Teaching and Assessment Resources
American Short Stories
# Table of Contents

Introduction .................................................................................................................. 10
Features of the Teaching and Assessment Resources ...................................................... 12
Using the Teaching and Assessment Resources with the Student Book ......................... 15
Common Core Reading and Writing Standards 11–12 .................................................... 16
Literary Lens Topics in *American Short Stories* ............................................................... 23
Special Focus: Author’s Style in *American Short Stories* ............................................ 25
Using the Introductory Essays .......................................................................................... 27
Active Reading Strategies ................................................................................................. 28
Active Reading Model ....................................................................................................... 30
Active Reading Practice .................................................................................................... 32
Prior Knowledge Guide ..................................................................................................... 36

**UNIT ONE  Finding an American Voice  1820s to 1850s**

Differentiated Instruction for Unit One ............................................................................ 37
Unit One Vocabulary .......................................................................................................... 38
Unit One Selections

- **The Legend of Sleepy Hollow**  Washington Irving
  - Responding and Writing .......................................................................................... 40
  - Quiz: Comprehension and Analysis ........................................................................ 42
  - Literary Lens Thinking Skill: Analyze Motif ............................................................ 43
  - Quiz: Vocabulary .................................................................................................... 44

- **Young Goodman Brown**  Nathaniel Hawthorne
  - Responding and Writing .......................................................................................... 45
  - Quiz: Comprehension and Analysis ........................................................................ 47
  - Literary Lens Thinking Skill: Determine Theme ...................................................... 48
  - Quiz: Vocabulary .................................................................................................... 49

- **The Masque of the Red Death**  Edgar Allan Poe
  - Responding and Writing .......................................................................................... 50
  - Quiz: Comprehension and Analysis ........................................................................ 52
  - Literary Lens Thinking Skill: Analyze Setting .......................................................... 53
  - Quiz: Vocabulary .................................................................................................... 54

- **Bartleby the Scrivener: A Tale of Wall Street**  Herman Melville
  - Responding and Writing .......................................................................................... 55
  - Quiz: Comprehension and Analysis ........................................................................ 57
  - Literary Lens Thinking Skill: Analyze Conflict ....................................................... 58
  - Quiz: Vocabulary .................................................................................................... 59

Responding to Unit One .................................................................................................... 60
Writing About the Literature ............................................................................................. 62
In Your Own Style ............................................................................................................. 63
Unit One Tests ................................................................................................................... 64
Unit One Style Quiz .......................................................................................................... 68
Unit One Writing Prompts and Projects .......................................................................... 69
# UNIT TWO New American Voices 1860s to 1910s

Differentiated Instruction for Unit Two............................................................................. 71
Unit Two Vocabulary ............................................................................................................ 73
Unit Two Selections

**The Celebrated Jumping Frog of Calaveras County** Mark Twain
- Responding and Writing ........................................................................................................ 76
- Quiz: Comprehension and Analysis ................................................................................. 77
- Literary Lens Thinking Skill: Analyze Frame Narrator ....................................................... 78
- Quiz: Vocabulary ............................................................................................................... 79

**An Occurrence at Owl Creek Bridge** Ambrose Bierce
- Responding and Writing ........................................................................................................ 80
- Quiz: Comprehension and Analysis ................................................................................. 82
- Literary Lens Thinking Skill: Analyze Sensory Details ....................................................... 83
- Quiz: Vocabulary ............................................................................................................... 84

**The Real Thing** Henry James
- Responding and Writing ........................................................................................................ 85
- Quiz: Comprehension and Analysis ................................................................................. 87
- Literary Lens Thinking Skill: Analyze Paradox ................................................................... 88
- Quiz: Vocabulary ............................................................................................................... 89

**A Pair of Silk Stockings** Kate Chopin
- Responding and Writing ........................................................................................................ 90
- Quiz: Comprehension and Analysis ................................................................................. 92
- Literary Lens Thinking Skill: Compare and Contrast Character ....................................... 93
- Quiz: Vocabulary ............................................................................................................... 94

**The Wife of His Youth** Charles Waddell Chesnutt
- Responding and Writing ........................................................................................................ 95
- Quiz: Comprehension and Analysis ................................................................................. 97
- Literary Lens Thinking Skill: Explore Characterization ..................................................... 98
- Quiz: Vocabulary ............................................................................................................... 99

**The Bride Comes to Yellow Sky** Stephen Crane
- Responding and Writing ........................................................................................................ 100
- Quiz: Comprehension and Analysis ................................................................................. 102
- Literary Lens Thinking Skill: Analyze Color Imagery ....................................................... 103
- Quiz: Vocabulary ............................................................................................................... 104

**Paul’s Case: A Study in Temperament** Willa Cather
- Responding and Writing ........................................................................................................ 105
- Quiz: Comprehension and Analysis ................................................................................. 107
- Literary Lens Thinking Skill: Analyze Characterization and Theme .............................. 108
- Quiz: Vocabulary ............................................................................................................... 109

**A Retrieved Reformation** O. Henry
- Responding and Writing ........................................................................................................ 110
- Quiz: Comprehension and Analysis ................................................................................. 112
- Literary Lens Thinking Skill: Analyze Antihero ................................................................. 113
- Quiz: Vocabulary ............................................................................................................... 114
Responding to Unit Two ..................................................................................................... 115
Writing About the Literature ............................................................................................... 117
In Your Own Style ............................................................................................................... 118

---

Many Voices: American Short Stories
Unit Two Tests .......................................................... 119
Unit Two Style Quiz .................................................. 124
Unit Two Writing Prompts and Projects ......................... 125

UNIT THREE  Voices of Modernism  1920s to 1940s

Differentiated Instruction for Unit Three ................................ 127
Unit Three Vocabulary .................................................. 129
Unit Three Selections

In Another Country  Ernest Hemingway
  Responding and Writing ............................................. 131
  Quiz: Comprehension and Analysis ............................... 132
  Literary Lens Thinking Skill: Examine Mood .................. 133

He  Katherine Anne Porter
  Responding and Writing ............................................. 134
  Quiz: Comprehension and Analysis ............................... 135
  Literary Lens Thinking Skill: Analyze Conflict ............... 136

Babylon Revisited  F. Scott Fitzgerald
  Responding and Writing ............................................. 137
  Quiz: Comprehension and Analysis ............................... 138
  Literary Lens Thinking Skill: Explore In Medias Res and Setting .......................... 139
  Quiz: Vocabulary .................................................... 140

