions that follow.

The Taming of the Shrew

a retelling of the story by William Shakespeare

Bianca and Katharine are sisters, but they are nothing alike. Bianca is sugar; Katharine is vinegar. Bianca has a secret love; Katharine scares all the men away. One day, the two sisters are fighting. Bianca wants to marry her young man from the village but cannot. She must wait for her older sister, Katharine, to marry first.

When Baptista rushes into the room, he sees Katharine shove Bianca against the wall. "Why must you always torture Bianca?" he shouts. "What has she ever done to you?"

Katharine turns away, hiding her tears. She knows Bianca is her father's treasure. "You always take her side," she says. "You don't care what she might have done to me."

"Done to you!" Baptista laughs. "You are like a wasp, Katharine, always buzzing and stinging those nearest you. Bianca is the butterfly. How could she hurt you?"

Katharine flashes a fiery look at Bianca, then storms out of the room, knocking over a chair.

Later that same day, a young man named Petruchio visits. Although Petruchio has never met Katharine, he knows about her bad temper. Still, he proposes marriage just to get his hands on her father's money.

When Katharine enters the room, her hair is tangled and her clothes are messy. Her eyes are red-rimmed from tears she has shed, a result of her fight with her sister. Petruchio is stunned. Then he clears his throat. "Good morning, Kate," he says. "I'm the handsome gentleman who has come to marry you."

"The name is Katharine. And I'd rather be hanged than marry an oaf like you!"

Petruchio smiles. "I like a woman who isn't afraid to speak her mind." He holds out his arms. "Come sit on my lap, Kate."

She moves away from him, behind a chair. "You stay

away from me!"

Petruchio grins. "On Sunday we shall marry. And in time you will be happily serving me my food, washing my clothes, and combing my hair."

"I'll comb your hair, all right," Katharine shouts, "with a three-legged stool!"

Questions

1 Circle two sentences that describes Katharine's physical appearance.

2 Although Katharine's physical appearance is stated directly, insights into her character strengths and weaknesses are not. Those are revealed through the author's use of characterization. Find an example in

a. Katharine's words: _____

b. Katharine's thoughts: _____

c. Katharine's behavior: _____

d. other persons' opinions of Katharine: _____

3 How do you know Katharine is not shy? _____

4 How do you know Baptista has hurt Katharine's feelings? _____

What happens next?

Katharine may be a shrew, but the man she marries is insensitive and mean. He criticizes her cooking and her clothing and refuses to feed her. He contradicts her whenever he can. After weeks of tormenting her, Petruchio succeeds in crushing her wild spirit. Katharine changes. She swallows her pride and pledges her love to Petruchio. But does she really mean it? Has Petruchio tamed the shrew—or has Katharine tamed him? You've got to read the play to find out!

Name: _____

You're camping at a remote spot on a North Carolina beach when the radio reports a hurricane whipping up the coast! Conflict is brewing.

Your buddy has invited you for an afternoon of tubing river rapids, but Dad insists you attend Aunt Sarah's 80th birthday party. Conflict is brewing.

Definition: *Conflict* is a struggle between two opposing forces. The struggle may occur between a character and some outside force. This is called *external conflict*. The three most common types of external conflict are

- character vs. character
- character vs. nature
- character vs. society

Or the struggle may be invisible, occurring within the character's mind. This is called *internal conflict* and can be described as

- character vs. self

Either way—internal or external—conflict is the driving power behind a story.

Directions: Read the following passages. Then on the lines provided, identify the type of conflict as character vs. character, character vs. nature, character vs. society, or character vs. self. Keep in mind that more than one conflict can occur in a story and often does!

The raft floated silently on the river through fog so thick, Jim could feel it on his face and arms. He could not see the banks of the river or the sky above him. Then suddenly, out of the grayness downstream came a sound that terrified him—the roar of white water. The river current pulled the raft faster, spinning it out of control.¹

1 conflict: _____

The bitter cold of winter has descended upon England. The dormitory room at Lowood School is frigid. Jane Eyre rises reluctantly. She splashes her face with the icy water in her washbasin. She combs her hair straight back off her forehead, the way all girls must. The next morning, the water in the basin is frozen and the girls cannot wash their faces or hands.

"Helen Burns!" cries Miss Scatcherd. "You dirty, disagreeable girl! You have not cleaned your nails! Bring me

the rod." As Jane watches in horror, Miss Scatcherd strikes Helen's bare shoulders a dozen times. Then she prints the word *slattern* on a piece of paper and ties it around Helen's head. "You will wear that all day to remind you to be neater," the teachers says.²

2 conflict: _____

As the boat bounced from the top of the wave, the wind tore through the hair of the hatless men, and as the craft plopped her stern down again, the spray splashed past them. The crest of each of these waves was a hill, from the top of which the men surveyed for a moment the tumultuous, shining, wind-riven sea. "We'll get to shore all right," the captain said, soothing his children. The cook was bailing water from the open boat. "If we don't get swamped by the surf," he said.³

3 conflict: _____

"You ain't nothin'," the kid wearing the red bandana says. "You ain't nobody."

He presses a piece of pipe against Mitch's chest so hard that Mitch can feel the metal through the thickness of his L.A. Raiders jacket.

Mitch turns to stone. He wills his eyes to go cold and hard so that the kid in the red bandana can't see what Mitch is feeling inside—fear. He has a brick wall behind him, a wall of Coyotes in front of him, and nowhere to run.⁴

4 conflict: _____

In 1984, a young American named Joan Benoit won the first women's marathon in Olympic history. In high school, Benoit had not been allowed to compete in any race longer than a mile. Why? School officials told her that the strain on her body would be so great that she would never be able to have children. Today, 12 years after her Olympic victory, Benoit has two children and is still a marathon runner.

For centuries, few people questioned the idea that the female body was not nearly as suited for athletics as the male body. Benoit has proved them wrong.⁵

5 conflict: _____

Name: _____

Directions: Read the story; then answer the questions that follow.

Stampede!

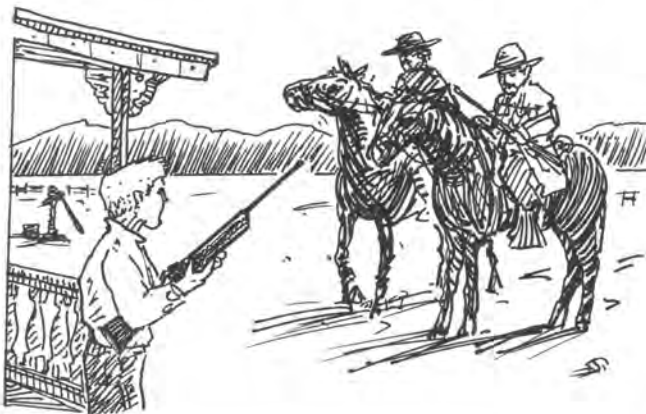
by Catherine Gourley

The riders crossed the shallow river just north of Conrad's farm. The horses left a cloud of dust behind them as they neared. Conrad reached for the rifle, then opened the cabin door and stood on the porch.

The riders were Belus McCord and his two sons, just as Conrad had thought. He knew what they were going to say even before they said it. Conrad saved them the trouble. "My land's not for sale, Belus. You know that."

The old man grinned, then spit in the dust at Conrad's feet. "I'll give you a thousand. Cash. My boy's got it right here."

Conrad raised his rifle. "You're going to have to run me off, Belus. I'm not giving up what I worked hard to get."



Johnny Q, one of the sons, let his hand slip to the gun belted on his leg.

"Don't do it, Johnny, or your pappy's going to be eating through a hole in his gut."

Johnny froze. Belus stared at Conrad. "I've got 10,000 head of cattle. I need this land. I'm making you a fair offer, Conrad."

A thousand dollars was a lot of money, and for a moment Conrad was tempted. The summer drought was making it hard for farmers and cattle ranchers to make ends meet. Good grazing land was scarce. But Conrad had worked too long and too hard to give in this easily to Belus McCord. Men like him made him sick. They took whatever they wanted without any regard for the law or what other law-abiding citizens thought. They came snooping around at the first sign of trouble—drought, fire, bankruptcy. Now Belus was snooping around Conrad's rich river-valley land.

"No deal," Conrad said.

Belus sighed. "I've got ways to change your mind." The old man wheeled his horse around and started down the road toward the river.

Conrad lowered his rifle, surprised at how his hands were shaking. He had never killed a man and didn't know if he could. What he did know was that Belus McCord would be back.

Conrad slept fitfully that night, listening in his sleep for the sound of horses. At midnight, a soft rumbling woke him. It sounded like water rushing over rocks. The oil lamp on the table was vibrating. In fact, the whole cabin was vibrating. The rumbling grew louder. Conrad bolted out of bed, grabbed his rifle, and ran outside. What he saw confirmed his worst fear—stampede!

A herd of cattle thundered over the ridge, heading for the river. Their powerful hooves trampled the land. Conrad was a farmer, not a cattleman. Still, he knew nothing would turn the stampede.

In 20 minutes, it was over. Dust still choked the air. The cattle stood quietly now—some lowing, some grazing. In the moonlight, Conrad saw that his crop was destroyed.

At dawn three riders came over the ridge—Belus McCord and his boys. "I told you I had other ways of getting what I want," Belus snorted.

Conrad stood firm. "You started that stampede."

"Maybe I did. And then maybe I didn't."

"You're trespassing, Belus. I want you and your cattle off my land by morning."

"I don't believe we'll go," said Belus.

Conrad raised his rifle. His hands were not shaking now. "Oh, I think you will." 1

Find examples in this story of

1 character vs. nature: _____

2 character vs. character: _____

3 character vs. society: _____

4 character vs. self: _____

Name: _____

Read the story below, a true account of a tornado that ripped through Waco, Texas, on May 11, 1953.

Downtown, many other persons were being buried dead or alive. Ira Baden saw much of the destruction from his exposed vantage point—crouched near the Amicable Building guard rail, with an arm lock on it. ... He saw bricks hurtling past him horizontally. ... Pieces of plate glass capable of dealing death flew past too. Their whines reminded him of ricocheting bullets. His eyeglasses somehow stayed in place, providing protection against the wind and enabling him to watch tragedy unfold at split-second intervals. ...

A man ran out from the Amicable lobby. Baden yelled after him to come back, but the man ... ran into the street. There, the wind picked him up and whisked him away. "He simply disappeared," Baden said.¹

The story above is an example of an important type of conflict: character vs. nature. Without conflict, there would be no problem for the characters to solve and no suspense to keep the reader turning the pages. An important function of conflict, then, is to create suspense in the reader.

Definition: *Suspense* is a reader's anticipation of the outcome of events in a story. Conflict triggers two types of suspense: *unknown outcome* and *known outcome*. In a story where the outcome is unknown, the reader's anticipation is focused on what will happen next, how it will happen, and who will do it. In a story where the outcome is already known, the anticipation is focused on when that outcome will happen and/or who will cause it.

In some stories, both types of suspense are at work. That is the case in the excerpt from *The Tornado*, above. A man dashes outside into the path of the tornado. It is inevitable that he is going to be killed. The outcome is known or expected, but the suspense lies in *when*. However, the reader does not know what will happen to Ira, who is desperately clinging to the guard rail for survival. The reader turns the pages to find out *what* will happen to Ira. That type of suspense is unknown outcome.

Directions: Read the passages; then answer the questions that follow.

Growling, the two dogs faced each other with fangs bared. Each narrowly eyed the soft fur of the throat. That was the weak spot.²

1 What type of conflict—internal or external—is at work in this passage? _____

2 What type of suspense—unknown outcome or known outcome—is at work? _____

In glimmering candlelight, Dr. Victor Frankenstein works feverishly. He mutters to himself: "So many have searched for the secret of life and failed. But now I—and I alone—have found the answer."

He sends a spark of life into the motionless body on the table. He waits. One minute, two...

One dull eye opens. The creature breathes hard. Its muscled legs jerk convulsively and then are still.

Victor gasps. "It moves!"

The creature's eyes stare up at him. Its mouth gapes, hungry for air. The lips are shriveled and black. The yellowish skin scarcely covers the huge framework of sutured muscles and arteries. Suddenly, Victor is filled with sickening fear.

"No! This is not life. This is a monster. No, I cannot go through with it. I will not!"

He sweeps his instruments from the table, sets fire to his laboratory notes, then flees—leaving the grotesque creature to be devoured by the spreading flames.

But the monster so horribly created is not so easily destroyed. It has seen the face of its creator, and it will not forget.³

3 Victor's *internal* conflict is not stated outright in this scene but rather is implied through his words and actions. What is his internal conflict? _____

4 Two types of suspense are at work here. What part of the story creates suspense about a known outcome, and which part creates suspense about an unknown outcome? _____

5 What specific words or phrases help to add suspense, causing the reader to anticipate what happens next? _____

Name: _____

Directions: Read the true story about the controversial flight during World War II of the *Enola Gay*, the American B-29 that dropped an atomic bomb over Hiroshima, Japan, on August 6, 1945. Then answer the questions that follow.

The Journey of ‘Little Boy’

by Edwin A. Hoey

High over Shikoku, one of Japan’s main islands, Tibbets received word from the scout plane sent ahead to check out Hiroshima. Cloud banks covered the whole area except for a huge opening, 10 miles across, directly above the target city. The visibility was so good that the pilot could easily make out patches of greenery below. All was go.

At 8:05 a.m., *Enola Gay* was 30 miles from Hiroshima. The navigator announced, “Ten minutes to target.” He made further course corrections. Parsons and the technician checked instruments monitoring the bomb. All was well.

At precisely 8:15, *Enola Gay’s* bomb bay door snapped open, and the bomb that had been nicknamed “Little Boy” dropped free. For a fleeting moment, the bomb seemed to hang just under the plane, as if held up by an invisible force. Then it began to fall away. The explosion would come in 43 seconds.

Ferebee shouted, “Bomb away!” Immediately Tibbets threw the B-29 into a steep power dive and right-hand turn. In less than a minute, an explosion he could not really imagine would rock the sky over Hiroshima. Two incredible shock waves, one from the explosion itself and one from the wave rebounding off the ground, would slam into the plane. He and the crew had practiced the violent escape maneuver many times; this time it was for real.

Inside the bomb, a timer tripped the first switch in the firing circuit. Still in the rapid turn, Tibbets asked tail gunner Caron if he could see anything. Caron was spread-eagled in his turret by the powerful force of the turn and could only gasp, “Nothing.”

There were now 20 seconds left. Tibbets put on his special dark-lensed glasses but could see nothing. He snatched them off again. The plane had finished its breath-taking escape turn and was now about 5 miles from the target. Caron again reported that there was nothing to see.

One of the crew counted. Five seconds to go. Little Boy had fallen 5 miles, and the shriek of its passage through the air had grown into a shattering roar. But since the sound wave had not yet reached the ground, anyone looking upward would have noted only a large black object falling peacefully and silently through the early morning sky.

At just under a mile above the ground, an instrument measuring air pressure tripped and began the final steps toward explosion.

Just before 8:16 a.m.—at 1,890 feet above the ground—the bomb’s detonator activated. Little Boy missed the Aioi Bridge by about 250 yards but exploded right on schedule. In a millionth of a second, the heart of Hiroshima was engulfed in a blinding flash of heat and light that dwarfed even the power of the sun.

On *Enola Gay*, George Caron’s eyes slammed shut behind his goggles. For a moment, no one broke the awed silence.

Bob Lewis looked back at the immense, billowing cloud and wrote a single overwhelming thought in his log: “My God! What have we done?”

Questions

1 In this particular account, prior to the explosion of Little Boy, do the crew members of the *Enola Gay* express any internal conflict about their mission to drop an atomic bomb on the city of Hiroshima? _____

If you answer yes, find lines from the passage to support your answer. If you answer no, explain why.

2 What types of external conflict are expressed in this passage? Quote specific lines to support your answer. _____

3 The conflict in this passage triggers suspense, or reader anticipation. What type of suspense—unknown outcome or known outcome—is it? Why? _____

4 What type of conflict—internal or external—is suggested by the words that Bob Lewis writes in his log? _____

Name: _____

Author Gary Paulsen often lives the adventures about which he writes. In the opening pages of his nonfiction book *Winterdance*, he describes driving a team of sled dogs across the Alaska Range in an arctic snowstorm.

I went through a dense stand of spruce trees that blocked the wind completely. Some of them were dead and would have made wonderful firewood. I could have stopped and tipped the sled and pulled a tarp over the top to make a nearly perfect shelter. I could have made a fire at the mouth, with wood enough to last a week. I could have laid out a foam pad, pulled a few dogs inside with me, and ridden out the storm in complete comfort. I had four cans of beef stew and 45 pounds of meat for the dogs. We could have lived well.

Could have.

Instead, I passed through the trees.¹

That single decision—to continue on rather than to stop and make camp in a spot suitable for riding out a storm—has serious consequences for Paulsen. Once he leaves the safety of the trees, the storm worsens and nearly kills him and his dogs. Paulsen was lucky. He lived to tell the story ... this time.

All narratives—whether fiction or nonfiction—consist of many single decisions made by characters. These decisions trigger actions and reactions, forming a chain of cause-and-effect events. This chain reaction becomes the *plot*, or framework, of the narrative.

Definition: Plot is the pattern or sequence of cause-and-effect events that occur in a story. The plot almost always begins with some conflict or problem that a character must face or somehow resolve. Each action that occurs in the story must somehow be connected to this conflict.

Directions: Read the following two groups of statements. For each, first identify which statement describes the initial conflict that triggers the chain reaction of events. Label that statement 1. Next, number from 2 to 7 the events in the cause-and-effect order in which they most likely occur.

Chain Reaction #1

- ___ a. The moose, crazed with hunger, was in the middle of the trail, stamping and kicking the dogs.
- ___ b. Dewey Halverson, another musher and running in

- ___ c. Much of her team was well enough to continue the race, but Susan Butcher felt the strain would be too much for her dogs and dropped out.
- ___ d. Susan Butcher was in the lead, driving 17 dogs toward Rabbit Lake, when she came over a hill and into the path of a huge moose.
- ___ e. In addition to the dead moose, one dog was dead, another was dying, and several others were badly injured.
- ___ f. Halverson had a gun and shot the moose four times before it fell.
- ___ g. Butcher threw over her sled to stop the dogs, but she wasn't fast enough.



Chain Reaction #2

- ___ a. Without warning, another tractor-trailer, apparently unable to stop, slammed into a tour bus carrying Gloria Estefan and her band to their next concert.
- ___ b. In the hospital, doctors told Estefan that her back was broken and she might never walk again.
- ___ c. Estefan continues to sing—and dance—onstage, but the memory of the accident still haunts her.
- ___ d. Determined to prove the doctors wrong, Estefan underwent surgery and years of rehabilitation.
- ___ e. The impact threw Estefan from the daybed. Instantly, she felt a strange tingling in her mouth and knew instantly that something was seriously wrong.
- ___ f. A tractor-trailer had jackknifed on the slippery road, blocking the road and bringing traffic to a stop.
- ___ g. On March 20, 1980, gusts of wind scattered flurries of wet snow across Interstate 380 in the mountains of Pennsylvania.

Name: _____

Definition: In order to fully understand a story's plot, the reader must first understand how *conflict* and *complications* shape the actions that occur in a story.

If there is no conflict, or problem for characters to solve, then the story will have no plot. Very often, however, complications prevent characters from solving their conflicts right away. These complications—and how the characters do or do not surmount them—become the cause-and-effect actions within the story.

In other words, plot is not just identifying what happens in a story, but understanding why it happens.

Directions: Read the passages about Flight 90. Sadly, the events of this story are true. The plane crash occurred on January 12, 1982, in Washington, D.C. After reading each passage, answer the questions that follow.

At Washington's National Airport, Air Florida Flight 90 sat like a stranded eagle in a snow-blind world. Passengers on the Boeing 737 could see nothing but white through the airplane windows except when an icy blast of wind parted the thick curtain of snow.

Finally, at 3:37 p.m., Flight 90 was cleared for takeoff. It had been number 16 in a long line of waiting aircraft. About 45 minutes had passed since the anti-icing solution had been sprayed over the entire 737's body. In that lapsed time, ice had once again begun to form on the wings—ice that could throw off flight instruments, decrease speed by adding weight, and reduce lift by disturbing airflow over the wings.

Takeoff began. Forty-seven seconds ticked away. The jet had passed the point where it could safely stop. On down the runway it sped and then lifted into the air, trying to gain altitude. But something was wrong. The jet did not have enough airspeed, and it began to shake, a sign that its wings had lost lift.

"Stalling," said the copilot. "We're going down."

"I know it," the pilot said. Those were his last words.

1 What kind of conflict is shown in the above passage—character vs. character, nature, or society?

2 What is the cause of the conflict?

On the northbound span of the 14th Street Bridge, traffic crept along in the swirling snow. Suddenly a blue, green, and white jetliner loomed out of the milky sky, its tail down and its nose up, dropping fast and heading straight for the bridge. Motorists stared in horror as the plane, its wheels down, struck the northbound span and slammed into five cars and a truck.

The 737 broke into two halves and plunged into the river below, between the northbound and southbound spans of the highway. Almost instantly, the jet sank into 26 feet of water. Rows of passengers were still buckled into their seats.

3 The plane crashes. What complication arises from this crash—for the people who might have survived?

Four survivors were still in the icy river. Each minute in the freezing water brought their bodies dangerously close to hypothermia. On the rescue helicopter's second pass, Gene Windsor spotted a balding man with a beard who was treading water strongly. Windsor dropped the life preserver to the man, but he passed it to flight attendant Kelly Duncan. She took the line, wrapped it under her arms, and was lifted to shore. The helicopter returned. Again, Gene Windsor threw a line to the balding man. As before, the man passed it on—this time to Joseph Stiley.

4 What plot complication arises to threaten the remaining survivors?

5 How does the balding man create a plot complication for himself?

How does the story end? Read on.

Twenty-nine minutes had passed since the crash. The copter returned to the river for the fifth time. The crew looked frantically for the balding man. They circled and circled, but he had disappeared under the ice.¹

Name: _____

Plot does not exist alone. It is dependent on other literary elements, such as characterization or conflict.

Directions: Read the story; then answer the questions that follow.

Appointment in Samarra

by W. Somerset Maugham

In a crowded marketplace in Baghdad, a young servant was admiring colorful bolts of cotton fabric. Suddenly, a hooded female figure bumped into him. When the servant looked into the eyes of the dark figure, terror filled his heart. Quickly, he pushed his way through the crowd and fled.

White and trembling, the servant returned home and said, "Master, just now when I was in the marketplace I was jostled by a woman in the crowd, and when I turned, I saw that it was Death who jostled me! She made a threatening gesture. Quickly now, lend me your horse and I will ride away from this city and avoid my fate. I will go to Samarra and there Death will not find me."

The master was fond of the servant and agreed to lend him his swiftest steed. The servant dug his spurs in the horse's flanks and as fast as the horse could gallop, he went.

Later that afternoon, the master went down to the marketplace. He saw Death standing in the crowd. "Why did you make a threatening gesture to my servant when you saw him this morning?" he asked.

"That was not a threatening gesture," responded Death. "It was a start of surprise. I was astonished to see him in Baghdad for I had an appointment with him tonight ... in Samarra."

1 Which character—the servant, the master, or Death—has a conflict in this story? _____

2 List four cause-and-effect events—or complications—that occur in this story. List them in the order in which they occur.

a. _____

b. _____

c. _____

d. _____

3 The story's resolution is not stated directly, but rather it is implied. What will happen to the servant that night in Samarra? How do you know? _____

4 Explain how the story would be different if
a. the servant had not gone to the marketplace that day. _____

b. the servant had not asked the master for a horse to escape. _____

5 Character and conflict help to shape the plot. But plot is also dependent on one other literary element—theme. Theme is the message or main idea the author wishes to communicate to the reader. Circle the letter of the message the plot delivers in this story.

- a. Beware! You never know when Death may call on you!
- b. You cannot escape your fate, no matter how you try.
- c. Death is random and accidental and has little to do with who you are or where you are.

WRITING LINK

Author Somerset Maugham ended his short-short story just as it appears here. But imagine that the story is not finished. List three additional cause-and-effect actions (or reactions) to complicate the plot a bit more. What happens in Samarra that night between the servant and Death? Do they come face-to-face again? Remember, the actions you select must be a chain reaction, one event triggering the next. All actions must somehow relate to solving the story's conflict.

Name: _____

Directions: Read the story; then answer the questions that follow.

The Moray

by Kate Davis

At the edge of the sea were things I had never seen before—thick mangrove roots, prickly cactuses growing in dry scrub. I'd pulled on my old sneakers to save my feet from the brittle coral along the beach as I explored the water's edge. The pale gray rocks looked like someone's brain petrified by a sinister sea. Then, deep in the water's shadows, I saw something sparkling. Pirate's silver? *If pirates were going to hide their treasure anywhere, I thought, an underwater cave on the southern shore of Puerto Rico was the perfect place.*

I crouched, squinting to make out an object that was catching the sunlight from above. The land seemed to drop right off, and a dark shadow loomed under the water, as if a cave was right here, beneath my feet.

I straightened and looked over my shoulder. Dad was working his way along the beach, photographing the tidal pools. "Hey," I called as I ran toward him. "I'm going for a swim." I reached for my snorkel and mask.

"OK, Mick," he answered without lowering his camera. "But keep your shoes on. Remember what Andres said."

Andres had warned us that the waters along this beach were full of sea urchins. They hid in the sea grass and had poisonous spines. Although the spines weren't sharp enough to pierce the sole of a shoe, one stab could cripple bare feet.

I geared up and plunged over the rock edge into the sea. The water was over my head, 9 or 10 feet deep. I skimmed the surface, then held my breath and dove.

As I swam deeper, I saw that the darkness I had spied from above was, in fact, a little cave. The glittering object was on the cave floor between rocks. My body would never fit through such a small opening, but perhaps I could just reach in.

Soon my lungs felt tight. I needed air. I turned in the water and rose to the surface.

Dad had moved a little farther down the beach. I blew out the snorkel tube, then took one, two, three deep breaths. On the fourth breath, I plunged below the water's surface again.

I maneuvered to the cleft in the rock and thrust my arm into the darkness. My fingers circled the shining object—a blade, I realized, smooth and sharp! I traced down the flat side and felt the handle. Just as my hand began to close around it, a quick flash of teeth caught my eye. The next instant, a searing pain stabbed my wrist. Even as I yanked my hand back, blood clouded the water.

My attacker was an eel, an ugly gray moray, still

clamped onto my wrist. Blood was flowing freely now, and the pain—like 50 tiny knives puncturing my arm—filled me with panic. I dropped my pirate's treasure and kicked to the surface; the 5-foot eel clung to my wrist.

Still in the water, I ripped off my mask and gasped and pawed at the eel with my free hand. "Dad!" I shouted. He was a long way down the beach. "Dad!" I screamed louder. He turned and started back toward me.

With my free hand I tried to climb out of the water, but the rocks were undercut and, in the rise and fall of the waves, I couldn't pull myself up. I smacked the eel against the rocks, but the demon fish still wouldn't let go.

My hand was numb. Pain surged up my arm to my shoulder. A wave washed over me, and I realized I could be smashed against the rocks if my arm became paralyzed. Then I remembered the knife. I dove. I kicked as hard as I could for the bottom. The knife was still there, glistening. My fingers reached for it.

I couldn't feel my hand. I couldn't see it either. The water was dark with blood. Now a new fear came to me—sharks! I blasted to the surface again, with the wriggling eel still locked onto me. Struggling, I pinned my arm against the rock and carefully gauged the angle the blade would have to take. The eel stared at me with icy, dark eyes. It would never let go, I realized. That's when I stabbed it in the head.

Dad was on the rocks. In one motion he hauled me out of the water and pried the now-limp eel loose. Tearing strips from his shirt, he wrapped my wrist and raised my arm over my head to slow the bleeding. "Quick, we need to get you to a clinic."

Dizzy, I drew away from him. "First," I said, "I claim my treasure." I pulled the knife from the dead eel. "The moray owes me this."

Questions

1 What kind of conflict is revealed in the plot? Character vs. _____

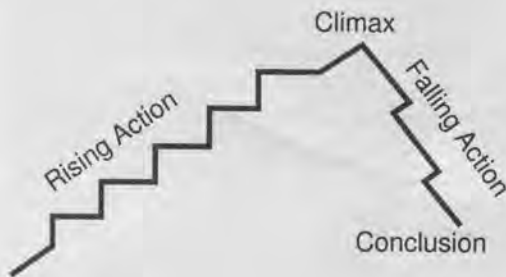
2 Identify seven plot steps (actions or complications) that occur in this story. _____

3 What is the story's resolution? _____

Name: _____

Definition: The *climax* of a story is its turning point—the point where the story reaches its greatest tension or action or excitement. It is called a turning point because the climactic action triggers a significant insight or change in the characters or a decisive action that will lead to the resolution of the conflict.

Climax is actually part of another literary element, plot. You'll remember that plot is a series of cause-and-effect actions that develop around a character and a conflict. The plot events leading up to the climax are called *rising action*. The plot events that occur after the climax are called *falling action*.



Rising action may have many plot actions. They build one upon another like steps on a staircase. Falling action may also involve more than one plot event, but usually not as many as the rising action. Climax, however, will always be a single event within the story, the turning point where the tension peaks and breaks and the action begins to fall toward resolution of the conflict.

Directions: The plot steps for two classic horror stories are presented here. Read each passage; then label the passage *R* for *rising action*, *C* for *climax*, or *F* for *falling action*. Remember! In each story, only one plot step can be labeled as the climax.

Passage A: *Dr. Jekyll and Mr. Hyde*

- ___ a. Hoping to improve the human race, Dr. Jekyll experiments with chemicals to separate the good and evil qualities within his personality.
- ___ b. The evil side is a personality within the doctor named Mr. Hyde. Whenever Mr. Hyde emerges, Dr. Jekyll's good side is not aware of what his body is doing.
- ___ c. Each time the doctor swallows the potion, Mr. Hyde grows stronger and stronger. Upon returning to his normal self, Dr. Jekyll begins to suspect some foul play has occurred.

- ___ d. One night, Mr. Hyde commits a murder.
- ___ e. Finally realizing what has happened, Dr. Jekyll goes to his lab and takes the chemical that will bring on his evil side, hoping to conquer forever Mr. Hyde.
- ___ f. In a chilling struggle between good and evil, Dr. Jekyll—and Mr. Hyde—both die.
- ___ g. Dr. Jekyll's friends find his body and slowly come to realize that the scientist was destroyed by his own experiment.

Passage B: *Dracula*

- ___ a. Jonathan Harker, a British attorney, arrives in Transylvania with papers for Count Dracula to sign. The count has made arrangements to purchase an estate in England.
- ___ b. One night while exploring Dracula's castle, Jonathan discovers three coffinlike boxes. Inside one is Dracula. His eyes are open, but his heartbeat cannot be felt.
- ___ c. Suspecting that Dracula is a vampire, Jonathan plans how to escape from Transylvania. He must return to England to stop Dracula from purchasing the estate.
- ___ d. A few weeks later, a shipwreck occurs off the coast of England, leaving no survivors except a wolflike dog that swims to shore and runs into the woods. In the morning, gypsies unload coffinlike boxes from the ship.
- ___ e. In England, Jonathan's fiancé, Mina, discovers her friend Lucy has been walking in her sleep. Mina follows her into a graveyard, where a dark figure flees into the shadows. On Lucy's neck are two small holes, like a bite mark.
- ___ f. The next night, a bat flies into Lucy's bedchamber and attacks her. She loses much blood. The doctor sends for a specialist in rare diseases.
- ___ g. The doctor suspects a vampire is at work, but his efforts to save Lucy fail. Lucy dies.
- ___ h. Jonathan arrives in England intent on destroying Dracula before the count can claim another victim—and in fact, Dracula has already attacked Mina. She slips into a hypnotic trance.
- ___ i. His secret found out, Dracula escapes to Transylvania, traveling again in his coffin to protect himself from daylight. Jonathan and the doctor also travel to Transylvania and arrive at the count's castle just before sunset.
- ___ j. Jonathan rips off the lid of the coffin and, as the final rays of sunlight fade, drives a stake into the vampire's heart. At once, the body disintegrates into dust.
- ___ k. Those gypsies who have assisted Dracula in his evil works flee into the forest.
- ___ l. Mina awakens from her trance, saved.

Name: _____

Climax is an important literary element. Without it, a story would seem incomplete. Think about it—Dr. Jekyll would never defeat the evil Mr. Hyde. Jonathan Harker would never drive the stake into the heart of Count Dracula, and the vampire would still be claiming innocent victims.

Climax is not the ending of a story. But without climax, there can be no conclusion.

John Wesley Powell is in trouble ... The stubborn, one-armed explorer is clinging to the face of a cliff, toes jammed into a crevice, body pressed against the sandstone, the fingers of his only hand grasping an outcrop above.

The date is July 8, 1869. He and nine others were halfway through their celebrated voyage down the Green and Colorado Rivers—the first descent ever by white men through the Grand Canyon. With former Army Sgt. George Y. Bradley, Powell had set out that morning to climb a 1,000-foot precipice to survey the route. ... The two had reached the base of a sheer wall, where they were forced to inch along narrow ledges. Powell sprang to gain a foothold in a little crevice and grasped an angle of rock overhead. That's when he realizes he is in trouble.

He can climb up no farther and cannot step back. The moment is critical. Standing on his toes, his muscles begin to tremble. It is 60 or 80 feet to the bottom of the precipice. If he loses his hold, he will fall. He calls to Bradley, safely on the ledge above, for help. But Powell is just beyond Bradley's reach.