The Far and the Near  Thomas Wolfe
  Responding and Writing ............................................. 141
  Quiz: Comprehension and Analysis ............................... 142
  Literary Lens Thinking Skill: Analyze Mood .................. 143

Sucker  Carson McCullers
  Responding and Writing ............................................. 144
  Quiz: Comprehension and Analysis ............................... 145
  Literary Lens Thinking Skill: Analyze Point of View ........ 146

The Chrysanthemums  John Steinbeck
  Responding and Writing ............................................. 147
  Quiz: Comprehension and Analysis ............................... 148
  Literary Lens Thinking Skill: Analyze Symbolism ............ 149
  Quiz: Vocabulary .................................................... 150

Why I Live at the P.O.  Eudora Welty
  Responding and Writing ............................................. 151
  Quiz: Comprehension and Analysis ............................... 152
  Literary Lens Thinking Skill: Analyze Characterization .... 153

The Black Ball  Ralph Ellison
  Responding and Writing ............................................. 154
  Quiz: Comprehension and Analysis ............................... 155
  Literary Lens Thinking Skill: Analyze Word Choice .......... 156

The Secret Life of Walter Mitty  James Thurber
  Responding and Writing ............................................. 157
  Quiz: Comprehension and Analysis ............................... 158
  Literary Lens Thinking Skill: Analyze Antihero ............... 159
### UNIT FOUR Post-War Voices 1950s and 1960s

Differentiated Instruction for Unit Four ............................................ 177
Unit Four Vocabulary ................................................................. 179
Unit Four Selections

**The Veldt** Ray Bradbury
- Responding and Writing ......................................................... 181
- Quiz: Comprehension and Analysis ........................................ 182
- Literary Lens Thinking Skill: Analyze Theme .......................... 183
- Quiz: Vocabulary ................................................................. 184

**Barn Burning** William Faulkner
- Responding and Writing ......................................................... 185
- Quiz: Comprehension and Analysis ........................................ 186
- Literary Lens Thinking Skill: Examine Stream of Consciousness 187
- Quiz: Vocabulary ................................................................. 188

**Angel Levine** Bernard Malamud
- Responding and Writing ......................................................... 189
- Quiz: Comprehension and Analysis ........................................ 190
- Literary Lens Thinking Skill: Analyze Archetype .................... 191
- Quiz: Vocabulary ................................................................. 192

**The Wrysons** John Cheever
- Responding and Writing ......................................................... 193
- Quiz: Comprehension and Analysis ........................................ 194
- Literary Lens Thinking Skill: Examine Satire .......................... 195
- Quiz: Vocabulary ................................................................. 196

**Harrison Bergeron** Kurt Vonnegut
- Responding and Writing ......................................................... 197
- Quiz: Comprehension and Analysis ........................................ 198
- Literary Lens Thinking Skill: Identify Irony in Absurdism ........ 199
- Quiz: Vocabulary ................................................................. 200
Everything That Rises Must Converge  Flannery O'Connor
  Responding and Writing ......................................................... 201
  Quiz: Comprehension and Analysis ....................................... 202
  Literary Lens Thinking Skill: Analyze Motif .............................. 203
  Quiz: Vocabulary ..................................................................... 204

A & P  John Updike
  Responding and Writing ......................................................... 205
  Quiz: Comprehension and Analysis ....................................... 206
  Literary Lens Thinking Skill: Analyze Voice ............................. 207

The Sky Is Gray  Ernest J. Gaines
  Responding and Writing ......................................................... 208
  Quiz: Comprehension and Analysis ....................................... 209
  Literary Lens Thinking Skill: Analyze Point of View ................. 210

Responding to Unit Four .......................................................... 211
Writing About the Literature .................................................... 213
In Your Own Style .................................................................... 214
Unit Four Tests .......................................................................... 215
Unit Four Style Quiz .................................................................. 219
Unit Four Writing Prompts and Projects ................................. 220

UNIT FIVE  Voices of Diversity and Disillusionment  1970s and 1980s

Differentiated Instruction for Unit Five .................................... 222
Unit Five Vocabulary ................................................................. 224
Unit Five Selections

The Key  Isaac Bashevis Singer
  Responding and Writing ......................................................... 226
  Quiz: Comprehension and Analysis ....................................... 227
  Literary Lens Thinking Skill: Analyze Symbolism ..................... 228

The Flowers  Alice Walker
  Responding and Writing ......................................................... 229
  Quiz: Comprehension and Analysis ....................................... 230
  Literary Lens Thinking Skill: Analyze Mood ............................ 231

Where Have You Gone, Charming Billy?  Tim O'Brien
  Responding and Writing ......................................................... 232
  Quiz: Comprehension and Analysis ....................................... 233
  Literary Lens Thinking Skill: Analyze Figures of Speech ............ 234
  Quiz: Vocabulary ..................................................................... 235

Everything Stuck to Him  Raymond Carver
  Responding and Writing ......................................................... 236
  Quiz: Comprehension and Analysis ....................................... 237
  Literary Lens Thinking Skill: Analyze Minimalism .................... 238

Detroit Skyline, 1949  Bobbie Ann Mason
  Responding and Writing ......................................................... 239
  Quiz: Comprehension and Analysis ....................................... 240
  Literary Lens Thinking Skill: Analyze a Coming-of-Age Story .... 241
<table>
<thead>
<tr>
<th>Topic</th>
<th>Author</th>
<th>Sections</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Horse</td>
<td>Louise Erdrich</td>
<td>Responding and Writing, Quiz: Comprehension and Analysis, Literary Lens Thinking Skill: Investigate Imagery</td>
</tr>
<tr>
<td>The Writer in the Family</td>
<td>E. L. Doctorow</td>
<td>Responding and Writing, Quiz: Comprehension and Analysis, Literary Lens Thinking Skill: Analyze Theme, Quiz: Vocabulary</td>
</tr>
<tr>
<td>The Fish</td>
<td>Russell Banks</td>
<td>Responding and Writing, Quiz: Comprehension and Analysis, Literary Lens Thinking Skill: Analyze a Fable, Quiz: Vocabulary</td>
</tr>
<tr>
<td>Rules of the Game</td>
<td>Amy Tan</td>
<td>Responding and Writing, Quiz: Comprehension and Analysis, Literary Lens Thinking Skill: Analyze Characterization, Quiz: Vocabulary</td>
</tr>
</tbody>
</table>