Bradley removes his pants and swings them over the ledge. Powell hugs close to the rock, lets go with his hand, and seizes the dangling legs. Bradley hauls the one-armed explorer to the rock ledge, rescuing him from near death.¹

Definition: *Climax* is that moment in a story when the action reaches its most interesting or most dramatic point. Everything that has happened in the story thus far has been building to this point. Everything that will happen afterward will be less exciting, less dramatic ... in other words, anticlimactic. *Conclusion*, on the other hand, is the resolution of the conflict.

In the true story above, the climax occurs when Powell decides to let go of the rock to reach for the dangling trouser legs. The conclusion is when Bradley hauls Powell to the safety of the ledge.

Directions: Read the passages at right; then identify the climactic moment and the conclusion.

A meteor is on a collision course with Earth, threatening to destroy the planet. Chaos erupts; sirens wail. People hurry to shelters, knowing that the force of the impact will trigger earthquakes, tidal waves, and clouds of dirt that will block the sun for years. In the university time-study lab, Professor Julia Rabin and her assistant, David Newman, realize that civilization will not survive. There is only one hope for them both—the time machine.

"The risk is great," Julia warns David. "The capsule has not been thoroughly tested. Are you still willing to try?" David nods, and Julia activates the machine.

Suddenly, there is a blast of light, then darkness and a feeling of shrinking, of being hurled through darkness.

David wakes in an exotic and fragrant garden, completely unfamiliar to him. In fact, he knows nothing—including who he is. Nor does he recognize the woman sleeping beside him or understand how she has come to be there. And yet deep inside him is a feeling of great relief, as if a terrible burden has been lifted from his shoulders. He feels, too, a sudden tenderness toward the woman and vows to care for her forever.²

1 a. climax: _____

b. conclusion: _____

In an antique shop, Joanne purchases a very old mirror for a cheap price, despite the beautiful gold-leaf design on the mirror's back. Joanne soon discovers that the mirror predicts the future. Whenever Joanne looks into it, she sees not her face but the face of another person. Soon after, that person suffers a terrible tragedy. Joanne knows she must discard the mirror but she cannot. Driven by an irresistible force, Joanne gazes into the mirror each night. By morning, the mirror's awful prophecy has come true.

Joanne tries to explain the mirror's powers to police officers, but they think she's crazy. When they stare into the mirror, they see nothing. Frantic, Joanne returns to the antique shop, but the shop has gone out of business.

The next morning, with trembling hands, Joanne gazes into the mirror and sees her own reflection. She shatters the mirror and casts it into the river, where it sinks out of sight. Joanne accepts her fate and walks away into the night, knowing she'll never see another morning but knowing, too, that the mirror's spell has been broken.³

2 a. climax: _____

b. conclusion: _____

Name: _____

Directions: Read the story; then follow the instructions on the next page.

A Vine on a House

based on the story by Ambrose Bierce

About 3 miles from the town of Norton, Missouri, on the road to Maysville, stands an old house once occupied by a family named Harding. For five years, no one has lived in the house, nor is anyone likely to live in it again. Time is converting the house into a rather picturesque ruin. Its windows are without glass, its gray boards without paint, and its roof without shingles in large patches. The foliage of a large vine has overrun much of the structure.

The Harding family consisted of Robert; his crippled wife, Matilda, a sad-eyed woman missing her left foot; her sister, Miss Eve Went; and two young children. Robert Harding was a silent, frugal, cold-mannered man of 40 years who made no friends and cared to make none. He and his sister-in-law were rather tabooed by their neighbors, who thought they were seen too frequently together. The moral code of rural Missouri is stern and exacting.

A little more than five years ago, Matilda left Norton for an extended visit to her mother in Iowa. That was what her husband said, and his manner of saying it did not encourage further questioning. Matilda never came back, and six months later, without selling his farm or removing his household goods, Robert Harding left the country with the rest of the family. Nobody knew where he had gone, and nobody cared.

One summer evening, five years later, Rev. J. Gruber of Norton and an attorney named Hyatt met on horseback in front of the Harding place. Having business to discuss, they decided to hitch their animals and sit on the porch to talk. They made a few humorous references to the house's somber reputation. "Poor Matilda," said the reverend. "I had reason to suspect she was unhappy living here."

"Perhaps she would be happier if she sold this old house," the attorney proposed. "Then at least she and Robert would have a little extra income."

Suddenly, both men started from their seats in surprise: The long vine that covered half the front of the house and dangled from the porch roof began to shake violently in every stem and leaf.

"We're going to get a storm," Hyatt exclaimed. Gruber silently directed Hyatt's attention to the other trees nearby. They showed no movement. The two men ran down the steps and looked up at the entire length of vine. It continued its violent agitation, yet they could find no cause.

They rode away together to Norton, where they related their strange experience secretly to several friends. The next evening, they took two others to the Harding house, and again, the mysterious phenomenon occurred: The vine was violently agitated. They examined it closely and even used their combined strength to try to still the trunk but could not. After an hour's observation, they retreated no wiser.

Soon, the curiosity of the entire neighborhood was roused. A crowd assembled and still again, without the aid of weather, the vine shivered violently. Someone proposed to dig up the vine, and after a good deal of debate, this was done. Nothing was found but the root—yet nothing could have been more strange!

For 5 or 6 feet beneath the sizable trunk, the root ran downward and branched into loose, crumbly earth. From there, it divided and subdivided into rootlets and fibers most curiously interwoven. When carefully freed from the soil, the root showed a definite formation—an amazing compact network resembling the human figure reclining in a horizontal position! Head, trunk, and limbs were all there; even the fingers and toes were distinctly defined. Many professed to see in the globular mass of fibers the grotesque suggestion of a face.

In resembling the human form, however, the image was imperfect. About 10 inches from one of the knees, the rootlets forming that leg doubled back and grew inward. The figure lacked a left foot. The sheriff was called, for there could be but one inference—the obvious one. "Do you think," began the reverend, "that is, is it possible...?"

"Anything's possible," the sheriff admitted.

Just then, attorney Hyatt arrived with disturbing news. Matilda's family knew nothing of their daughter's supposed visit five years earlier. They had disapproved of her marriage to Robert Harding and had not spoken with Matilda since she had gone against their wishes and married him.

In the ensuing excitement, no one could agree on what to do. Surely foul play had been acted out within the home. Justice was required.

At last, the sheriff raised his hands. "All we've got here is a mass of roots, no hard evidence," he said. He looked to attorney Hyatt, who reluctantly agreed. "Bury it," the sheriff ordered. The vine was replanted in the same hole, filled in with the same dirt.

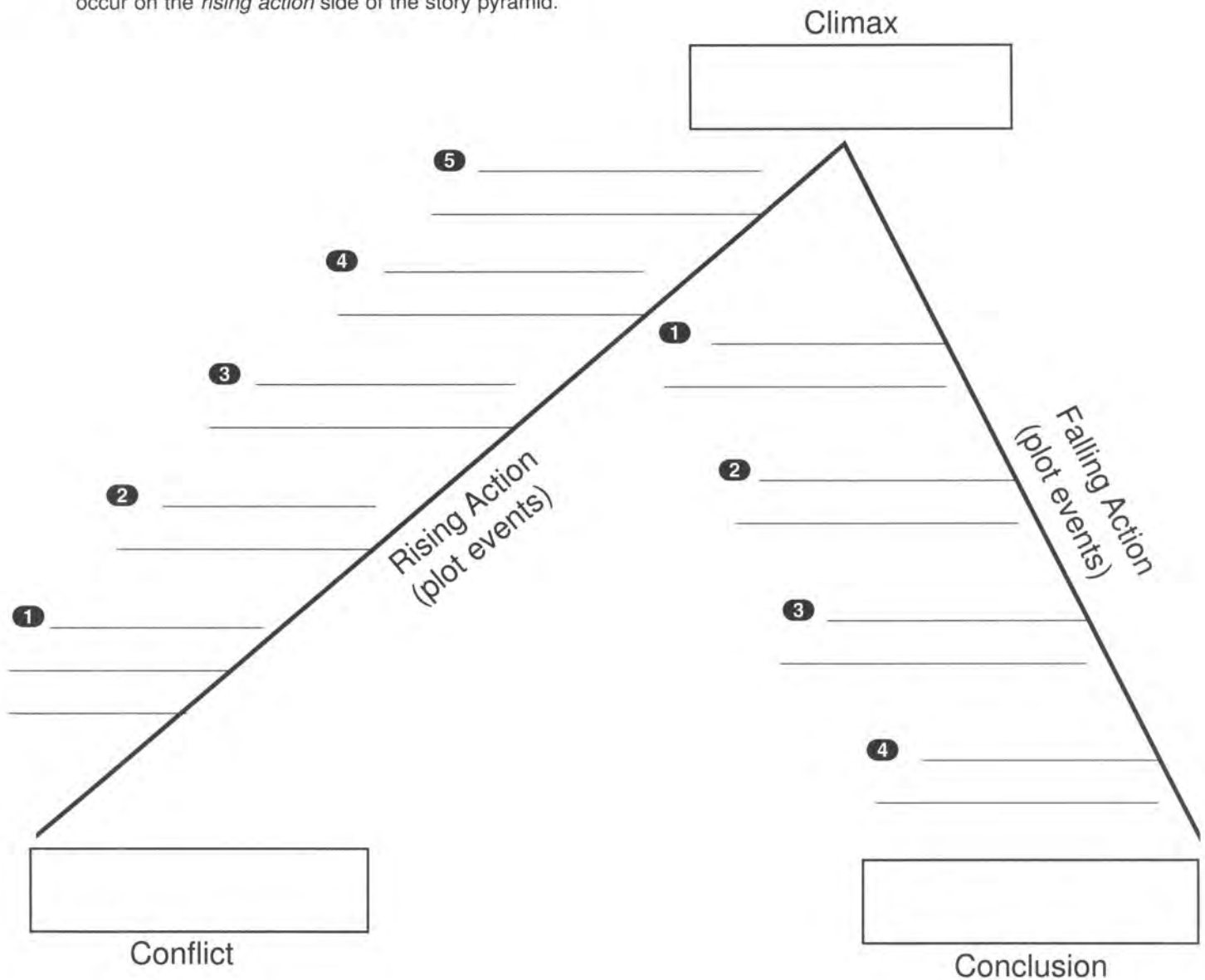
Of Robert Harding and the rest of his family, nothing is known to this day, though attorney Hyatt attempted to locate them. The house now has an evil reputation. Some Norton residents swear it is haunted by Matilda's ghost. Curiously, however, the replanted vine is as orderly and well-behaved a vegetable as any nervous person could wish to sit under of a pleasant evening.¹

Name: _____

Directions: Once you've read "A Vine on a House," make a story pyramid to diagram the plot, using the visual organizer on this page and following the steps below.

- 1 Begin by identifying the story's conflict. Write the conflict in the box at the bottom left of the pyramid.
- 2 Next, identify five plot events or details that add suspense, and write them in the order in which they occur on the *rising action* side of the story pyramid.

- 3 Identify the story's *climax*, or turning point, and write it at the pyramid's apex, or highest point.
- 4 Identify four plot events that occur after the climax, and write them on the *falling action* side of the pyramid.
- 5 Write the conclusion of the story in the box provided at the bottom right of the pyramid.



Name: _____

Definition: A *topic* is the subject, or main idea, about which an author has chosen to write. A *theme* is a statement (or an opinion) the author makes about that topic.

Themes are sometimes stated directly. More often, though, the theme of a story is implied and the reader must infer what that theme is by paying attention to other literary elements. One way to figure out the theme is first to identify the conflict. Often the conflict—a problem a character must solve or a difficult decision a character must make—will provide a clue to the story's theme.

Beware! Not all written pieces have themes! Stories that are written strictly for entertainment or only to inform will have topics, but they may not have themes.

Directions: Read the poems on this page, written by *Read* students when they were in junior high school; then answer the questions that follow.

The Wolf

by Kathryn J. Winter

Her eyes burned hot gold.
 Her fur glistened snow white. Her ivory fangs
 sparkled and shined deadly in the pale moonlight.
 Her voice rang high and clear, a sweet but mournful cry.
 I raised my gun, aimed, and then...
 She turned her head to look at me.
 I read a wisdom unknown to man in those deep old
 eyes.
 I lowered my gun.
 I looked up at stars like eyes in the night.
 When I looked again,
 The wolf was gone from sight.¹

1 ____ The topic of the poem is (a) the wisdom of wolves, (b) hunting a wolf at night, (c) respect for life.

2 The conflict in this poem centers on whether the hunter will kill the wolf. What keeps the hunter from pulling the trigger? _____

3 Does this poem have a theme? _____
 If so, what is it? _____

The Mighty Buck

by R. Ryan Evenson

A rustle of leaves. I stifled a groan.
 The buck strode out of the woods alone.
 I raised my gun; through the scope I peered.
 Waited to shoot as the mighty buck neared.
 I found him in crosshairs, squeezed off a shot.
 The mighty buck fell. The bullet he caught.
 Now I am at home, the fire ablaze,
 The mighty buck gazes from the wall in a daze.²



4 ____ The topic of this poem is (a) deer hunting, (b) fear, (c) respect for life.

5 Does "The Mighty Buck" have a conflict? _____
 If so, what is it? If not, why not? _____

6 Which poem—"The Wolf" or "The Mighty Buck"—was written primarily to entertain? _____

7 Does "The Mighty Buck" have a theme? _____
 If so, what is it? If not, why not? _____

Name: _____

Identifying conflict is one step in understanding a story's theme. A second step is identifying the strengths and weaknesses of the characters in their attempt to resolve the conflict. The characters' behavior may be wise or foolish, brave or cowardly. Whatever their behavior, it provides a clue to the author's intended theme.

Directions: Read the story; then answer the questions that follow.

Pyramus and Thisbe

by Edith Hamilton

Once upon a time, the deep red berries of the mulberry tree were as white as snow. The change in color came about strangely and sadly. The death of two young lovers was the cause.

Pyramus and Thisbe, he the most beautiful youth and she the loveliest maiden, lived in Babylon. They longed to marry, but their parents had forbidden it. True love, however, cannot be forbidden. The more a flame is covered up, the hotter it burns. It was impossible that these two, whose hearts were on fire, should be kept apart. Love always finds a way.

The two lovers would meet at a wall that separated their homes. Through a little chink in the wall they were able to whisper sweetly back and forth. As night came on, they each would press on the wall kisses that could not go through to the lips on the other side.

A day came when they could endure separation no longer. They agreed to meet beyond the city under a tall mulberry tree full of snow-white berries. When the sun sank into the sea, Thisbe made her way in all secrecy to the spot. Pyramus had not come; still she waited for him, her love making her bold. Suddenly in the moonlight she saw a lioness. The fierce beast had made a kill; her jaws were bloody.

Thisbe fled, dropping her cloak. The lioness came upon it and tore it before disappearing into the woods. A few minutes later, Pyramus arrived. Before him lay the bloodstained shreds of the cloak. In the dust were the tracks of the lioness.

"It is I who have killed you," he cried, lifting the cloak and kissing it. He drew his sword and plunged it into his side. The blood spurted up over the berries.

Thisbe, although terrified of the lioness, was still more afraid to fail her lover. She ventured back to the tree of the white fruit. But the fruit was now blood red. Beneath the tree lay Pyramus, dying. She kissed his cold lips and begged him to look at her, to speak to her. At the

sound of her voice, he opened his heavy eyes for one look. Then death closed them.

She saw his sword fallen from his hand and beside it her stained and torn cloak. She understood at once what had happened. She reached for his sword and plunged it into her heart.



The gods on Mount Olympus were full of sorrow and regret, as were the lovers' parents. How the parents wished they could reverse time! But time cannot be altered. The deep red fruit of the mulberry is the everlasting memorial of these true lovers, and one urn holds the ashes of the two whom not even death could part.¹

1 ___ The conflict from which the story's theme grows is the struggle between **(a)** the young lovers and their parents, **(b)** Thisbe and the lioness, **(c)** Thisbe and her grief for the dead Pyramus.

2 ___ Theme also grows out of the characters' strengths and weaknesses. What strength did the two lovers share? **(a)** undying loyalty to each other, **(b)** uncertainty about disobeying their parents, **(c)** fear of death.

3 ___ Theme reflects the author's attitude about a subject. The author of this story believes **(a)** the two lovers were foolish, **(b)** the parents were too strict, **(c)** the two lovers are together still even though they have died.

4 ___ Sentences *a* through *d* come from the story. Which of the following statements might be considered the theme?

- a. True love ... cannot be forbidden.
- b. The more a flame is covered up, the hotter it burns.
- c. Love always finds a way.
- d. But time cannot be altered.
- e. All the above statements can be considered themes of this story.

Name: _____

Like *Pyramus and Thisbe* (see *Theme 1B*), Admetus and his wife are deeply in love and loyal to each other. Although love—and death—are subjects in both stories, “The Bargain” has quite a different theme.

Directions: Read the story; then answer the questions that follow.

The Bargain

based on a story from Greek mythology

Admetus was young, not old. He was healthy, not ill. Solid muscles shaped his arms, back, chest, and legs. He had just assumed power as king of Pherae in ancient Greece. And he had just married the most beautiful woman. Together they would have sons who would be heroes. Yes, Admetus had many sweet reasons to live.

But during the night, the shadow of Death came for Admetus. “Your hour has struck, Admetus,” the tall shadow whispered in his ear. “You must die.”

Admetus woke in a cold sweat, thinking surely the voice he heard came from a nightmare. But the shadow still hovered over him. “Come now,” the shadow beckoned.

“No!” Admetus cried. “I am not ready! Take another whose life is less valuable than mine!”

The shadow disliked such arrogance in mortals. Nevertheless, he was willing to bargain. “If you can find one person to take your place, I will spare your life. You have until dawn.” Then the shadow dissolved.

Admetus looked at his wife asleep beside him. Life without her would not be life at all. But there were others in the palace who adored him. He was their king. Surely they would die for him.

Admetus hurried to the room where the old nurse who had cared for him during his childhood coughed in her sleep. “The shadow of Death has come for me, but if you take my place, I will live,” said the king.

The nurse sobbed when she heard that Admetus must die. “You are so young, so strong.”

“And you are so old, so ill. Dying will be a peaceful sleep for you.”

“Each breath I take may be my last,” the old nurse admitted. “But that is why each breath is a gift I cherish. I will not do it. Life is precious, even to my old bones.”

It was almost dawn. Admetus hurried to his parents’ chambers. “You gave me life once,” he pleaded. “Give me life again.”

“You think that because we are old we no longer enjoy the warm sun on our faces? Oh, son, we will miss you terribly.”

The pink streaks of dawn were just now creeping over the horizon. Admetus returned to his bed. His wife reached for him. “Let me hold you one last time,” she cried. “My sweet husband.”

“How did you know?”

“I heard the shadow come for you during the night. Why didn’t you ask me, Admetus?”

“You?” He looked at his beautiful wife, the woman who would give him sons that would be heroes. In the growing light of morning her face was ghostly pale. “No, not you. Never.”

“Did you not think I loved you enough to take your place?” she asked.

Admetus saw then the poison hemlock and the empty cup from which she had drunk. “No!” he cried, hugging her to him, but she was already cold in his arms.

The shadow returned. “So, you found someone who valued your life over her own,” the shadow said.

“You can’t have her!” the king shouted.

“You agreed to the bargain,” the shadow said.

As the first rays of sunlight seeped through the curtained window, the shadow departed with the only woman Admetus would ever love.

1 Before deciding what the theme of this story is, identify

a. the main character: _____

b. the main character’s conflict: _____

c. the main character’s chief weakness or strength (Hint: Reread paragraph 5.): _____

d. the solution to the conflict and how this resolution affects the main character: _____

2 What is the theme? _____

WRITING LINK

Compare “The Wolf,” “The Mighty Buck” (see *Theme 1A*), and “Pyramus and Thisbe” (see *Theme 1B*) with the story about Admetus. The subject of death figures in each story, but the characters and the conflicts and therefore the themes differ. On separate paper, write a paragraph to explain the differences in the themes of these four pieces.

Name: _____

Directions: Less than two years before his death in 1990, teenager Ryan White delivered a speech to the President's Commission on AIDS. His hope was that his testimony would help pass a law providing care for people who have AIDS. Read White's speech; then answer the questions that follow.

AIDS Discrimination

by Ryan White

My name is Ryan White. I am 16 years old. I have hemophilia, and I have AIDS.

The first five to six years of my life were spent in and out of the hospital. Most recently, my battle has been against AIDS and the discrimination surrounding it.

When I was 13 years old, I came face to face with a killer: AIDS. Doctors told me I'm not contagious. Given six months to live and being the fighter that I am, I set high goals for myself. It was my decision to live a normal life: go to school, be with my friends, and enjoy day-to-day activities. It was not going to be easy.

The school I was going to said they had no guidelines for a person with AIDS. The school board, my teachers, and my principal voted to keep me out of the classroom fearing someone would get AIDS from me despite the medical fact that AIDS is not spread through casual contact. Rumors of sneezing, kissing, tears, sweat, and saliva spreading AIDS caused people to panic.

We began a series of court battles for nine months while I was attending classes by telephone. Eventually, I won the right to attend school, but the prejudice was still there. Medical facts were not enough. People wanted 100-percent guarantees. There are no 100-percent guarantees in life, but concessions were made by my mom and me to help ease the fear. We decided to meet everyone halfway. This meant separate restrooms and drinking fountains, no gym, and disposable eating utensils and trays.

People were still not convinced. Because of the lack of education on AIDS, discrimination, fear, panic, and lies surrounded me. I became the target of jokes. Lies were told about me biting people and spitting on vegetables and cookies, urinating on bathroom walls. Some restaurants threw away my dishes. My school locker was vandalized inside and folders were marked with obscenities.

I was labeled a troublemaker and my mom, an unfit mother. I was not welcome anywhere. People would get up and leave. Even in church people would not shake my hand.

This brought on the news media. I became known as the AIDS boy. I received thousands of letters of support from all around the world, all because I wanted to go to school. Mayor Koch of New York was the first public figure to give me support. Entertainers, athletes, and stars started giving me support. I met some of the greatest, like Elton John, Alyssa Milano, Lyndon King, Charlie Sheen.

All these plus many more became my friends, but I had very few friends at school.

It was difficult at times for me to handle, but I tried to ignore the injustice because I knew the people were wrong. My family and I held no hatred for those people, because we realized they were victims of their own injustice. We had great faith that, with patience, understanding, and education, my family and I could be helpful in changing their minds and attitudes about AIDS.

My life is better now. At the end of the school year [1986-87], my family and I decided to move to Cicero, Indiana. We did a lot of hoping and praying that the community there would welcome us, and they did. For the first time in three years, we feel we have a home, a supportive school, and lots of friends. I'm feeling great.

I'm a normal, happy teenager again. I have a learner's permit [to drive]. I attend sports functions and dances. My studies are important to me. I made the honor roll just recently. I'm just one of the kids, and all because the students at Hamilton Heights High School listened to the facts, educated their parents and themselves, and believed in me. Hamilton Heights High School is proof that AIDS education in schools works.¹

Questions

- 1 What conflict does White describe? _____

- 2 How did White's life change
 - a. after he was diagnosed with AIDS? _____

 - b. after he moved to Cicero, Indiana? _____

- 3 What was Ryan White's attitude about people who discriminated against him because he had AIDS?

- 4 The topic of Ryan White's speech is AIDS discrimination. Based on your answers to the above questions, what is the theme of White's speech?

Name: _____

Authors sometimes pique their readers' interest and suggest events to come with a device called *foreshadowing*.

The advertisement for the motorcycle seemed too good to be true—a 500cc Nighthawk, just two years old, for only \$500! “Sacrifice! Must sell!” the owner of the bike had written on the last line of the ad. Joel ripped the ad out of the newspaper and folded it into his shirt pocket. Right after school he would call the owner and check out the bike. He figured that the owner probably had run into some tough times and needed the money, but that didn’t bother Joel at all. Somebody else’s loss was about to be Joel’s gain!

What do you think? Joel ripped out the ad, but is he about to be ripped off? Certain words or phrases in the story *foreshadow* what Joel might be in for.

Definition: When an author hints at some danger or action that may happen later in the story, he or she is using a technique called *foreshadowing*. Foreshadowing is one way an author builds suspense in a story. After reading the opening paragraph in the story above, for example, you may want to read further to discover why the owner of the bike “must sell” or whether Joel buys the bike.

An author also uses foreshadowing to suggest that people, places, or things in a story are not what they at first appear to be. That too can build suspense. For example, the bike appears to be a terrific buy. But reading the story further may reveal something else entirely.

How do authors foreshadow? One way is by carefully selecting words to describe a person, a place, a thing, or an event. The descriptive words and phrases suggest or hint at some other meaning. In the motorcycle story, for example, the words *too good to be true* and *sacrifice* and *loss* hint that Joel is about to get himself involved in something he may later regret.

Directions: Read the next excerpt from the motorcycle story; then answer the questions that follow.

Excited, Joel dialed the number in the ad and hoped he wasn’t too late. Must be a million guys who’d want this bike, he thought as the telephone rang. The voice that answered sounded old. Surprised, Joel looked again at the number in the ad just to be sure he had dialed correctly. “Well? What is it?” the man asked impatiently.

“I’m calling about the bike,” Joel began. “I saw—”
 “Oh, yes! Nighthawk!” The voice changed at once, sounding more like a smile. “You’ll want to come right away and see it.”

Joel wasn’t sure. Something in his gut told him to forget the whole deal. Nobody in his right mind would sell a 500cc Nighthawk for \$500, unless it was in terrible condition or—the thought just then occurred to him—unless it was stolen. “Is the bike yours?” Joel asked.

“It is now,” the man answered. Then he added, “Actually, it belonged to my son.”

“So why is he selling it?”

“He isn’t. I am.” The voice became more urgent. “Can you come by tonight? I’ll be out of town for a few days starting tomorrow, and I’d like to close the deal.”

Again, Joel hesitated. It seemed odd for the old man to be going away if he had just put an ad in the newspaper. Then again, if the bike were stolen, the old man wouldn’t advertise it in the newspaper, would he?

Joel shook his head. He was being too suspicious. He could at least give the bike a look-see. “Sure, I can come tonight.”

1 Put *F* for *foreshadowing* on those phrases or sentences below that hint of danger about to happen.

- ___ a. “Excited, Joel dialed the number ...”
- ___ b. “Again, Joel hesitated.”
- ___ c. “...hoped he wasn’t too late.”
- ___ d. “Nobody in his right mind ...”
- ___ e. “...sounding more like a smile.”
- ___ f. “Something in his gut told him to forget the whole deal.”
- ___ g. “...unless it was stolen.”
- ___ h. “...give the bike a look-see.”

2 Which sentences suggest that the old man is anxious to lure Joel and may be misleading him? _____

WRITING LINK

We purposely did not finish this story because we wanted you to do it. Based on the clues provided so far, write what happens when Joel goes to see the bike. Why is the man so anxious to sell? What happened to his son? By the way, what significance might there be in the name of the bike—Nighthawk? Write your story on separate paper.

Name: _____

Directions: Read the story; then answer the questions that follow.

The Birthmark

by Nathaniel Hawthorne

Aylmer gazed unhappily at his wife, Georgiana, across the room. She was beautiful, except for a small birthmark on her cheek. Aylmer was a scientist, not a doctor, and before his marriage to Georgiana, he had scarcely noticed the mark. But for weeks now it had been troubling him. It was like a pink stain upon white marble. He had begun to hate it.



“Have you ever thought of having that mark removed?” he asked suddenly.

Georgiana smiled uneasily. “It is so faint, I often forget it is even there.”

“Well, I find it shocking!”

“Shocking?” Georgiana was alarmed.

Aylmer was agitated now. “If it were not for that mark, you would be perfect!” Aylmer took her hands into his. “I can remove it,” he told her. “I can make you perfect.”

At first, Georgiana resisted. But day after day, whenever she looked up, she found Aylmer staring at her with that same unhappy expression. Soon, she too began to hate the sight of the mark. Finally, she agreed to allow her husband to remove it. Anything would be better, she thought, than to keep facing that stare of intense dislike.

Aylmer kissed his wife’s unblemished cheek and swore he could remove the mark without leaving a scar.

That night, Aylmer dreamed he was pressing the blade of a knife into the soft skin of Georgiana’s cheek. The deeper he cut, the deeper the birthmark sank. He could not get to the root of it. Aylmer woke up in a cold sweat.

Beside him, Georgiana slept peacefully. The mark was still there, as grotesque to him as ever.

He did not tell Georgiana about his dream. It was, after all, only foolishness, for he had no intention of removing the birthmark by an operation. He had developed something better—a silver liquid. In his laboratory, Aylmer showed Georgiana how it worked. He poured some of the liquid on a mottled geranium. Within minutes, the geranium was lush and green, a perfect plant again.

“It’s magical!” Georgiana cried. “Will you put this liquid on my cheek?”

“Oh, no. The mark runs too deep beneath the skin. You must drink the liquid. Unless science deceives me,” he told her, “it will not fail.”

And so, trusting her husband, Georgiana drank the liquid. Almost immediately the birthmark began to fade. But Georgiana felt drowsy. Aylmer helped her to lie down. When he turned, he saw that the geranium on the table had begun to wilt. The leaves drooped, turned yellow, then brown. He looked at it thoughtfully, then at his wife again.

The birthmark was gone. “Georgiana!” he cried happily. “You are perfect.”

She lifted a hand to touch Aylmer’s face. Her touch was ice-cold. “Poor Aylmer,” she said. “I am dying.”

He looked quickly at the geranium. The plant was dry and brown, lifeless. He felt Georgiana’s hand slip away from his face.

“No!” he cried, holding her in his arms. But she had already breathed her last.¹

Questions

1 Put an *F* for *foreshadowing* on those phrases below that hint of danger about to occur.

- a. “Aylmer was a scientist.”
- b. “The deeper he cut, the deeper the birthmark sank.”
- c. “... woke up in a cold sweat.”
- d. “‘It’s magical!’ Georgiana cried.”
- e. “Georgiana slept peacefully.”
- f. “Unless science deceives me ...”
- g. “Aylmer kissed his wife’s cheek—her unblemished cheek—and swore he could remove the mark without leaving a scar.”
- h. “Her touch was ice-cold.”
- i. “... dry and brown, lifeless.”

2 Both Aylmer’s dream and the geranium in the laboratory foreshadow danger. How? Put an *X* on the better explanation.

- a. The dream suggests that the birthmark cannot be removed safely; the wilting geranium suggests that the liquid is too toxic to be swallowed.
- b. Both the dream and the wilting geranium suggest a desire for perfection.

Name: _____

Flashback is similar to foreshadowing, except instead of providing hints about what might happen to a character in the future, flashback provides information about what has happened to a character in the past.

Definition: *Flashback* is a technique writers use to move back in time, providing valuable information or insight into a character's personality or a conflict that is developing within the story. The flashback may be a memory a character recalls or a dream a character has.

Flashback need not be triggered by a character's state of mind, however. The author may simply break away from the present time of the narrative and present a passage from the past to help explain why or how the characters find themselves in their present situation.

Directions: Read the passages; then answer the questions that follow each passage.

Passage A

Twenty feet away, Allen heard a loud cry, followed by thumps that echoed through the cave. Allen threw himself on his stomach at the edge of the shaft. "Steve!" he screamed.

The only response was the sound of water running along the mine floor. Allen shined his flashlight into the deep hole and saw what appeared to be water far below—nothing more.

As children growing up in Ohio, Allen and Steve had faced hard times. One day when the boys were 6 and 8, their mother had told them that she was taking them to California to start a new life without their father. Allen had spent the whole trip looking out the back window of the family's old van, crying. Steve had made himself a promise on that trip—that he would always look after his younger brother and try to be something like a father to him. "All we have now is each other," Steve had told Allen.

Now Allen teetered desperately over the drainage shaft. The brother who had cared so deeply for him was somewhere at the bottom of that darkness. "I'm coming down," Allen called out.

Allen wrapped his arms and legs around the drainage pipe and slid rapidly down. The words *All we have now is each other* kept running through his head.¹

1 Label *F1* the sentence above that begins the flashback; label *F2* the point where the flashback ends—its last sentence.

2 What detail or necessary information about the characters is presented during the flashback and then mentioned again or alluded to when the story resumes? _____

Passage B

Eight-year-old Patty Reed clutches her little doll in the spring sunshine as she watches the men dig a grave under the spreading branches of a tree. Her mother—Margaret Reed—weeps quietly. The morning's sorrow is caused by the death of the little girl's grandmother. Earlier that morning, inside their wagon, Patty and her older sister, Virginia, watched as Margaret snipped a lock of their grandmother's hair and folded it inside a handkerchief. "It's to remember her by," Margaret explained to her daughters.

Little Patty remembers another time, months ago, when she and her mother and her grandma were living in Illinois. Outside, the wind was howling, and snowdrifts had covered the windowsills. "In California," Patty's father was telling them, "flowers grow even in winter."

"In the snow?" Patty had asked, wide-eyed.

"Where we are going there is no snow in winter," he told her.

Patty's mother looked with concern at her husband. "But it is such a long journey, I'm not sure Mother can make it."

"Of course she will," Patty's father had answered.

Now here they are, just weeks into the journey to California, and Grandma has died. Little Patty hugs her doll.

After the burial, the journey begins again. One by one, past the oak tree and the wooden grave marker, roll the wagons of emigrants bound for California. They have buried the first of their dead, but not the last.²

3 Label *F1* the point in the story where the flashback begins; label *F2* the last sentence of the flashback.

4 What detail or insight about the family is provided in the flashback scene? _____

Name: _____

Directions: Each passage on this page is an event in a story that has not yet been completed. On the lines that follow each passage, describe the flashback that might have triggered the event. In other words, what does the event cause the character to recall? There are no right or wrong answers. Just use your imagination.