**UNIT SIX  Contemporary Voices  1990s and 2000s**

<table>
<thead>
<tr>
<th>Topic</th>
<th>Author</th>
<th>Sections</th>
</tr>
</thead>
<tbody>
<tr>
<td>Differentiated Instruction for Unit Six</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unit Six Vocabulary</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unit Six Selections</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ladies and Gentlemen</td>
<td>Joyce Carol Oates</td>
<td>Responding and Writing, Quiz: Comprehension and Analysis, Literary Lens Thinking Skill: Analyze Satire, Quiz: Vocabulary</td>
</tr>
<tr>
<td>Fault Lines</td>
<td>Barbara Kingsolver</td>
<td>Responding and Writing, Quiz: Comprehension and Analysis, Literary Lens Thinking Skill: Analyze Interior Monologue</td>
</tr>
<tr>
<td>Top of the Food Chain</td>
<td>T. Coraghessan Boyle</td>
<td>Responding and Writing, Quiz: Comprehension and Analysis, Literary Lens Thinking Skill: Analyze Tone</td>
</tr>
<tr>
<td>Letters from My Father</td>
<td>Robert Olen Butler</td>
<td>Responding and Writing, Quiz: Comprehension and Analysis, Literary Lens Thinking Skill: Examine Analogies and Comparisons</td>
</tr>
</tbody>
</table>

Many Voices: American Short Stories
This Is What It Means to Say Phoenix, Arizona  Sherman Alexie
  Responding and Writing ........................................ 285
  Quiz: Comprehension and Analysis .............................. 286
  Literary Lens Thinking Skill: Trace Flashbacks ............... 287

Mortals  Tobias Wolff
  Responding and Writing ......................................... 288
  Quiz: Comprehension and Analysis ............................. 289
  Literary Lens Thinking Skill: Write a Morality Play ........... 290
  Quiz: Vocabulary .................................................. 291

Charlie Hogle’s Earring  Paul Theroux
  Responding and Writing ........................................... 292
  Quiz: Comprehension and Analysis .............................. 293
  Literary Lens Thinking Skill: Identify Conflict ............... 294
  Quiz: Vocabulary .................................................. 295

A Collection of Short Shorts  Justin Kahn, Martha Wilson, Matt Bell, and Gabriel Orgrease
  Responding and Writing ........................................... 296
  Quiz: Comprehension and Analysis .............................. 297
  Literary Lens Thinking Skill: Develop Conflict ............... 298

Responding to Unit Six ................................................. 300
Writing About the Literature ...................................... 302
In Your Own Style ...................................................... 303
Unit Six Tests .......................................................... 304
Unit Six Style Quiz ................................................... 309
Unit Six Writing Prompts and Projects ......................... 310

End of Book Test .......................................................... 312
Writing Workshops
  Writing About Literature ........................................... 315
    Six Traits of Writing Rubric ..................................... 318
  Writing to Inform ..................................................... 320
    Six Traits of Writing Rubric ..................................... 324
  Writing to Persuade .................................................. 326
    Six Traits of Writing Rubric ..................................... 329
General Standards and Criteria for Project Evaluation ........... 331
Answer Key .............................................................. 332
Features of the Teaching and Assessment Resources

Literary and Reading Skills
Charts for each unit identify the Literary Lens, Common Core standards, and author’s style content.

Using the Introductory Essays
- **To the Reader** Discuss this introductory essay with your students by asking questions that target key points in the essay.
- **On Style** Review the main concepts of style by creating an outline of the concepts presented in this essay.
- **Literary Elements of the Short Story** Use prompts to explore elements of the short story as presented in this essay.

Active Reading Reproducibles
These reproducibles are offered to help students understand and use strategic reading.
- **Active Reading Strategies** found on pages 28–29, describe for students the six strategies that good readers use and explains how to apply them.
- **Active Reading Model** found on pages 30–31, illustrates how an active reader would go about reading the selection “The Flowers,” by Alice Walker.
- **Active Reading Practice** found on pages 32–35, encourages your students to interact with the text while reading Thomas Wolfe’s “The Far and the Near.” Students begin by answering questions, and then continue reading and writing their own questions and comments.

Prior Knowledge Guide
To help set the tone and context of the book, administer the Prior Knowledge Guide on page 36. Tell students that the questions are not meant to test them but to explore what they already know about American short stories. (They probably already know more than they realize.)

Differentiated Instruction
Ideas for teaching students who learn in various ways are offered for each selection in the book. The Differentiated Instruction chart appears at the beginning of each unit. Creative ideas are offered for helping visual, auditory, and kinesthetic learners, as well as ELL and struggling students. In addition, the selections are designated as Easy, Average, or Challenging.

Unit Vocabulary Handouts
All the vocabulary words defined in the margin of the anthology are listed by selection title in this resource. Pass these lists out to students to help them prepare for the vocabulary tests.

Responding and Writing
Each selection in the anthology is supported with at least one teaching resource page containing the following elements: a selection summary, a vocabulary list and definitions, suggested answers to the questions in the student book, and a brief writing assignment tailored to the selection.

Comprehension and Analysis Quiz
A comprehension quiz is provided for each selection in the student book. The quiz contains five multiple-choice questions and two short answer questions. At least one of the short answer questions requires analytical thinking.
**For Struggling Learners or ELLs**  The comprehension and analysis quiz provides a quick way of checking that students have understood the basic events and themes of the selection. Students may benefit from working in small groups to answer the questions.

**For On-Level Learners**  These students should be able to answer the quiz questions without additional help.

**For Advanced Learners**  You should not have to use this with advanced students. However, you may wish to challenge them to write their own tests that can then be taken by other members of their group.

**Literary Lens Thinking Skill Activity**

A skill development page is offered to help students in their understanding of the Literary Lens or other literary skills. Students use a graphic organizer to analyze, investigate, or evaluate a specific literary technique used in the selection.

**For Struggling Learners or ELLs**  These students may need help understanding some of the instructions that accompany the graphic organizers. You may want to go over the information and the directions with them before they begin working. These pages are very helpful in imparting the literary knowledge and reading skills necessary for ELL students.

**For On-Level Learners**  These students should be able to answer the questions without additional help, particularly those who learn visually. If any of your average learners seem to have trouble with a particular skill development page, team them up with students who are adept at these kinds of activities.

**For Advanced Learners**  Advanced students should benefit from the literary focus of most of these pages. Literary techniques such as symbolism, sensory details, and paradox will probably augment their understanding of literature as well as their own writing skills. You can pick and choose which pages your advanced students will best benefit from using.