The bell rings, ending class. As Julie turns the corner, she spies Ray and Karen at Karen's locker. They are giggling. A painful memory, comes rushing back to Julie.

1 _____

Maria opens the photo album and sees a picture of herself on a swing. In the photo she is not smiling. Her face, in fact, looks very frightened.

2 _____

Karen enters the empty gymnasium. Streamers and a torn banner litter the floor. She glances at the locker room door and suddenly, she can hear the chants and cheers of the crowd from another time, long ago.

3 _____

Pamela is driving her convertible along Lake Shore Drive. An old song comes on the radio. Her fingers tighten around the steering wheel.

4 _____

The telephone call comes again, at midnight. *It's happening again*, thinks Justin. His palms begin to sweat. Paralyzed with fear, Justin stares at the phone but does not pick it up.

5 _____

An old man stands in front of the war memorial. He feels very alone, as though he were behind an invisible wall of loneliness. A bugle is playing taps, but the sound seems very far away. The sun glints off the statue of the soldier. The old man shades his eyes. He remembers another time, another soldier ... his son.

6 _____

The snowboard whizzed down the hill. Teddy struggled to keep his balance, but the board skittered out from under him. He fell backward into a snowbank, striking his head against the partially buried trunk of a tree. He lay dazed, staring at the clear blue sky.

7 _____

Inside the drawer is an envelope. Michael tosses it aside and continues to rummage, looking for his car keys. But something about the envelope's return address catches his attention. "Atlanta, Georgia," he reads and wonders who could be sending his wife a letter from there—then it comes to him. How could he have forgotten that afternoon in Atlanta, Georgia?

8 _____

Name: _____

One of the most important decisions a writer makes before setting pen to paper is from whose point of view the story will be told. The point of view the author selects will determine how much and what kind of information will be revealed to the reader.

Definition: *Point of view* is the author's choice of narrator for a story. The two most common points of view are *first person* and *third person*.

First person point of view means that the narrator is a character in the story. The narrator uses words such as *I, me, myself, and our* to tell what happened. The narrator's thoughts are also revealed. But the narrator cannot reveal the thoughts and feelings of the other characters in the story simply because he or she would have no way of reading another character's mind.

Third person point of view means that the narrator is an outsider and not a character in the story at all. The narrator uses such words as *she, he, it, and they, them, their* to tell the story and may reveal what one or more characters are thinking.

Directions: Label each passage that follows as either *F* for *first person* point of view or *T* for *third person* point of view.

1 ____ A coach loaded with luggage rumbles along the cobblestones and stops before an old mansion on a dark, shadowy street. The coach door opens. Giovanni steps down and stares at the building's bleak stone walls, over-run with wilting ivy...

"Are you certain this is the place?" he asks the driver.
"Quite, sir. Rappaccini Mansion."

...The house's ancient wooden door creaks open. Lisabetta, the housekeeper, appears. "You must be the student who has come to Padua to study with Dr. Baglioni," she says to Giovanni.

The student stares at her, wondering how she could know his purpose in coming to the city. Perhaps, he thinks, the university sent her a letter that he was coming. He turns to the driver. "Will you carry my bags inside?"

The driver thrusts up his hands and backs away. "No, no," he says. "This is as close as I wish to go."

2 ____ When my father was a boy, an old man used to come to [my grandfather] Mammedaty's house and pay his respects. He was a lean old man in braids and was impressive in his age and bearing. His name was Cheney, and he was an arrowmaker. Every morning, my father tells me, Cheney would paint his wrinkled face, go out,

and pray aloud to the rising sun. In my mind, I can see that man as if he were there now. I like to watch him as he makes his prayer. I know where he stands and where his voice goes on the rolling grasses and where the sun comes up on the land.²

Directions: The story below is written from a third person point of view. Change the passage to the first person point of view by crossing out all third person references and replacing them with first person words. (For example, "*He* paced endlessly back and forth in *his* cage" would read "*I* paced endlessly back and forth in *my* cage.")

3 He paced endlessly back and forth in his cage. He wanted to cry out. He wanted to scream, to call attention to himself and his misery.

Only his pride made him hold his feelings in. He would not let his hated tormentors have the satisfaction of seeing him scream and cower like a wild beast.

But to them that was all he was—a beast, an animal in a zoo. Every day they came by the hundreds to see him. They pointed at him, laughed at him, threw him food. Some backed away in fear and disgust, as though he were incredibly ugly. He wished he could tell them that it was they who were ugly, with their amber-colored faces and tiny pink eyes. It was they who should have been in the cage, not he.

How had it happened? he asked himself. Ten years ago, he had been a happy man. Then the invasions began. From what planet they had come, neither he nor anyone else had ever known.

He had seen his world—his Earth—destroyed. And he had seen millions die—every man, woman, and child on Earth, except himself. He wished that he, too, were dead. Anything would be better than being the last man on Earth, locked in a cage and put on display so that these monsters could have a last glimpse of an almost-extinct species.

A tear rolled down his face. He turned from the bars of his cage and hid his face. He didn't want them to see him cry.³

Name: _____

A story's point of view is *fixed*. That means, once the author decides to write a story in the first person or the third person, the point of view cannot be changed midway through the story. The entire story must be told consistently from that point of view. To change the point of view, the author must start over and tell the story anew.

Directions: Different points of view give you different insights into the same story. The following passages are written about the same event—the Johnstown flood, a disaster that occurred on May 31, 1889. Read the passages; then answer the questions that follow.

Passage A

The population of Johnstown had jumped to 30,000 after the Civil War, when the town became a steel center. To get wood, people had stripped the hillsides of trees, leaving nothing to absorb rainfall. Any significant storm brought tons of water pouring into the lake.

Some local leaders spoke out in alarm about the condition of the dam and the dangers of runoff. But as time passed and nothing happened, most people stopped worrying.

Then came May of 1889. April had been snowy, and May, rainy. On the night of May 30, a powerful storm dumped 7 inches of rain on the barren slopes around Lake Conemaugh.

The stage was set for disaster.¹

1 From which point of view is passage A written?

2 How can you tell which point of view the author is using?

Passage B

During the afternoon of May 31, the overflow from the river crept steadily higher, inch by inch, through the streets of the town. Although water had not yet reached our stable, which was on higher ground than the house, my father became concerned about the safety of his fine pair of horses tied in their stalls. He asked me to make a dash for the stable and unfasten them. The rain was falling so hard that I was drenched as I plowed my way through 2 feet of water.

I had loosed the horses and was about to leave the stable when my ears were stunned by the most terrifying noise I had ever heard in my 16 years of life. The dreadful roar was accompanied by a succession of terrible crashes. My father, frantic with fear for my safety, was motioning me urgently toward the top of the stable. In a matter of seconds I was up on the ridge.

From my perch I could see a huge wall advancing toward us at incredible speed. It was not recognizable as water; it was a dark mass in which seethed houses, freight cars, trees, and animals. As this wall struck Washington Street broadside, my boyhood home was crushed like an eggshell before my eyes, and I saw my parents disappear.²



3 From which point of view is passage B written?

4 Which words or phrases in passage B tell you that the author is using this point of view?

5 What information presented in passage A was probably unknown by the narrator in passage B at the time of the flood?

6 Which passage—A or B—is an eyewitness account of the flood?

Name: _____

Definition: Third person point of view can be divided into three different types, and this is where *point of view* as a literary term can become complicated.

Third person objective is when a narrator describes events and actions solely from the outside. The narrator cannot see into any character's mind and so cannot reveal the thoughts or feelings of the characters.

Third person limited is when a narrator describes the events and actions from the outside but enters the mind of *just one* character. As a result, the thoughts and feelings of that *single character* are revealed. The narrator's view, therefore, is limited.

Third person omniscient is when the narrator tells the story from the outside, but enters the mind of *two or more* characters in the story. As a result, the thoughts and feelings of *many characters* are revealed. In other words, the narrator knows all and sees all.

How can you tell which point of view an author is using? You have to read closely and draw inferences from clues in the paragraphs.

Directions: The following story is written from three different points of view. On the lines provided, identify which third person point of view—*objective, limited, or omniscient*—is being used.

Wow! Look at her! thought Percy, staring at the girl who had just arrived at the party. *Guess it's time to turn on a little of the old Percy Calder charm,* he mused and ambled over to where the girl was standing by the stereo.

"Hey, babe, how are you?" Percy asked.

Startled, Denise turned. A stranger was grinning at her. *Oh brother,* she thought. *If there's one thing I can't stand, it's a guy who comes on too strong.*

1 _____

A cute girl arrived at a party. Percy Calder was impressed and ambled over to where she was standing. "Hey, babe, how are you?" he asked, grinning at her. Startled, the girl turned. When she saw him leaning close, she grimaced but said nothing.

2 _____

Wow! Look at her! thought Percy, staring at the girl who had just arrived at the party. *Guess it's time to turn on a*

little of the old Percy Calder charm, he mused and ambled over to where the girl was standing by the stereo.

"Hey, babe, how are you?" Percy asked.

Startled, the girl turned. When she saw him leaning close, she grimaced but said nothing.¹

3 _____

Directions: The three passages below are from the same story, so only one type of point of view is used. Read all three passages; then answer the questions that follow.

Passage A

Sara couldn't sleep. She had been foolish to think she could put Terry out of her mind. She could still see him, lying in that awful box, looking up at her and the moon. A dozen what-ifs ran through her mind. What if he didn't have enough air after all? What if the truck broke down as she was driving to the cemetery? What if her parents thought up some dumb chore she had to do before she left the house in the morning?

Passage B

Terry had drifted in and out of frightening dreams all through the night. His throat was raw, as if he had been yelling, but he remembered nothing about it. He fumbled with his canteen and managed to get it to his mouth. Sara. There was something about Sara he should remember. He wondered whether he had been dreaming of her. His chest ached dully. Why was it so difficult to breathe? Hang on, he whispered to himself.

Passage C

Edith James had risen before dawn, as always, and reached the old graveyard at 6 a.m. ... She went straight to her grandfather's grave. She thought she heard a voice. She decided it must have been Misty the dog whining in excitement, or just her tired old ears playing tricks on her again.²

4 In each of the passages above, which character's thoughts or feelings are being revealed?

A. _____

B. _____

C. _____

5 From which third person point of view—objective, limited, or omniscient—is the story above written?

Name: _____

Directions: Read passages A through D; then answer the questions that follow.

Passage A

Judi Krone, mother of 2-year-old Julianne Louise Krone, had a horse to sell. She didn't much like the idea. She preferred training her horses or exercising them, even feeding them, to selling them. But she needed the \$800 the palomino might bring, and she had a customer.

"I want to teach my children to ride," the customer said. "I need a gentle horse. Are you sure this horse is gentle?"

"I'm here to tell you this is a sweet horse," said Judi Krone.

"She's a little bigger than I'd like," the customer said.

"But look at those sleepy ol' eyes," Judi Krone said. "Look at how quiet she stands."

"I don't know..." the customer mumbled.

Darn it, Krone thought, I'm gonna lose her. And then she looked down at her daughter, Julie, barefoot and diapered beside her, and had an idea. She picked Julie up and plopped her on the palomino's back. The horse didn't mind, and though she'd never been in the saddle before, Julie seemed to take to it.

"There, you see?" said Judi Krone.¹

Passage B

Francisco Cabrera singled with the bases loaded and two out in the bottom of the ninth to score two runs and give the Atlanta Braves a 3 to 2 victory over the Pittsburgh Pirates. The hit capped a dramatic comeback by the Braves, who had entered the final inning trailing 2 to 1.²

Passage C

Anything went in the Negro National League. Spitballs, shine balls, emery balls; pitchers used any and all of them. They nicked and moistened and treated the ball to make it flutter and spin, dip and break. Not only were there no rules against it, there weren't enough spare base-balls around to substitute clean unmarked ones for the damaged ones, like they do in the big leagues. I was never sure what a ball would do once it left the pitcher's hand, even when he threw what I called for. A man could get hurt catching in the colored league.³

Passage D

The doctor sighed deeply. Desperately he wished he could avoid doing what he had to do, telling the parents of Diana Golden the truth. Worse, he thought, he had to tell Diana herself.

The truth was that 12-year-old Diana Golden had a cancerous tumor in her right leg. He spoke the words slowly and softly.

"Twelve-year-olds don't get cancer," Diana answered. "Did you ask my grandfather?" Diana's grandfather was also a doctor. *Grandfather won't let them do this to me,* she thought.

"Your grandfather knows," the doctor told her. "He agrees with me. If we are to save your life, we must remove your leg. I'm sorry, so very sorry."

Even as her parents hugged her, Diana tried to think. She'd never seen anybody with just one leg. She imagined a life of crutches and braces, jeers and insults. Then it struck her. How would she ski? She would never be able to ski again. She couldn't let that happen. She wouldn't!

But ski again she did. Within a few months of having her right leg amputated, Diana Golden was on the slopes.⁴

Questions

1 _____ Which passage or passages—A, B, C, or D—is written by a narrator who is a character in the story?

2 _____ Which passage(s) reveals the thoughts of just one character?

3 _____ Which passage(s) reveals the thoughts of more than one character?

4 _____ Which passage(s) is written by a narrator who is outside the story and reveals no character thoughts or feelings?

5 In passage A, what does Judi Krone fear may happen? _____

6 In passage D, what private fears are revealed?

7 Identify the specific point of view being used in each passage. Choose from *first person*, *third person objective*, *third person limited*, and *third person omniscient*.

A. _____

B. _____

C. _____

D. _____

Name: _____

Definition: *Imagery* is a technique writers use to create a mental picture that helps the reader see, hear, feel, taste, and sometimes even smell what is being described in a story.

Imagery appeals to one or more of the five senses. It is the sight of a bolt of lightning zigzagging across the sky, the sound of a screen door slamming, the shivery feel of goosebumps, the taste of creamy chocolate, the smell of steamy popcorn.

Why do writers use imagery? One reason is to stir the reader's imagination. Imagery is like the window a reader enters to become a part of the story, experiencing what the writer and characters are experiencing.

Directions: Read the poem by Walt Whitman and the prose passages; then answer the questions that follow.

Give me the splendid silent sun with all its beams full-dazzling,

Give me juicy autumnal fruit ripe and red from the orchard,

Give me a field where the unmowed grass grows,

Give me an arbor, give me the trellised grape,

Give me fresh corn and wheat, give me serene-moving animals teaching content.

Give me nights perfectly quiet as on high plateaus west of the Mississippi, and I am looking up at the stars,

Give me odorous at sunrise a garden of beautiful flowers where I can walk undisturbed.¹

1 The poet carefully selects words and phrases to create imagery. Find one image that appeals to the reader's sense of

a. sight. _____

b. sound. _____

c. taste. _____

d. smell. _____

e. touch/feel. _____

The stallion came at the gate like a train. His chest crashed into the pair of upper rails, and I heard the wood crack. He let out a whinny, a cry so human, so filled with fear and regret, as though confessing to the entire world his stupidity...

I went to lie down in the shelter.

Eyes open, I lay there with my head on a saddle, unable to sleep. Inside, my stomach was still spinning around like a buzz saw. Closing my eyes, I could see nothing except a corral with horses in it, two geldings, seven mares, and the magnificent stud. Sleep was impossible.²

2 In the first paragraph, what image does the author use to describe the stallion's power and speed?

3 In the third paragraph, what image does the author use to describe his excitement?

Any wind over 10 miles per hour picked up the particles of dry dirt and swept them skyward. And the gusts swirled in, month after month, year after year. During the 1930s, great clouds of dust rose into the air as high as 10,000 feet and then rode the winds.

The Great Plains became what people called the Dust Bowl. Towns could be as dark at noon as at midnight. Cows and people got lost in the darkness. Their lungs sucked in the dirt, and they grew sick. Dirt sifted through doorways, windows, the tiniest cracks. It had to be shoveled out of houses and barns. Cars and farm machinery choked in the dust. Farmers watched helplessly as their soil—and their livelihood—disappeared into the air. They were "baked out, blown out, and broke," as the saying went.

Using their last few dollars, they bought whatever kinds of cars or trucks they could. They loaded up all their possessions and all their families—babies, children, uncles, grandparents—and they headed west toward hope in long caravans of old, gasping vehicles. The trip might be hard, but at the end lay the promised land.