**Vocabulary Quiz**

Any selection with a vocabulary list of five or more words has a one-page assessment of the students’ understanding of these words. Students match words to definitions or choose the correct vocabulary word to complete sentences.

**For Struggling Learners or ELLs**  The vocabulary quiz is a good way to check that students have understood the important vocabulary used in the selection. Have these students work in pairs or with an advanced student to learn any words that they do not understand.

**For On-Level Learners**  These students should be able to answer the questions without additional help; however, if there is a list that seems to you particularly challenging, have them work together to use these words in sentences.

**For Advanced Learners**  You will probably want to give your advanced students only those pages with challenging word lists. Advanced learners may benefit from helping struggling or ELL students learn the vocabulary in these selections by devising vocabulary “bees,” vocabulary flash cards, or other games to play with them.

**Unit Assessments**

Three tests and a quiz accompany each of the six units. The tests include a 12-question multiple-choice vocabulary test based on the vocabulary words highlighted in the anthology; a 5-question multiple-choice reading test that assesses understanding of a specific passage provided in the test; and an essay test in which students choose from one of three prompts that are focused on Experiencing, Interpreting, and Evaluating.
For Struggling Learners or ELLs  All of these tests are a good way to check that students have understood important elements in the selections. You may want to offer support by reading the tests with them, helping with any questions they have, or giving them extra time to finish. After taking the test, have students work with an advanced student to discuss the items they missed and make corrections.

For On-Level Learners  These students should be able to do well on these tests without additional help; however, if there seem to be problematic areas, discuss this with the students and allow them to go over their tests.

For Advanced Learners  Advanced students will probably have no trouble completing these tests successfully. Ask for volunteers to help struggling students go over items they missed on the tests and help them make corrections.

Style Quiz
A unique feature of this book is a style quiz at the end of each unit. Meant more as a challenging and fun exercise than an actual test, students are given three brief passages from authors in the unit, taken not from the stories in the book but from other works of these authors. Based on what they have learned about the authors’ styles—Ernest Hemingway’s spare prose, for example, or Kurt Vonnegut’s black humor—students are asked to match each passage to one of the authors in the unit.

For Struggling Learners or ELLs  These students may have some trouble distinguishing the nuances of style contained in these short passages. You may want to offer support by reading a passage with the student and then reading another passage by the same author and discussing the similarities.

For On-Level Learners  These students should be able to do reasonably well on these tests without additional help; however, some passages may present problems. Help them by discussing the tone, subject, and writing style of the passage and then comparing these to a work the students know by the same writer.

For Advanced Learners  Advanced students will probably have no trouble completing these quizzes successfully. You may want to team them up with struggling students or ELLs.

Writing Prompts and Projects
At the end of each unit there are two pages of writing prompts and project ideas divided into these five categories: Writing About Literature, Writing Nonfiction, Creative Writing, Writing Research Papers, and Presentations and Projects.

End of Book Test
At the end of the book, students are presented with two passages that come from authors represented in the book but not from works that appear in the book. The idea is for them to extend their understanding of the style of those authors by reading a selection from another of their works. Each of these passages is followed by five multiple-choice reading questions and three essay prompts that focus on Interpreting, Experiencing, and Evaluating the literature. They choose one prompt to write about from each passage.

Writing Workshops
There are a number of pages at the end of the book dedicated to academic writing in depth. One workshop is entitled Writing About Literature and the others are Writing to Inform and Writing to Persuade. After each workshop a rubric based on the Six Traits of Writing is provided.

General Standards and Criteria for Project Evaluation
Use or adapt this convenient rubric prior to assigning and while assessing students’ work.
# Using the Teaching and Assessment Resources with the Student Book

<table>
<thead>
<tr>
<th>Student Book Feature</th>
<th>Support in Teaching and Assessment Resources</th>
</tr>
</thead>
</table>
| **Before Reading the Student Book**             | Active Reading Strategies and Reproducibles, pp. 28–35  
|                                                 | • Models how to be active readers  
|                                                 | Prior Knowledge Guide, p. 36  
|                                                 | • Explores what students know about American literature                                                  |
| **Book Introduction**                            | Using the Introductory Essays, p. 27                                                                        |
| **Unit Introductions**                           | Differentiated Instruction:  
|                                                 | • Unit One, p. 37  
|                                                 | • Unit Two, p. 71  
|                                                 | • Unit Three, p. 127  
|                                                 | • Unit Four, p. 177  
|                                                 | • Unit Five, p. 222  
|                                                 | • Unit Six, p. 268                                                                                         |
| **Selections**                                   | Unit Vocabulary Lists:  
|                                                 | • Unit One, pp. 38–39  
|                                                 | • Unit Two, pp. 73–75  
|                                                 | • Unit Three, pp. 129–130  
|                                                 | • Unit Four, pp. 179–180  
|                                                 | • Unit Five, pp. 224–225  
|                                                 | • Unit Six, pp. 270–271                                                                                     |
|                                                 | Comprehension and Analysis Quiz for each selection:  
|                                                 | • Checks reading comprehension of selection  
|                                                 | Vocabulary Quiz for each selection:  
|                                                 | • Checks comprehension of vocabulary words  
| **Read and Think Critically**                    | Responding and Writing page for each selection:  
|                                                 | • Defines vocabulary words  
|                                                 | • Gives answers to Read and Think Critically questions  
|                                                 | • Describes a short writing assignment  
| **Responding to the Unit and Writing About the Literature** | Answers to Responding to the Unit questions and support for  
|                                                 | Writing About the Literature assignments:  
|                                                 | • Unit One, pp. 60–63  
|                                                 | • Unit Two, pp. 115–118  
|                                                 | • Unit Three, pp. 166–169  
|                                                 | • Unit Four, pp. 211–214  
|                                                 | • Unit Five, pp. 257–260  
|                                                 | • Unit Six, pp. 300–303                                                                                     |
| **After Each Unit**                              | The following can be found at the end of each unit:  
|                                                 | • Unit Assessments  
|                                                 | • Style Quiz  
|                                                 | • Writing Prompts and Projects                                                                              |
| **After Reading American Short Stories**         | End of Book Test, pp. 312–314                                                                              |
| **Writing Support**                              | Writing Workshops, pp. 315–330  
|                                                 | General Standards and Criteria for Project Evaluation, p. 331                                             |
### Common Core Reading and Writing Standards 11–12