Or so they thought.³

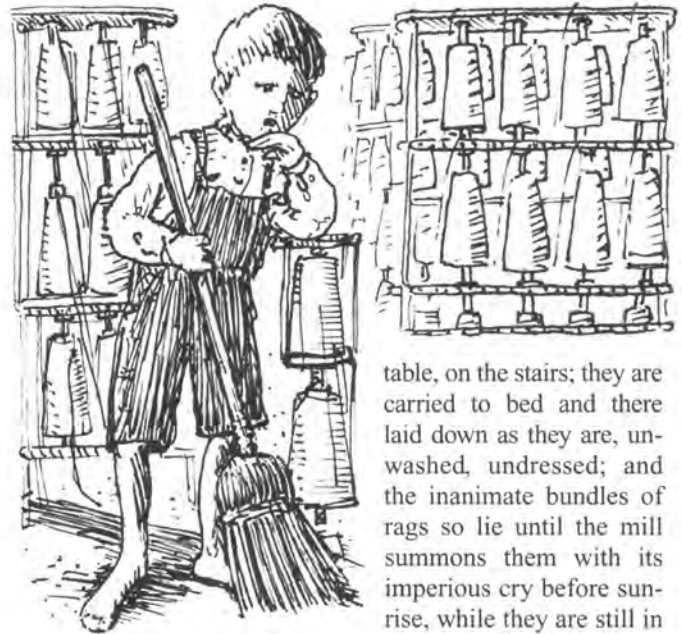
4 Writers sometimes use humanlike actions—such as a house groaning in a storm—to bring images to life. List three examples of such imagery used in the Dust Bowl passage. _____

Name: _____

Imagine it is the early 1900s. You enter a textile mill in South Carolina, a large industrial building where cotton is made into thread and thread is woven into clothing. In the spooling room, the roar of the machines numbs your ears. Thousands of spools are turning with a great clatter as they feed cotton thread to the looms. There, children as young as 10, or some even younger, work.

Little Sally is a spooler. Her job is to watch the spinning spools. If a thread breaks, her hands race to tie a knot in the thread—only inches away from the rapidly moving machine parts.

Maria Van Vorst was a child labor investigator. She visited, and described, a textile mill in South Carolina in the early 1900s, before child labor laws were passed. Her use of imagery is powerful and helped convince others that child labor laws were needed to protect children from labor abuse.



table, on the stairs; they are carried to bed and there laid down as they are, unwashed, undressed; and the inanimate bundles of rags so lie until the mill summons them with its imperious cry before sunrise, while they are still in stupid sleep.¹

Directions: Read the passages below by Maria Van Vorst; then answer the questions that follow.

Through the looms I catch sight of my landlord's little child. She is so small that they have a box for her to stand upon. She is a pretty, frail little thing. Through the frames on the other side I can only see her fingers as they clutch at the spinning spools; her head is not high enough, even with the box, to be visible. Her hands are fairy hands, fine-boned, well-made, only they are so thin and dirty, and nails—claws: She would do well to have them cut. A nail can be torn from the finger—is torn from the finger frequently—by the flying spools. I go over to the little girl.

"How old are you?"

"Ten."

She looks 6. It is impossible to know if what she says is true.

"Tired?"

She nods, without stopping. She makes 40 cents a day. *Once the mill shut down for the evening, another group of child laborers began their work.*

Here is a slender little boy—a birch rod is not more slender, but the birch has the advantage: It is elastic—it bends, has youth in it. This boy looks 90. He is a dwarf; 12 years old, he appears 7, no more. He sweeps the cotton off the floor of the "the baby mill." He sweeps the cotton and lint from the mill aisles from 6 p.m. to 6 a.m. without a break in the night's routine. He stops only to cough and spit—the dust and cotton fiber in his lungs have given him advanced tuberculosis.

It is 8 o'clock when the children reach their homes. They are usually beyond speech. They fall asleep at the

1 Instead of writing "The girl had long fingernails," the author describes the nails as _____

2 Instead of writing "The girl's hands are small," the author compares her hands to _____

3 Instead of writing "The girl was short," the author describes the girl standing _____

4 Instead of writing "The boy was small and thin," the author compares him to _____

5 Instead of writing "The mill was a place where children worked," the author describes the place as _____

6 Instead of writing "The children are tired," the author describes them as _____

7 _____ The emotional response the author is trying to trigger in the reader when she uses "inanimate bundles of rags" to describe the children is (a) pity, (b) fear, (c) sweetness.

Name: _____

Have you ever wished you could make something invisible *visible*?

That's what poets do all the time. They give form to formless feelings, and shape to invisible thoughts.

How do they do it?

One way is by making comparisons that create an image. Like a hammer and nails to a carpenter, similes and metaphors are a poet's basic comparison tools.

Definitions: A *simile* is a comparison between two things that are unlike but have something in common. A simile uses the words *like* or *as* to make the comparison. Here's an example: *The dawn comes up like thunder.*

A *metaphor* also makes a comparison, but it does so directly, without using the words *like* or *as*. The two things being compared are, on the surface, quite different. But upon closer observation the reader will see that they share some characteristic in common. Here's an example: *Life's a short summer; man, a flower.*

Outwardly, people aren't anything like flowers. With the help of the poet's eye, however, we can see a connection: the quick passing of time. A flower blooms, then wilts and dies, sometimes in a matter of just days. According to the poet's viewpoint, human life seems to pass just as quickly.

Time passing quickly is an abstract concept. It is invisible. By using a comparison, however, the poet creates a visible image that the reader will understand.

Directions: Label each passage below with *S* for *simile*, *M* for *metaphor*, or *NC* for *no comparison* being made.

- 1 _____ "All the world's a stage." (William Shakespeare)
- 2 _____ The ball was thrown like a bullet.
- 3 _____ John swings like a rusty gate.
- 4 _____ "The fog comes on little cat feet." (Carl Sandburg)
- 5 _____ "typewriter: a mouthful of teeth chattering"
(Eve Merriam)
- 6 _____ Slime is algae green.
- 7 _____ "But my love she is a kitten,/And my heart's a ball of string." (Henry Leigh)

8 _____ "Aylmer gazed unhappily at his wife, Georgiana. She was beautiful, except for a small birthmark on her cheek. Aylmer was a scientist, not a doctor, and before his marriage to Georgiana, he had scarcely noticed the mark. Now it troubled him. It was like a stain upon white marble."
(Nathaniel Hawthorne)

9 _____ "My mother defended us like a lioness, but she was not always there to protect us." (Isabel Allende)

10 _____ Love cannot live where there is no trust.

Directions: Read the poem below, written and submitted to *Read* by student Mary Deemer. Then answer the questions that follow.

Birth of a Fog

The fog gallops through the dense, deep woods on creamy colored hooves. She has but one place in mind and will not stop until it's time. Her sleek and flowing body is white, slightly gray, and strains to reach the safety of the bay. Her heavy burden begins to show as her body dampens with moisture, but she cannot stop until she reaches the shore. At last the bay is reached. Relief wraps around her like a wreath. Here she can rest till early morn, and in the dusky evening another fog is born.¹

- 11 To what does Mary compare the fog? _____
- 12 Which words or images state or show the comparison? _____
- 13 What two things are being compared in this line: *Relief wraps around her like a wreath*? _____
- 14 What kind of comparison is that—a simile or a metaphor? _____
- 15 What other metaphors would make good comparisons to fog? _____

Name: _____

Ernie Pyle was a combat correspondent during World War II. More than 200 newspapers around the world carried his reports about the grim realities of war. In 1944, he was awarded one of journalism's highest awards, the Pulitzer Prize. He died from Japanese machine-gun fire in 1945 while covering the war in the Pacific.

Directions: Read the passage compiled from World War II dispatches; then answer the questions that follow.

The Horrible Waste of War

Normandy Beachhead, June 16–17, 1944
by Ernie Pyle

I took a walk along the historic coast of Normandy. It was a lovely day for strolling along the seashore. Men were sleeping on the sand, some of them sleeping forever. Men were floating in the water, but they didn't know they were in the water, for they were dead.

The wreckage was vast and startling, the awful waste and destruction of war. The Germans had sown whole fields of evil devices under the water to catch our boats. Just below the surface, great six-pronged spiders of railroad iron were attached to mines. For a mile out from the beach there were scores of tanks, trucks, and boats at the bottom of the water—sunk by those mines, hit by shells, swamped. Most of their crews were lost.

Along the shore, you could see trucks tipped half over, partly sunk barges, angled-up corners of jeeps. In this shoreline museum of carnage were abandoned rolls of barbed wire, smashed bulldozers, soldiers' ration boxes, stacks of rusting rifles, empty life rafts.

But there is another, more human litter. It extends in a thin line, just like a high-water mark, for miles along the beach. This is the strewn personal gear of those who fought and died to give us entrance into Europe. Here in a jumbled row are socks and toothbrushes, Bibles and hand grenades. Here are letters from home and snapshots of families staring up at you from the sand. Here are heaps of lifebelts, trousers, bloody abandoned shoes.

And there is a dog still on the beach today, pitifully looking for his masters. He stays at the water's edge, near a half-sunk boat. He barks appealingly to every soldier who approaches, trots eagerly along with him, then sensing himself unwanted, runs back to wait in vain for his own people at his own empty boat.

The strong, swirling tides of the Normandy coastline carry soldiers' bodies out to sea, and later they return them. They cover the corpses of heroes with sand, and then in their whims they uncover them.

As I plowed out over the wet beach, I walked around what seemed to be a couple of pieces of driftwood sticking out of the sand. But they weren't driftwood. They were a soldier's two feet. He was completely covered by the shifting sands except for his feet. The toes of his GI shoes pointed toward the land he had come so far to see, and which he saw so briefly.¹

Questions

1 Which sense is used by the images in paragraph 1?

2 Circle two or more of those images.

3 Similes and metaphors create images that use a similarity to compare two different things or ideas. In paragraphs 2 and 3, what images does the author use to represent

a. deadly underwater devices? (a metaphor) _____

b. a collection of ruined machines and supplies? (a metaphor) _____

4 In paragraph 4, what simile describes the line of washed-up debris? _____

5 In addition to visual images, the author uses images that play on the reader's sense of sound. What three sound images are either stated or implied in Pyle's dispatch? _____

6 Pyle devotes an entire paragraph to describing the dog on the beach. What effect does that image have on the reader? _____

7 What two things are being compared by the image in the first few sentences of the last paragraph? _____

8 What effect does this piece of imagery-filled writing have on the reader? _____

Name: _____

On a cold December night, the eve of Christmas Day, miserly Ebenezer Scrooge is visited by the ghost of his old business partner, Jacob Marley. Scrooge can hardly believe his eyes. He doesn't believe his eyes. But Marley's ghost will not be banished. Wrapped in heavy chains, Marley moans, "I wear the chain I forged in life. I made it—link by link, yard by yard. Ooooo."

"You were always a good man of business, Jacob," Scrooge tells him. "Why are you bound and burdened by such a chain?"

"Mankind was my business, but I turned my back on all who sought my help. It is too late for me. I must wander forever wearing the chains of indifference I forged while alive. But it is not too late for you, Ebenezer, I have come here tonight to warn you!"¹

The chain that weighs down Jacob Marley is more than just metal links. When Charles Dickens wrote his famous book *A Christmas Carol*, he wrapped Marley in a chain for a reason—to symbolize the dead businessman's greed and self-importance. That symbolism gave the reader insight not only into Marley's character but into Scrooge's character as well.

Definition: A *symbol* is a word or an object—anything really—that stands for, or represents, something else. The symbols may represent

- a concept, such as freedom;
- an issue, such as civil rights, poverty, or hunger;
- a human characteristic, such as stubbornness, innocence, or evilness.

Some symbols are nearly universal. For example, the color black, in most cultures, represents evil. It is no coincidence that the villain in a movie or a television show often wears black.

Other easily recognized universal symbols include

- the ocean—symbolizes freedom, eternity
- a voyage—symbolizes life
- children's laughter—symbolizes innocence of youth

Most symbols, however, are suggestive. The meaning of the symbol is determined by how the author uses it in a passage. The setting of the story, the characters, and the characters' conflicts are all clues that help the reader understand what the symbol means.

Keep in mind that words or objects are not always symbolic. For example, a bright shaft of light from the sky may symbolize God, life, or peace. But in some stories, light is just light and does not represent anything at all other than itself.

Directions: In all but one of the passages below, light is being used as a symbol. Indicate below each passage whether it is using light as a symbol of *knowledge, God, liberty, or life*, or whether the passage is *nonsymbolic*.

1 Though the others had condemned him for trying to save the enemy soldiers, Fenner knew he had done the right thing. In silent prayer, he looked up at the sky. Parting clouds bathed his face in light.

2 Dr. Matthews had struggled with the problem all night long. Exhausted, he walked out onto his balcony. As he gazed into the breaking light of dawn, the answer suddenly appeared to him.

3 Carefully, Sheila made her way down the dark cellar stairs. Hearing a noise, she pulled on the overhead light, which bathed her face in a soft glow.

4 The ailing Myers was supposed to have been dead weeks ago. Smiling to himself, he looked at the candle beside his bed. Though it burned low, its tiny flame still fought against the darkness.

5 The wiry little political leader held the flaming torch high. "Someday, with God's help," he cried to his people, "we will be free!"

Directions: Read the passage below; then answer the question that follows.

Held fast by the rope around its neck, the wild horse was still, except for its mane ruffled by the breeze. The man who had caught the horse came closer, intent on throwing another rope around one of its legs. Suddenly there came a gust of wind. The horse seemed to sniff the stronger breeze, and then—rearing powerfully—it snapped the rope and thundered with the wind across the field.

6 What does the wind symbolize? _____

Name: _____

When you think of the word *sleep*, what image comes to mind? Sweet dreams maybe? How about nightmares?

Sleep can be a symbol of peacefulness, calmness, or rest. And it can be a symbol of violence, anxiety, and torment.

Nightmares—not sweet dreams—are what William Shakespeare had in mind when he wrote the famous sleepwalking scene in his tragic play *Macbeth*. He uses the symbol of disturbed sleep to reveal the hidden feelings of the devious Lady Macbeth.

Definition: *Symbolism* is the use of symbols by a writer in either a fiction or a nonfiction story. A writer may use symbolism in order to reveal a character's feelings or internal conflict or to support a story's theme. Learning to recognize symbols and to understand what the symbols mean is an important step in becoming a critical reader and thinker.

Directions: Read the passages adapted from Shakespeare's *Macbeth*; then answer the questions that follow.

Duncan, the king of Scotland, is spending the night at the castle of one of his generals, Macbeth. Lady Macbeth persuades her husband to murder the king and thereby claim the throne for himself.

Macbeth: My dearest love, Duncan comes here tonight.

Lady Macbeth: Oh, never shall sun that morrow see! Bear welcome in your eye. Look like the innocent flower, but be the serpent under it. Leave the rest to me.

After the dirty deed is done, Macbeth has misgivings. But Lady Macbeth scolds him.

Lady Macbeth: How easy this was. None will suspect us. Now go, wash your hands. A little water clears us of this deed.

1 ____ When Lady Macbeth tells her husband to look like the innocent flower but be the serpent under it, she really means (a) do not be friendly to the king; (b) pretend to be friendly; (c) do not listen to the king; listen to me, your wife.

2 ____ In Lady Macbeth's dialogue, *serpent* symbolizes (a) guilt, (b) betrayal, (c) friendliness.

Despite her words, a few days later Lady Macbeth is troubled by bad dreams. The woman who serves Lady

Macbeth sees her wandering about the castle during the night. Lady Macbeth's eyes are open, but she is asleep. She is rubbing her hands together hard and murmuring.

Lady Macbeth: Yet here's a spot. Out, damned spot! Out, I say. Who would have thought the old man to have had so much blood in him? What's done cannot be undone.



Alarmed, the gentlewoman watches as Lady Macbeth continues to rub her hands as if trying to wash them, but her lady's hands are clean. Lady Macbeth continues her mournful speech.

Lady Macbeth: Here's the smell of blood still. All the perfumes of Arabia will not sweeten this little hand.

3 ____ Lady Macbeth believes that (a) blood is on her fingers, (b) perfumes will take away the smell of blood from her hands, (c) Duncan isn't really dead.

4 ____ Blood becomes a symbol revealing that Lady Macbeth (a) cannot sleep since Duncan's death, (b) feels guilty about murdering Duncan, (c) has no remorse over Duncan's death.

5 ____ Trying to wash blood from her hands when blood is no longer there symbolizes Lady Macbeth's (a) innocence, (b) guilt that won't go away, (c) desire to have her husband replace Duncan as king.

6 ____ *What's done cannot be undone* means that (a) the evil deed cannot be reversed, (b) Lady Macbeth is not sorry for what she has done, (c) Lady Macbeth will never be caught for the murder.

7 In *Macbeth*, Shakespeare uses symbolism to reveal Lady Macbeth's inner turmoil. The symbolism of the sleepwalker with bloody hands also supports the theme of the play. What message is suggested by the symbol of a sleepwalker in torment over the blood she cannot wash from her hands? _____

Name: _____

Definition: An *allegory* is a very special type of fiction. From beginning to end, in every respect, an allegory is symbolic. The characters, the action, the setting—all suggest a meaning beyond the *literal*, or actual. In other other words, the story itself becomes the symbol.

Directions: Read the allegorical story; then answer the questions that follow.

The Light at the End of the Tunnel

by Don Wulffson

The buzzer sounded. Workman and the others roused themselves and began to walk.

Workman did not know how he had gotten into the tunnel. Nor, indeed, did he know why he was there. He just accepted the fact—as did all the others.