<table>
<thead>
<tr>
<th>Unit One: Finding an American Voice 1820s to 1850s</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>9</th>
<th>Writing Standards 11–12</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Legend of Sleepy Hollow, Washington Irving</td>
<td><strong>SB, p. 53, Q1</strong></td>
<td><strong>SB, p. 53, Q6</strong></td>
<td><strong>TAR, pp. 38 and 44, Vocabulary</strong></td>
<td><strong>TAR, p. 43, Literary Lens</strong></td>
<td></td>
<td></td>
<td></td>
<td><strong>Standard 3:</strong> TAR, p. 41, Writing with Motifs</td>
<td></td>
</tr>
<tr>
<td><strong>Young Goodman Brown,</strong> Nathaniel Hawthorne</td>
<td><strong>SB, p. 69, Q1</strong></td>
<td><strong>SB, p. 69, Q7</strong></td>
<td><strong>SB, p. 69, Q2 &amp; Q3</strong></td>
<td><strong>TAR, pp. 38 and 49, Vocabulary</strong></td>
<td></td>
<td></td>
<td></td>
<td><strong>Standard 3:</strong> TAR, p. 46, Writing to Create a Mood</td>
<td></td>
</tr>
<tr>
<td>The Masque of the Red Death, Edgar Allan Poe</td>
<td><strong>SB, p. 77, Q6</strong></td>
<td><strong>SB, p. 77, Q1, Q6</strong></td>
<td><strong>SB, p. 77, Q2</strong></td>
<td><strong>TAR, pp. 38 and 54, Vocabulary</strong></td>
<td></td>
<td></td>
<td></td>
<td><strong>Standards 3 and 4:</strong> TAR, p. 51, Writing About Setting</td>
<td></td>
</tr>
<tr>
<td>Bartleby the Scrivener: A Tale of Wall Street, Herman Melville</td>
<td><strong>SB, p. 115, Q2</strong></td>
<td><strong>SB, p. 115, Q6</strong></td>
<td><strong>TAR, pp. 38 and 59, Vocabulary</strong></td>
<td><strong>SB, p. 115, Q6</strong></td>
<td></td>
<td></td>
<td></td>
<td><strong>Standards 3 and 4:</strong> TAR, p. 56, Writing from Bartleby’s Point of View</td>
<td></td>
</tr>
<tr>
<td>Responding to Unit One</td>
<td><strong>SB, p. 116, Q1</strong></td>
<td><strong>TAR, p. 64, Vocabulary Test</strong></td>
<td><strong>SB, p. 116, Q5</strong></td>
<td><strong>SB, p. 117, Trouble Everywhere</strong></td>
<td><strong>TAR, p. 70, Q1, Writing Research Papers</strong></td>
<td></td>
<td></td>
<td></td>
<td><strong>Standards 1 and 2:</strong> TAR, pp. 66, 67 <strong>Standard 2:</strong> TAR, p. 69 <strong>Standard 3:</strong> SB, p. 117, TAR, p. 69 <strong>Standards 7 and 8:</strong> TAR, pp. 69, 70 <strong>Standard 9:</strong> SB, p. 117, Trouble Everywhere **TAR, pp. 66, 67, 69, 70 <strong>Standard 10:</strong> TAR, pp. 66, 67</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unit Two: New American Voices 1860s to 1910s</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>9</th>
<th>Writing Standards 11–12</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Celebrated Jumping Frog of Calaveras County, Mark Twain</td>
<td><strong>SB, p. 129, Q3</strong></td>
<td><strong>TAR, pp. 73 and 79, Vocabulary</strong></td>
<td><strong>SB, p. 129, Q1</strong></td>
<td><strong>SB, p. 129, Q2</strong></td>
<td></td>
<td></td>
<td></td>
<td><strong>Standard 9:</strong> TAR, p. 76, Writing About the Story</td>
<td></td>
</tr>
<tr>
<td>An Occurrence at Owl Creek Bridge, Ambrose Bierce</td>
<td><strong>SB, p. 141, Q4</strong></td>
<td><strong>TAR, p. 83, Literary Lens</strong></td>
<td><strong>TAR, pp. 73 and 84, Vocabulary</strong></td>
<td><strong>SB, p. 141, Q1</strong></td>
<td><strong>SB, p. 141, Q2</strong></td>
<td><strong>SB, p. 141, Q5</strong></td>
<td></td>
<td><strong>Standard 3:</strong> TAR, p. 81, Writing with Sensory Details</td>
<td></td>
</tr>
<tr>
<td>The Real Thing, Henry James</td>
<td><strong>SB, p. 169, Q4</strong></td>
<td><strong>SB, p. 169, Q3</strong></td>
<td><strong>TAR, pp. 73 and 89, Vocabulary</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td><strong>Standard 4:</strong> TAR, p. 86, Writing Complex Sentences</td>
<td></td>
</tr>
<tr>
<td>A Pair of Silk Stockings, Kate Chopin</td>
<td><strong>SB, p. 177, Q5</strong></td>
<td><strong>TAR, pp. 74 and 94, Vocabulary</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Unit Two: New American Voices 1860s to 1910s continued

<table>
<thead>
<tr>
<th>Title</th>
<th>Authors</th>
<th>SB, Q</th>
<th>SB, Q</th>
<th>SB, Q</th>
<th>TAR, pp.</th>
<th>SB, Q</th>
<th>Writing Standards 11–12</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Wife of His Youth</td>
<td>Charles Waddell Chesnutt</td>
<td>p. 193,</td>
<td>p. 193,</td>
<td>p. 193,</td>
<td>74 and 99,</td>
<td>p. 193,</td>
<td>Standard 3:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Q5</td>
<td>Q6</td>
<td>Q3</td>
<td>Vocabulary</td>
<td>Q3</td>
<td>TAR, p. 96, Writing a New Ending</td>
</tr>
<tr>
<td>The Bride Comes to Yellow Sky</td>
<td>Stephen Crane</td>
<td>p. 207,</td>
<td>p. 207,</td>
<td>p. 207,</td>
<td>103,</td>
<td>p. 207,</td>
<td>Standard 4:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Q4</td>
<td>Q1</td>
<td>Q7</td>
<td>Literary Lens</td>
<td>Q1</td>
<td>TAR, p. 101, Writing Color Imagery</td>
</tr>
<tr>
<td>Paul's Case: A Study in Temperament</td>
<td>Willa Cather</td>
<td>p. 231,</td>
<td>p. 231,</td>
<td>p. 231,</td>
<td>74 and 109,</td>
<td>p. 231,</td>
<td>Standard 2:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Q4</td>
<td>Q5</td>
<td>Q3</td>
<td>Vocabulary</td>
<td>Q5</td>
<td>TAR, p. 106, Writing a Case Study</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Q2</td>
<td>Q2</td>
<td>Q2</td>
<td>Vocabulary</td>
<td>Q2</td>
<td>TAR, p. 111, Writing About the Antihero</td>
</tr>
<tr>
<td>Responding to Unit Two</td>
<td></td>
<td>p. 242,</td>
<td>p. 242,</td>
<td>p. 242,</td>
<td>121,</td>
<td>p. 242,</td>
<td>Standards 1, 2, 5, and 9:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Q1</td>
<td>Q4</td>
<td>Q4</td>
<td>Essay: Evaluating</td>
<td>Q1</td>
<td>SB, p. 243</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Standards 1, 2, 7, and 9:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>SB, p. 243</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Standards 1:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>TAR, pp. 121, 123</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Standards 2:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>SB, p. 243</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Standards 3:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>SB, p. 243</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>TAR, p. 125</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Standards 7 and 8</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>TAR, pp. 125, 126</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Standards 9 and 10:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>TAR, pp. 121, 123</td>
</tr>
</tbody>
</table>

## Unit Three: Voices of Modernism 1920s to 1940s

<table>
<thead>
<tr>
<th>Title</th>
<th>Authors</th>
<th>SB, Q</th>
<th>SB, Q</th>
<th>SB, Q</th>
<th>TAR, pp.</th>
<th>SB, Q</th>
<th>Writing Standards 11–12</th>
</tr>
</thead>
<tbody>
<tr>
<td>In Another Country</td>
<td>Ernest Hemingway</td>
<td>p. 255,</td>
<td>p. 255,</td>
<td>p. 255,</td>
<td>133,</td>
<td>p. 255,</td>
<td>Standard 4:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Q3</td>
<td>Q1</td>
<td>Q1</td>
<td>Literary Lens</td>
<td>Q3</td>
<td>TAR, p. 131, Writing One True Sentence</td>
</tr>
<tr>
<td>He</td>
<td>Katherine Anne Porter</td>
<td>p. 269,</td>
<td>p. 269,</td>
<td>p. 269,</td>
<td>129,</td>
<td>p. 269,</td>
<td>Standard 3:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Q2</td>
<td>Q2</td>
<td>Q2</td>
<td>Literary Lens</td>
<td>Q2</td>
<td>TAR, p. 134, Writing a Character Sketch</td>
</tr>
</tbody>
</table>

*continued*
<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Pages/Sources</th>
<th>Writing Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Babylon Revisited</td>
<td>F. Scott Fitzgerald</td>
<td>SB, p. 293, Q1</td>
<td>Standard 3: TAR, p. 137, Writing Regrets</td>
</tr>
<tr>
<td>Sucker</td>
<td>Carson McCullers</td>
<td>SB, p. 311, Q5</td>
<td>Standard 3: TAR, p. 144, Writing Fictional Journal Entries</td>
</tr>
<tr>
<td>The Chrysanthemums</td>
<td>John Steinbeck</td>
<td>SB, p. 325, Q4 TAR, p. 149, Literary Lens</td>
<td>Standard 3: TAR, p. 147, Writing the Mysterious Stranger</td>
</tr>
<tr>
<td>Why I Live at the P.O.</td>
<td>Eudora Welty</td>
<td>SB, p. 341, Q2</td>
<td>Standard 3: TAR, p. 151, Writing Snapshots</td>
</tr>
<tr>
<td>The Black Ball</td>
<td>Ralph Ellison</td>
<td>SB, p. 353, Q1</td>
<td>Standard 3: TAR, p. 154, Writing Pathos</td>
</tr>
<tr>
<td>The Secret Life of Walter Mitty</td>
<td>James Thurber</td>
<td>SB, p. 361, Q5 SB, p. 361, Q4 TAR, p. 130, Vocabulary</td>
<td>Standard 3: TAR, p. 157, Writing a Fantasy Life</td>
</tr>
<tr>
<td>The Lottery</td>
<td>Shirley Jackson</td>
<td>SB, p. 373, Q1</td>
<td>Standard 3: TAR, p. 160, Writing a Cautionary Tale</td>
</tr>
<tr>
<td>Miriam</td>
<td>Truman Capote</td>
<td>SB, p. 389, Q3 SB, p. 389, Q4</td>
<td>Standard 3: TAR, p. 163, Writing an Enigma</td>
</tr>
<tr>
<td>Writing Standards 11–12</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------------------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 411, Q1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TAR, p. 183, Literary Lens</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 411, Q3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TAR, p. 183, Literary Lens</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 411, Q2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TAR, p. 179 and 184, Vocabulary</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 411, Q3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Standard 2: TAR, p. 181, Writing the Future</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 433, Q2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 433, Q3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 433, Q2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TAR, p. 179 and 188, Vocabulary</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 411, Q3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Standard 3: TAR, p. 185, Writing Stream of Consciousness</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 447, Q3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 457, Q1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TAR, p. 179 and 192, Vocabulary</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 457, Q1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TAR, p. 180 and 196, Vocabulary</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 180 and 200, Vocabulary</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 467, Q4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TAR, p. 199, Literary Lens</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 485, Q5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TAR, p. 203, Literary Lens</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TAR, p. 180, Vocabulary</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 495, Q2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TAR, p. 180 and 206, Vocabulary</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 180, Vocabulary</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 467, Q4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TAR, p. 199, Literary Lens</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 525, Q5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TAR, p. 180, Literary Lens</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 525, Q1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TAR, p. 210, Literary Lens</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 525, Q4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Standards 3 and 4: TAR, p. 205, Writing with an Attitude</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 526, Q1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TAR, p. 215, Vocabulary Test</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 526, Q4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Standards 2 and 4: TAR, p. 208, Writing About Manhood</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 526, Q5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 526, Q6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 526, Q7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TAR, p. 220, Writing About Literature</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB, p. 526, Q5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Standards 2, 4, and 9: SB, p. 527</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TAR, p. 217, 218, 220</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Standards 2, 7 and 8: TAR, p. 220, 221</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Standards 3: SB, p. 527, TAR, p. 220</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Standard 10 TAR, pp. 217–218</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**continued**
<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>SB Pages</th>
<th>TAR Pages</th>
<th>Writing Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Key</strong></td>
<td>Isaac Bashevis Singer</td>
<td>SB, p. 543, Q3</td>
<td>TAR, p. 224,</td>
<td>Standard 3:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>TAR, p. 228,</td>
<td>Vocabulary</td>
<td>TAR, p. 226, Writing an Epiphany</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Literary Lens</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>The Flowers</strong></td>
<td>Alice Walker</td>
<td>TAR, p. 231,</td>
<td>Literary Lens</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>p. 224,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vocabulary</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>SB, p. 547, Q1</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Where Have You Gone, Charming Billy?</strong></td>
<td>Tim O’Brien</td>
<td>SB, p. 559, Q1</td>
<td>TAR, p. 234,</td>
<td>Standard 3:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>TAR, p. 224,</td>
<td>Literary Lens</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>p. 222 and 235,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vocabulary</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>SB, p. 559, Q2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Everything Stuck to Him</strong></td>
<td>Raymond Carver</td>
<td>SB, p. 567, Q3</td>
<td>TAR, p. 224,</td>
<td>Standard 3:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SB, p. 567, Q5</td>
<td>Vocabulary</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>TAR, p. 222,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Literary Lens</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Detroit Skyline, 1949</strong></td>
<td>Bobbie Ann Mason</td>
<td>SB, p. 587, Q3</td>
<td>TAR, p. 224,</td>
<td>Standards 2 and 3:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SB, p. 587, Q5</td>
<td>Vocabulary</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>TAR, p. 224,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Literary Lens</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>SB, p. 587, Q2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>American Horse</strong></td>
<td>Louise Erdrich</td>
<td>SB, p. 601, Q1</td>
<td>TAR, p. 244,</td>
<td>Standard 3:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>TAR, p. 224,</td>
<td>Literary Lens</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>p. 222 and 248,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vocabulary</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>SB, p. 601, Q1</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>The Writer in the Family</strong></td>
<td>E. L. Doctorow</td>
<td>SB, p. 617, Q1</td>
<td>TAR, p. 225,</td>
<td>Standard 3:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SB, p. 617, Q2</td>
<td>pp. 225 and 248,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>SB, p. 617, Q5</td>
<td>Vocabulary</td>
<td></td>
</tr>
<tr>
<td><strong>The Fish</strong></td>
<td>Russell Banks</td>
<td>SB, p. 627, Q3</td>
<td>TAR, pp. 225,</td>
<td>Standard 3:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>TAR, pp. 225</td>
<td>Surrealism</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>and 252,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vocabulary</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Rules of the Game</strong></td>
<td>Amy Tan</td>
<td>SB, p. 641, Q6</td>
<td>TAR, pp. 225,</td>
<td>Standard 3:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>TAR, pp. 225</td>
<td>the Games We Play</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>and 256,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vocabulary</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Unit Five: Voices of Diversity and Disillusionment 1970s and 1980s continued**