The tunnel was very long. At the end was a light, which everyone strove to reach. It was something everyone thought about and talked about. “When will we reach the light? How can we reach the light?” Some people were afraid of the light and refused to walk. As soon as they stopped moving, the floor of the tunnel—which never stopped moving backward—carried these people away. Workman never saw them again, and he wondered where they might have gone and if they were happy or sad. After a while, he stopped thinking about them and focused again on the light.

People were ahead of Workman and behind him. A few passed him. Sometimes, he picked up his pace and moved forward, slowly passing others. Other times he was not so ambitious and just walked steadily, surely, with the others.

After eight hours, another buzzer sounded and the floor of the tunnel slowed, then stopped altogether. Everyone stopped walking. They sat and rested and talked some more.

“What will it be like when we reach the light?” they asked one another.

“Oh, it’ll be paradise,” answered one.

Some people puzzled over how to reach the light. “There must be another way to get there,” they said. When they stood and began to run, the floor of the tunnel began to move backward again, faster so that the people were no farther ahead than when they had stopped to rest.

One night, Workman’s best friend confided in him that she would no longer walk toward the light with the others. She would find her own way to reach the light.

“How?” gasped Workman.

“By leaving the tunnel!” she whispered.

There was only one way to leave the tunnel. Workman had seen what happened when the old and the weak fell

and were carried backward, away from the golden light. They never returned.

“Come with me, Workman,” she urged. “You and I are different from these others. We have intelligence and imagination. All we need is courage. Let us explore! Let us find our own way to the light.”

Workman was afraid. The only life he knew was inside the tunnel. Although he didn’t understand the meaning of the light, at least he was safe in the tunnel. He was never hungry, never cold, never frightened. But he was also never satisfied. And sometimes, yes, he’d admit it, he was bored, so bored he wanted to scream. “Why must you go?” Workman asked.

“Because I want something more,” she said. “I want to decide for myself when I will walk, how fast, and where.”

“But there is nothing other than the tunnel and the light. Besides,” added Workman, “it is easier to let the tunnel take us where it will.”

“Good-bye, Workman,” said his friend.

She dangled her feet over the edge of the floor, then slipped down into the darkness.

In the morning, the buzzer sounded. Workman stood. Workman walked.

He never saw his friend again, and he wondered if she had ever reached the light. Sometimes he was sorry he had not gone with her. But in time, Workman forgot about her. The tunnel wasn’t so bad. People laughed and talked and enjoyed each other. It was good to keep going, good to have something to do, good to be like the others.

Above all, it was interesting to dream about the light and what it would be like when he finally reached its warm glow.¹

1 The floor moves eight hours a day. What is significant about that number? _____

2 What is significant about the main character’s name? _____

3 At the end of the story’s tunnel is a light that no one ever seems to reach. What might the light symbolize? _____

4 What are Workman’s friend’s reasons for leaving? _____

5 Why does Workman not go with his friend? _____

6 Workman’s acceptance of life inside the tunnel is symbolic of what kind of people in real life? _____

Name: _____

Directions: Read these scenes based on the movie *Dead Poets Society*. Then write the letter of the best answer to the questions that follow.

Mr. Keating is a new teacher at a private boys' school. The boys who take his poetry class soon discover that Mr. Keating is definitely unusual. On the first day, he shocks the class by instructing his students to rip out the introductory essay in their poetry books. "Poetry shouldn't be analyzed like a math problem," he tells them. "Poetry should be felt. Rip away, boys! Learn to think for yourselves!"

The next day, Mr. Keating surprises the class by climbing on top of his desk. "Sometimes," he tells them from his high perch, "you have to look at the world from a different perspective. Everybody sits in chairs, but why be like everybody?"

He grins down at them. "Well, what are you waiting for? Come on up here! You maybe be surprised at what you see!"

Mr. Keating might be weird, but at least his class isn't boring. And so, one by one, the boys stand, climb on top of Mr. Keating's desk, look around the room, and then step down.

Another day, Mr. Keating gathers the entire class in the corridor in front of a trophy case. He tells the boys to look closely at the faces of the boys in the old, yellowed photographs. "Those old boys are food for worms now," Mr. Keating says. "But if you listen closely, you can still hear them whispering to you. What are they saying? 'Carpe diem. Seize the day! Seize the day!'"

Months later, after one of Mr. Keating's students kills himself, the headmaster dismisses Mr. Keating from the school. He is convinced that Mr. Keating has been a bad influence on the students. He has secured signatures from the boys stating that Mr. Keating encouraged them to challenge authority. Now the headmaster has taken over the poetry class. Mr. Keating gathers his books, preparing to leave. Just as he reaches the door, one boy calls out to Mr. Keating, "They made us say those things about you!"

"Be quiet!" the headmaster shouts. Angry, the boy climbs on top of his desk. Mr. Keating stares at the boy.

"Get down! Get down!" the headmaster shouts. But now another boy stands on his desk. And then another. And another.

1 ___ Ripping pages out of the poetry books symbolizes (a) disrespect for school property, (b) no understanding of poetry, (c) refusal to accept what others think of as fact.

2 ___ Standing on the desk symbolizes that (a) rebelling against authority can be fun, (b) being one of the crowd is only one way of looking at the world, (c) going along with the crowd is OK.

3 ___ If the headmaster of the school had walked by the classroom on either day, he might have thought Mr. Keating was not doing his job. Mr. Keating, however, believes he is teaching the boys an important lesson. What is that lesson? (a) Poetry will sometimes surprise you. (b) Everybody sits in chairs, but why be like everybody? (c) Learn to think for yourself.

4 ___ *Food for worms* means that the boys in the photographs are (a) ugly, (b) old, (c) dead.

5 ___ The old photographs symbolize (a) Mr. Keating's memories, (b) school glories, (c) time passing.

6 ___ "Seize the day!" means (a) study hard, (b) go after your dreams in the here and now, (c) someday death will make worms' meat out of you too.

7 ___ The boys stand on their desks to show that they (a) don't like the headmaster, (b) support Mr. Keating despite the headmaster's judgment of him, (c) are the ones who lied about Mr. Keating.

8 ___ The boys' standing on their desks symbolizes that (a) the boys liked Mr. Keating all along, (b) Mr. Keating has brainwashed them, (c) the boys are thinking for themselves.



Name: _____

Mary Shelley was just a teenager when she wrote her novel *Frankenstein*. The character for whom the novel is named is a brilliant but troubled scientist.

Dr. Victor Frankenstein has good intentions. He wants to find a way to end suffering and death. The doctor succeeds in bringing back to life something that has already died. But the monster he creates does not end human suffering. Quite the opposite: The creature brings terror into the hearts of all who look upon it! It causes anguish and grief in the village where Dr. Frankenstein lives. Perhaps most ironic of all, the monster Frankenstein creates is responsible for the deaths of the two people Victor loves most—his younger brother and his childhood sweetheart, who was to become his bride.

Who then is the monster—the creature brought to life in the laboratory, or the scientist whose good intentions had somehow gone wrong?

Mary Shelley might have been quite young when she wrote her novel, but she was a master at telling a story and at creating irony.

Definition: *Irony* occurs in stories, poems, and plays when the opposite of what is expected or intended occurs. It is a contrast of what is thought to be true and what really is true.

Why do authors use irony? Irony makes a story more interesting because the ironic twist is usually a surprise. Irony is also a way of revealing some deeper meaning about a character's strength or weakness. Finally, irony provides insight into the theme, or overall message, of the story.

Directions: Read the story based on a poem written by Percy Bysshe Shelley, the husband of Mary Shelley. Then answer the questions that follow.

Ozymandias

After three days of traveling through the desert of an ancient land and seeing no one, a young man suddenly makes a fascinating discovery. Two huge legs of stone stand alone like islands in the sweeping sand. The traveler dismounts from his camel to investigate further.

Half buried in the sand near the trunkless legs is a carved stone face, equally large. The eyes are like white, round moons with surfaces pitted by hundreds of years of blowing sand. The lips are cold and sneering. The traveler wonders who this sculpted giant could be. The answer is in the words carved on the pedestal of the fallen statue.

My name is Ozymandias, King of Kings! the words proclaim. *Look on my mighty works, and despair!*

The traveler turns and looks but sees only a boundless, barren sea of sand stretching in all directions. The gurgling of the drowsy camel and the shifting of the sand in the wind are the only sounds the traveler hears. Whoever Ozymandias once was, nothing of his empire remains now.



1 Based on the words carved on the pedestal of the statue, what was probably in the desert at this very spot hundreds of years ago? _____

2 The traveler has never heard of Ozymandias. But what do the words on the pedestal tell him about who Ozymandias was? _____

3 What did Ozymandias think was a basic truth about himself? _____

4 Why is it ironic that the desert is empty now? _____

Name: _____

You work hard shoveling the snow from the sidewalk and driveway of your neighbor's house. The elderly woman calls you inside, hands you two quarters, and says, "Here's a nice big tip for you, sweetie!"

You stare at the coins in your mittened hand and say, "Ooooo. Thanks a lot!"

The tone of your voice makes it clear that what you really mean is "Thanks for nothing."

That's verbal irony. But saying the opposite of what you mean is only one kind of irony.

Definition: Writers may choose to use one of three different types of irony—*verbal*, *situational*, or *dramatic*.

- *Verbal irony* occurs when a character says one thing and means something quite the opposite.
- *Situational irony* occurs when the outcome of some action in a story is the opposite of what was originally intended or expected. Sometimes this is called an *ironic twist*. Here's an example: You conscientiously read your history assignments for two weeks but are never called on in class. Fed up, you skip the next assignment, and guess what? The teacher calls on you for the answer. That's situational irony.
- *Dramatic irony* occurs when the reader or viewer knows something that a character does not yet know. Dramatic irony heightens interest and suspense as the reader (or viewer) waits in anticipation for the character to realize the true state of affairs. Here's an example: The reader (or viewer in the audience) knows that Juliet is only in a sort of paralyzing coma. Romeo, however, thinks she is dead and in his grief, kills himself. That's dramatic irony.

Directions: Decide what type of irony is being described in each example. Label the passage *V* for *verbal*, *S* for *situational*, or *D* for *dramatic*.

1 ____ You are voted "Principal's Biggest Headache" by your classmates, an award that ends up in the yearbook. Years later, you return to the old school as the new principal.

2 ____ A character loses all his money in a bad investment. Believing he is alone in the world with no one who cares about him, he contemplates suicide. The reader knows, however, that on his desk is an unopened letter saying that he has inherited a million dollars from a distant cousin.

3 ____ A character trips, falls backward down a muddy slope, and crashes into a heap of garbage. He looks up at another character and announces, "That was great fun. Think I'll do it again sometime."

4 ____ A cruel king orders his sergeant, "Find the ugliest person in my kingdom and put him in chains!" After searching the streets and alleys and meadows, the sergeant seizes the king and puts him in chains.

5 ____ Marie Cottin, who lived from 1773 to 1807, believed women should not become authors of books. However, when her good friend was arrested and sentenced to die in the French Revolution, Cottin raised money to save the friend's life by writing a novel.

Directions: Read the passage below; then answer the questions that follow.

A legend surrounds the ferocious bull sharks of Lake Nicaragua, a species of shark that can live in fresh water. According to the legend, deep in the jungle away from modern civilization, a Dutch adventurer secretly witnessed a most unusual burial. The native people had dressed the corpse in splendid gold and jewels, canoed into the middle of the lake, and cast the body overboard. At once, sharks appeared to feast on the body. The burial was part of a sacred ritual for the native people.

The Dutchman, who was hiding nearby when the burial occurred, cared nothing about sacred ritual. He cared only for the jewels. For months he had explored the jungle for gold. Now he knew exactly where to find it. He devised a plan. He'd catch the sharks, slice open their bellies, and retrieve the gold and jewels for himself.

Each time he heard the burial drums, he hurried to a secret place by the lake. Then he waited. After each burial, he paddled into the lake to hunt the sharks that had gold in their bellies. At night at his campfire, he fingered the jewels. Just one more burial, he told himself, one more and then he'd leave the jungle forever as a wealthy man.

The next day, the drums sounded. The Dutchman silently took his position near the shore. Suddenly, he was jumped from behind. The native people had discovered his trickery. They ambushed the Dutchman who had dishonored their dead, and cast his body—alive—to the sharks.

6 The Dutchman wishes to witness one more burial. What is ironic about that burial? _____

7 Is the irony used in this story verbal, situational, or dramatic irony? _____

Name: _____

Directions: It takes a careful reader to be able to recognize irony in a story. Read the passages based on the story "Rappaccini's Daughter," by Nathaniel Hawthorne; then decide which passages are examples of irony. Label the passages *I* for *ironic* or *N* for *not ironic*.

Remember! The key to understanding irony is *contrast of intentions*—contrast between what is said and what is really meant; between what is intended to occur and what actually happens; or between what a character thinks to be true and what a reader or a viewer knows to be true.

A coach rumbles along the cobblestones. It stops before an old mansion on a dark, shadowy street. The coach door opens and out steps Giovanni. "Are you certain this is the place?" he asks.

"Quite, sir," the driver replies, unloading Giovanni's luggage. "Rappaccini Mansion."

Giovanni reads again the address sent to him by the university. Then he looks up at the house. Its bleak stone walls, overrun with wilting ivy, loom before him.

"I know what you're thinking," the driver says. "This house was like a palace when the Rappaccinis were the city's most powerful family."

"And now?" asks Giovanni.

"Only one Rappaccini—an old scientist—remains. But some people whisper he has a beautiful daughter that no one has ever seen."

1 ___ Rappaccini Mansion looks different from the way Giovanni imagined it. Ironic or not?

2 ___ The driver tells Giovanni that only one Rappaccini is alive, but rumors say the scientist has a daughter. Ironic or not?

The house's ancient wooden door creaks open. Lisabetta, an old woman, waves Giovanni inside. The rooms are dark; the windows are shuttered. Cobwebs hang from the ceiling. Stained yellow sheets cover the furniture. "A pleasant place," Giovanni murmurs.

Lisabetta raises her eyebrows. "Oh, don't mind this. You've come early. The other students won't arrive until school begins next month. Well, come on, then."

Uneasy, Giovanni follows Lisabetta up a flight of creaky stairs. His room is no better—dark and dirty and stale from lack of fresh air. He struggles to open a window.

"Amazing!" he gasps, looking down. The most beautiful, exotic garden he has ever seen lies below.

"The garden belongs to Dr. Rappaccini," Lisabetta tells him. "You must never, never go into the garden! Those plants may be beautiful but they are deadly poisonous."

3 ___ "A pleasant place," Giovanni says upon seeing the condition of the rooms inside the mansion. Ironic or not?

4 ___ The garden is unexpectedly beautiful, but Giovanni is forbidden to enter it. Ironic or not?

Giovanni stares, entranced. In the garden is a beautiful girl. The plants rustle, and now a decrepit man dressed in black appears. He wears thick gloves and carries a bag. "Beatrice!" he calls.

The girl hurries to him. "I am here. What do you wish?"

"So, the rumors are true," muses Giovanni, secretly watching from the window.

"I must have one of these purple flowers—to study."

"Of course, Father." She reaches up with bare hands and plucks a flower. Moisture from the broken stem drips off her fingers to the ground. Just then, a small lizard scurries by Beatrice's feet. A drop strikes the lizard. It thrashes in agony, then curls up and dies.

5 ___ The moisture from the flower's stem does not harm Beatrice but kills the lizard. Ironic or not?

This haunting story ends with betrayal. Giovanni enters the garden and falls in love with Beatrice. A professor friend of Dr. Rappaccini's tells Giovanni the truth about Beatrice. Her resistance to the poisons in the garden is no accident. Dr. Rappaccini has experimented on her, slowly administering the toxins in doses small enough that she has built up an immunity. In an effort to free Beatrice from the garden and her father's domination, Giovanni accepts an antidote from the professor.

"Drink it, Beatrice," Giovanni urges. "And together we will live in Rappaccini's poisonous garden."

"No!" Rappaccini cries. "It is the antidote and not the poisons that will kill you!"

Beatrice looks at Giovanni and drinks. At once, she doubles over in pain, then falls to the garden path. "My daughter! My beautiful daughter!" Rappaccini kneels beside her. She gasps once and is still.

"What have I done?" cries Giovanni.

6 ___ When Giovanni accepts the antidote from the professor, he believes that the older man means to help Giovanni save Beatrice. But what Giovanni does not know, and we do, is that an old rivalry exists between the two men. The professor would do anything to get back at Rappaccini, his rival. Is this information ironic or not?

7 ___ The antidote that was to save Beatrice kills her. Ironic or not?

Name: _____

Directions: Read the story on this page, adapted from the classic by de Maupassant; then answer the questions that follow.

The Necklace

by Guy de Maupassant

The two women had been best friends since childhood, but their lives were as different now as night and day. Jean had married a banker and lived in a fine home on a hill overlooking the river. Marsha had married an accountant and lived in a crowded apartment in the city. But once every month, the two friends met for lunch. They never went to Marsha's apartment. She was too embarrassed about the four drab rooms that her husband had the nerve to call home.