<table>
<thead>
<tr>
<th>Responding to Unit Five</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>9</th>
<th>Writing Standards 11–12</th>
</tr>
</thead>
<tbody>
<tr>
<td>SB, p. 642, Q1</td>
<td></td>
<td></td>
<td>SB, p. 642, Q2</td>
<td>SB, p. 642, Q6</td>
<td>SB, p. 642, Q7</td>
<td>SB, p. 642, Q2</td>
<td>SB, p. 642, Q2</td>
<td></td>
<td>Standard 1: TAR, p. 264</td>
</tr>
<tr>
<td>SB, p. 642, Q2</td>
<td></td>
<td>SB, p. 642, Q2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Standard 2: TAR, p. 266</td>
</tr>
<tr>
<td>TAR, p. 261, Vocabulary</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Standards 1 and 9: SB, p. 643, TAR, p. 264</td>
</tr>
<tr>
<td>SB, p. 642, Vocabulary Test</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Standard 3: SB, p. 643, TAR, pp. 263, 264, 266</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>SB, p. 642, Q2</td>
<td>SB, p. 642, Q7</td>
<td>SB, p. 642, Q2</td>
<td>SB, p. 642, Q2</td>
<td></td>
<td>Standard 4: SB, p. 643</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Standards 4, 5, 7, and 8 TAR, p. 267</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Standard 9: TAR, pp. 263, 266</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Standard 10: TAR, pp. 263, 264</td>
</tr>
</tbody>
</table>

**Unit Six: Contemporary Voices 1990s to 2000s**

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>9</th>
<th>Writing Standards 11–12</th>
</tr>
</thead>
<tbody>
<tr>
<td>SB, p. 669, Q5 TAR, p. 270, Vocabulary</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Standard 3: SB, p. 701, Q1 SB, p. 701, Q6 TAR, p. 287, Literary Lens</td>
</tr>
</tbody>
</table>

continued
<table>
<thead>
<tr>
<th>Unit Six: Contemporary Voices</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>9</th>
<th>Writing Standards 11–12</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mortals</strong>&lt;br&gt;Tobias Wolff</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Standard 2:&lt;br&gt;TAR, p. 288, Writing About the One Quality</td>
</tr>
<tr>
<td><strong>Charlie Hogle's Earring</strong>&lt;br&gt;Paul Theroux</td>
<td>SB, p. 729, Q5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Standard 3:&lt;br&gt;TAR, p. 296, Writing Short Short Stories</td>
</tr>
<tr>
<td><strong>A Collection of Short Shorts</strong>&lt;br&gt;Justin Kahn, Martha Wilson, Matt Bell, Gabriel Orgrease</td>
<td>SB, p. 739, Q2</td>
<td>SB, p. 739, Q2</td>
<td>SB, p. 740, Q4</td>
<td>SB, p. 740, Q3</td>
<td>SB, p. 740, Q5</td>
<td></td>
<td></td>
<td>Standards 1 and 9:&lt;br&gt;SB, p. 741, TAR, pp. 308, 310</td>
<td></td>
</tr>
<tr>
<td><strong>Responding to Unit Six</strong></td>
<td>SB, p. 740, Q2</td>
<td>TAR, pp. 304–305, Vocabulary Test</td>
<td>SB, p. 740, Q4</td>
<td>SB, p. 740, Q3</td>
<td>SB, p. 740, Q5</td>
<td></td>
<td></td>
<td>Standards 2:&lt;br&gt;SB, p. 741, TAR, pp. 306, 308, 310</td>
<td></td>
</tr>
<tr>
<td><strong>End of Book Resources</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Standards 1, 4, 5, 6, 7, 8, 9, and 10:&lt;br&gt;SB, pp. 742–757</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Standards 1 and 9:&lt;br&gt;TAR, pp. 313, 314, 315–319</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Standard 3:&lt;br&gt;TAR, p. 314</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Standards 1, 4, 5, and 9:&lt;br&gt;TAR, pp. 315–319</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Standards 2, 4 and 5&lt;br&gt;TAR, pp. 320–325</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Standards 1, 4 and 5&lt;br&gt;TAR, pp. 326–331</td>
</tr>
</tbody>
</table>
## Literary Lens Topics in *American Short Stories*