One evening, Marsha's husband handed her an engraved invitation to a ball. "You always complain that you never get out with important people. Well," he said, smiling, "next Saturday we shall dine and dance with high society."

Marsha burst into tears.

"But, but I thought you'd be happy!"

"Oh, I am delighted!" she sobbed. "I am only crying because I can't decide which one of my many beautiful gowns to wear!"

He had not thought of what Marsha might wear to the ball. They just could not afford fancy clothes. Still, he had put aside a few dollars to buy himself a hunting rifle. Hearing her pitiful sobs, he made up his mind. "I will buy you a beautiful dress," he promised. And so he did.

The day before the ball, Marsha visited her friend Jean. Marsha was distraught. "I have a lovely dress but no jewelry to wear," she complained.

Jean smiled and took her friend upstairs. She lifted the lid on a large jewelry case and said, "Choose whatever you like."

Marsha gasped. So many beautiful pieces of gold and silver were inside the box. She picked up a diamond necklace. "Could I borrow this—just this?"

"But, of course!"

On the evening of the ball, Marsha was transformed. The silk gown flowed about her. The diamond necklace gleamed on her throat. She felt young again and very pretty.

At home after the ball, Marsha put her hand to her throat and discovered in alarm that the necklace was missing. "What?!" her husband cried.

Together they searched the apartment, then the streets. The next day, they inquired at the ballroom. But the necklace was not to be found.

"We will have to pay Jean for it," the husband said.

"No, I could never admit that I lost it," Marsha argued. "We shall replace it and she'll never know."

The next day they went to the bank and took a large loan to buy an identical diamond necklace. Marsha returned it to her friend.

For ten years, Marsha and her husband worked hard to pay off the debt. They moved into a smaller, even drabber apartment. Marsha scrubbed floors. Her husband took a second job. Marsha stopped meeting Jean for lunch. She was too ashamed to be with her friend now.

Then one day, the two old friends spied each other on the street. "Marsha?" Jean cried, shocked at how her friend had aged. "What has happened to you?"

Marsha eyed Jean with contempt. Now that the loan had been repaid, Marsha could tell Jean the truth. When she was finished, Marsha said with some pride, "At least you never noticed that the necklace I returned was not the original."

A look of horror crossed Jean's face. "But, Marsha, I thought you knew. The necklace I lent you was fake. It wasn't worth more than \$30!"

Questions

1 Find an example of verbal irony in this story.

2 What is the difference between what Marsha thought was true and what really was true?

3 Circle the letters of two ironies in the story.

- a. Marsha's husband thought his wife would be happy to receive the invitation, but she burst into tears.
- b. Marsha's husband had saved money to buy a hunting rifle but bought his wife a gown instead.
- c. Jean never noticed the difference between the fake diamond necklace and the real one.
- d. Marsha and her husband impoverished themselves to replace the diamond necklace—only to discover the original was a fake.

4 Is the ending of the story an example of situational or dramatic irony? _____

Explain your answer. _____

5 On separate paper, write what you think the irony in this story reveals about people like Marsha and people like Jean.

SETTING, pp. 2–5

1A: Where, When, and How. 1. c. 2. wheels, coachman, horse-drawn carriage. 3. bleaker, wilder, russet and olive slopes, stunted oaks and firs, twisted and bent, fury, somber tunnel, house glimmered like a ghost. 4. a. 5. Hollywood movie; video screen. 6. some time in the future, on Mars (some students may say in Mars's past). 7. crystal pillars, golden fruits that grew from the crystal walls, ...house, which turned and followed the sun.

1B: Atmosphere, Action, and Conflict. 1. somewhere in the wild marshes of the North. 2. wind is always sharp, quagmires, cold and lonely land, fingers of fog, desolate and dreary domain, cold wind. 3. Vietnam during a war. 4. c. 5. The narrator is in danger of being shot by a sniper.

2A: How Setting Reveals Character. 1. setting is in an airplane flying above Earth; fly closer, bank, cockpit. 2. He may crash, he may run out of fuel, he may misnavigate and fly off course, he may panic. 3. Lindbergh's state of mind has changed. He is confused, frightened, disoriented. In part, this is due to fatigue and in part, it is due to the fluctuating compasses.

2B: Putting It All Together. 1. a gray November day in an abandoned house on a country road. 2. November is a time when plants die and trees shed leaves; that plus the cold drizzle help to create an eerie mood. 3. a, d, e, f, h. 4. He is adventurous but intrusive. Entering the house and pawing through the boxes is his idea. 5. (Internal and external conflicts arise from Tim's interaction with the setting.) Had Tim never entered the house, he would not be frightened of being found by Irma. He has trespassed and knows it. The condition of the house and its history trigger additional fears within Tim.

CHARACTERIZATION, pp. 6–9

1A: Round vs. Flat Characters. 1. anger. 2. faith, innocence. 3. courage, daring. 4. cruelty, ruthlessness. 5. courage, determination, pride.

1B: Revealing Character Through Dialogue. 1. a. 2. c. 3. a. Ralph. b. Jack. 4. c. 5. b.

2A: Words, Thoughts, and Deeds. 1. the opinion and behavior of others. 2. the character's actions and reactions, the character's words. 3. the character's actions and reactions. 4. the character's actions and reactions, the character's words. 5. the character's words. 6. the opinion and behavior of others. 7. b.

2B: Putting It All Together. 1. When Katharine enters the room, her hair is tangled and her clothes are messy. Her eyes are red-rimmed from tears she has shed, a result of her fight with her sister. 2. a. I'd rather be hanged than marry an oaf like you; I'll comb your hair ... with a three-legged stool. b. She knows Bianca is her father's treasure. c. shoves Bianca; turns wary, hiding her tears; flashes a fiery look; moves away from him, behind a chair. d. Baptista calls her a wasp; Petruchio

says he likes a woman who speaks her mind. 3. She speaks her mind. 4. She turns away, hiding her tears when her father criticizes her.

CONFLICT, pp. 10–13

1A: Brewing Up Trouble. 1. character vs. nature. 2. character vs. society and character vs. character. 3. character vs. nature. 4. character vs. character and character vs. self. 5. character vs. society.

1B: External and Internal. 1. Because of the drought, McCord needs Conrad's land to graze his cattle; because of the drought, too, Conrad's crops may fail. 2. Conrad is fighting to keep Belus McCord off his land. 3. McCord breaks the law in trying to take land without having a right to it. 4. Conrad must decide whether to shoot in order to protect his land; Conrad struggles to decide whether to accept McCord's offer to buy Conrad's land.

2A: Two Types of Suspense. 1. external. 2. unknown outcome. 3. the conflict between feeling excited about having created something and feeling afraid that the creation will be destructive; also the conflict about whether to quit his life's work now that he has finally succeeded. 4. known: the creature has survived and will seek revenge—it's just a matter of time; unknown: the fate of both Victor Frankenstein and the monster. Will they live or die? 5. feverishly, Victor gasps, sickening fear, This is a monster, I cannot go through with it, grotesque creature, it will not forget.

2B: Putting It All Together. 1. No. The passage shows them to be following orders and indicates that they have trained/practiced for this particular mission. 2. characters vs. society—"Bombs away!," "Little Boy exploded," and "the heart of Hiroshima was engulfed in a blinding flash" (the fliers are bombing Japan; also accept characters vs. characters, or even society vs. society, because the men represent the U.S.); character vs. nature—"Two incredible shock waves ... would slam into the plane"; character vs. self—"Bob Lewis ... wrote ... 'What have we done?'" 3. known outcome—it is generally known that the United States exploded an atomic bomb over Hiroshima. 4. internal.

PLOT, pp. 14–17

1A: Chain Reactions. Chain Reaction #1: a. 3. b. 4. c. 7. d. 1. e. 6. f. 5. g. 2. Chain Reaction #2: a. 3. b. 5. c. 7. d. 6. e. 4. f. 2. g. 1.

1B: Conflict and Complications. 1. character vs. nature. 2. ice buildup on the wings caused by being number 16 in line for takeoff after the anti-icing solution had been sprayed. The ice reduces the plane's ability to lift. 3. Because the plane splits in two and sinks into the river, those who have survived the crash must now keep from drowning. 4. They risk hypothermia in the freezing water. 5. By passing the lifeline to others, he risks

hypothermia and probably freezes or drowns.

2A: Everything Depends on Plot. 1. the servant. 2. a. the servant goes to a crowded marketplace. b. he is bumped and threatened by Death. c. he begs his master for a horse to escape. d. he flees to Samarra. 3. The servant will probably die, because Death had said, "I had an appointment with him tonight . . . in Samarra." 4. a. The servant would not have seen Death or have had reason to flee. b. The servant might have escaped Death. 5. b.

2B: Putting It All Together. 1. character vs. nature (the moray eel). 2. Mick spies the shiny object (1); Mick dives to the cave for the object (2); Mick reaches for the knife (3); Mick is attacked by a moray eel (4); on the surface, Mick fails to free himself from the eel (5); Mick dives through the bloody water for the knife (6); Mick pins his arm against the rocks and stabs the eel in the head (7). 3. Mick defeats the moray and claims the knife as his prize.

CLIMAX, pp. 18–21

1A: Rising and Falling Action. 1. a. through e. R. f. C. g. F. 2. a. through i. R. j. C. k. and l. F.

1B: Climax or Conclusion? 1. a. Climax: when Julia activates the machine and they hurl through darkness. b. Conclusion: when David awakens in a garden, not knowing who he is or who the woman beside him is. 2. a. Climax: when Joanne decides to shatter the mirror and cast it away. b. Conclusion: when she accepts her fate and knows that she has broken the mirror's curse.

2B: Creating a Story Pyramid.

Conflict: person vs. supernatural; no one knows why the vine shakes. Rising action: 1. No one wants to live in the house. 2. Matilda was a sad-eyed woman. 3. The vine shakes violently but no other trees move. 4. The mysterious phenomenon repeats. 5. The root of the vine is dug up. Climax: The root resembles a woman, and the left foot is missing! Falling action: 1. The sheriff is called. 2. Hyatt reports that Matilda never visited her family. 3. The root is replanted. 4. The vine no longer misbehaves. Conclusion: Matilda may have been killed by Robert and buried near the house.

THEME, pp. 22–25

1A: The Difference Between Topic and Theme. 1. b. 2. recognizing wisdom in the wolf. 3. yes; student answers will vary, but we suggest, *Respect life* or *All creatures have a right to life* or *Animals seem wise and deserve to go free*. 4. a. 5. no; the writer does not present any sense of struggle. 6. "The Mighty Buck." 7. no; no conflict, no big message.

1B: The Link Between Theme and Character. 1. a. 2. a. 3. c. 4. c.

2A: Variations on a Theme. 1. a. Admetus. b. to find someone who will die for him. c. arrogance. d. Admetus lives but loses the one person for whom living was

worthwhile. 2. Students' answers will vary, but we suggest *Life is precious, even to those who are old or ill*.

2B: Putting It All Together. 1. being treated unfairly by his peers and his community because he had AIDS. 2. a. He was treated as an outcast, he was feared, and lies were told about him. b. He was accepted by that community, and his life became more normal. 3. He didn't hate them; he realized their behavior was a result of their ignorance about the disease. 4. With education, people who have AIDS can live more normal lives; people who fear AIDS can learn that their lives are not necessarily in danger.

FORESHADOWING, pp. 26–27

1A: What the Future Holds. 1. b, d, f, g. 2. "You'll want to come right away and see it." and "The voice became more urgent. 'Can you come by tonight? . . . I'd like to close the deal.'"

1B: Putting It All Together. 1. Mark F on b, c, f, g, h, and i. 2. a.

FLASHBACK, pp. 28–29

1A: Time Travel. 1. F1 is *As children growing up in Ohio, Allen and Steve had faced hard times*. F2 is "*All we have now is each other*," Steve had told Allen. 2. In the past, Steve had made a promise to care for his younger brother, who had been so upset over their parents' divorce. In the present, Allen now promises not to abandon his brother, who is hurt at the bottom of the mine shaft. 3. F1 is *Little Patty remembers another time, months ago*. . . . F2 is "*Of course she will*," Patty's father had answered. 4. that the mother was reluctant to make the journey, fearing Grandma might not survive.

1B: Putting It All Together. Discuss students' writing.

POINT OF VIEW, pp. 30–33

1A: First Person, Third Person. 1. T. 2. F. 3. Check students' revisions.

1B: New View, New Insights. 1. third person. 2. The lack of *I, me, my, you*, etc., implies that this is third person. 3. first person. 4. I, me, my, our. 5. the amount of rainfall that had fallen, the reason the hillsides had been stripped of trees, and the dangers of runoff. 6. B.

2A: Objective, Limited, Omniscient. 1. omniscient. 2. objective. 3. limited. 4. A. Sara; B. Terry; C. Edith James. 5. omniscient.

2B: Putting It All Together. 1. C. 2. A, C. 3. D. 4. B. 5. that she'll lose her buyer. 6. The doctor fears telling Diana she has cancer and must have her leg amputated; Diana fears life as a cripple, especially not being able to ski again. 7. A: third person limited; B: third person objective; C: first person; D: third person omniscient.

IMAGERY, pp. 34–37

1A: Sensing the Story. 1. a. sun . . . beams full-dazzling,

unmowed grass, looking up at the stars, a garden of beautiful flowers; **b.** nights perfectly quiet; **c.** juicy autumnal fruit ripe; **d.** fresh corn and wheat, odorous at sunrise a garden; **e.** serene-moving animals teaching content. **2.** a train. **3.** a buzz saw. **4.** great clouds of dust that “rode the winds,” cars and farm machinery choked in the dust, gasping vehicles.

1B: Imagery in Nonfiction. **1.** claws. **2.** fairy hands. **3.** on a box, her head not high enough to be visible. **4.** a birch rod. **5.** the baby mill. **6.** inanimate bundles of rags. **7.** a.

2A: Similes and Metaphors. **1.** M. **2.** S. **3.** S. **4.** M. **5.** M. **6.** NC. **7.** M. **8.** S. **9.** S. **10.** NC. **11.** a horse. **12.** gallops, creamy colored hooves, sleek and flowing body is white, slightly gray. **13.** relief and wreath. **14.** simile.

15. Accept creative and reasonable choices, such as smoke, cotton, spirits, etc.

2B: Putting It All Together. **1.** the sense of sight. **2.** a lovely day, seashore, men sleeping on the sand, men floating in the water. **3.** a. six-pronged spiders. **b.** shoreline museum of carnage. **4.** like a highwater mark. **5.** waves on the seashore; tanks, trucks, and boats hit by shells; dog barking. **6.** The dog image evokes a sense of loss, sadness, pity. **7.** driftwood and a soldier’s feet. **8.** It lets the reader feel shock, pity, and sadness, and the waste of war.

SYMBOLISM, pp. 38–41

1A: The Power of Suggestion. **1.** God. **2.** knowledge. **3.** nonsymbolic. **4.** life. **5.** liberty. **6.** freedom, escape.

1B: Revealing Meaning. **1.** b. **2.** b. **3.** a. **4.** b. **5.** b. **6.** a. **7.** Evil deeds will never let a person rest, but will stain that person forever with guilt.

2A: Allegory. **1.** Eight is the number of hours in the usual workday. **2.** *Workman* symbolizes all workers.

3. Answers will vary. The light might symbolize knowledge, wealth, heaven, false hopes, or some unreachable goal. **4.** She wants to break out of the rut she is in. More significantly, she wants to be in control of her life. **5.** He is afraid of the unknown. It is safer and easier to stay where he is. **6.** people who blindly follow a crowd, people who do not think for themselves, or people who are afraid to risk going against conventions and accepted behavior.

2B: Putting It All Together. **1.** c. **2.** b. **3.** c. **4.** c. **5.** c. **6.** b. **7.** b. **8.** c.

IRONY, pp. 42–45

1A: Thwarted Intentions. **1.** a city, perhaps an empire. **2.** He was a king and ruler of an empire. **3.** He thought of himself as a giant and that his works were so impressive they would last forever and make others feel insignificant by comparison. **4.** Nothing of him or his empire remains, which was not what Ozymandias thought would be the case.

1B: Three Types of Irony. **1.** S. **2.** D. **3.** V. **4.** S. **5.** S. **6.** The burial is his own. **7.** situational.

2A: Ironic or Not? **1.** N. **2.** N. **3.** I. **4.** N. **5.** N. **6.** I. **7.** I.

2B: Putting It All Together. **1.** “... I can’t decide which one of my many beautiful gowns to wear!” **2.** Marsha thought Jean’s necklace was made of real diamonds, but as costume jewelry, it was practically worthless. **3.** a, d. **4.** situational; the reader knows nothing more than what Marsha knows. The ending is a surprise to both Marsha and the reader. **5.** Marsha makes false assumptions about wealthy people, that they buy only the best. The fact that she can’t be like them leaves her miserable. Jean, on the other hand, though wealthy, is both generous and down-to-earth. She can afford fine things but apparently doesn’t find such expensive material possessions important.

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