<table>
<thead>
<tr>
<th>Literary Lens</th>
<th>Selections</th>
<th>Literary Lens Thinking Skill</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Absurdism</strong></td>
<td>Harrison Bergeron, pp. 458–467</td>
<td>Identify Irony in Absurdism, p. 199</td>
</tr>
<tr>
<td><strong>Allusions</strong></td>
<td>Paul's Case: A Study in Temperament, pp. 208–231</td>
<td>Analyze Characterization and Theme, p. 108</td>
</tr>
<tr>
<td><strong>Analogies and Comparisons</strong></td>
<td>Letters from my Father, pp. 678–687</td>
<td>Examine Analogies and Comparisons, p. 284</td>
</tr>
<tr>
<td><strong>Antihero</strong></td>
<td>A Retrieved Reformation, pp. 232–241</td>
<td>Analyze Antihero, p. 113</td>
</tr>
<tr>
<td></td>
<td>The Secret Life of Walter Mitty, pp. 354–361</td>
<td>Analyze Antihero, p. 159</td>
</tr>
<tr>
<td><strong>Archetype</strong></td>
<td>Angel Levine, pp. 434–447</td>
<td>Analyze Archetype, p. 191</td>
</tr>
<tr>
<td></td>
<td>Why I Live at the P.O., pp. 326–341</td>
<td>Analyze Characterization, p. 153</td>
</tr>
<tr>
<td><strong>Color Imagery</strong></td>
<td>The Bride Comes to Yellow Sky, pp. 194–207</td>
<td>Analyze Color Imagery, p. 103</td>
</tr>
<tr>
<td><strong>Coming-of-Age Story</strong></td>
<td>Detroit Skyline, 1949, pp. 568–587</td>
<td>Analyze a Coming-of-Age Story, p. 241</td>
</tr>
<tr>
<td><strong>Conflict</strong></td>
<td>Bartleby the Scrivener: A Tale of Wall Street, pp. 78–115</td>
<td>Analyze Conflict, p. 58</td>
</tr>
<tr>
<td></td>
<td>He, pp. 256–269</td>
<td>Analyze Conflict, p. 136</td>
</tr>
<tr>
<td></td>
<td>Charlie Hogle's Earring, pp. 714–729</td>
<td>Identify Conflict, p. 294</td>
</tr>
<tr>
<td><strong>The Fable</strong></td>
<td>The Far and the Near, pp. 294–299</td>
<td>Analyze a Fable, p. 251</td>
</tr>
<tr>
<td></td>
<td>The Fish, pp. 618–627</td>
<td></td>
</tr>
<tr>
<td><strong>First-Person Point of View</strong></td>
<td>The Sky Is Gray, pp. 496–525</td>
<td>Analyze Point of View, p. 210</td>
</tr>
<tr>
<td><strong>Flashback</strong></td>
<td>This Is What It Means to Say Phoenix, Arizona, pp. 688–701</td>
<td>Trace Flashbacks, p. 287</td>
</tr>
<tr>
<td><strong>Frame Narrator</strong></td>
<td>The Celebrated Jumping Frog of Calaveras County, pp. 122–129</td>
<td>Analyze Frame Narrator, p. 78</td>
</tr>
<tr>
<td><strong>Imagery</strong></td>
<td>American Horse, pp. 588–601</td>
<td>Investigate Imagery, p. 244</td>
</tr>
<tr>
<td><strong>In Medias Res</strong></td>
<td>Babylon Revisited, pp. 270–293</td>
<td>Explore In Medias Res and Setting, p. 139</td>
</tr>
<tr>
<td><strong>Interior Monologue</strong></td>
<td>Fault Lines, pp. 658–669</td>
<td>Analyze Interior Monologue, p. 278</td>
</tr>
<tr>
<td><strong>Minimalism</strong></td>
<td>Everything Stuck to Him, pp. 560–567</td>
<td>Analyze Minimalism, p. 238</td>
</tr>
<tr>
<td><strong>Mood</strong></td>
<td>In Another Country, pp. 248–255</td>
<td>Examine Mood, p. 133</td>
</tr>
<tr>
<td></td>
<td>The Flowers, pp. 544–547</td>
<td>Analyze Mood, p. 231</td>
</tr>
<tr>
<td><strong>Morality Play</strong></td>
<td>Mortals, pp. 702–713</td>
<td>Write a Morality Play, p. 290</td>
</tr>
</tbody>
</table>

*continued*
<table>
<thead>
<tr>
<th>Motif</th>
<th>The Legend of Sleepy Hollow, pp. 22–53</th>
<th>Analyze Motif, p. 43</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Everything That Rises Must Converge, pp. 468–485</td>
<td>Analyze Motif, p. 203</td>
</tr>
<tr>
<td>The Parable</td>
<td>The Lottery, pp. 362–373</td>
<td>Analyze a Parable, p. 162</td>
</tr>
<tr>
<td>Paradox</td>
<td>The Real Thing, pp. 142–169</td>
<td>Analyze Paradox, p. 88</td>
</tr>
<tr>
<td>Point of View</td>
<td>Sucker, pp. 300–311</td>
<td>Analyze Point of View, p. 146</td>
</tr>
<tr>
<td>Satire</td>
<td>The Wrysons, pp. 448–457</td>
<td>Examine Satire, p. 195</td>
</tr>
<tr>
<td></td>
<td>Ladies and Gentlemen; , pp. 648–657</td>
<td>Analyze Satire, p. 274</td>
</tr>
<tr>
<td>Sensory Details</td>
<td>An Occurrence at Owl Creek Bridge, pp. 130–141</td>
<td>Analyze Setting, p. 53</td>
</tr>
<tr>
<td>Setting</td>
<td>The Masque of the Red Death, pp. 70–77</td>
<td>Analyze Sensory Details, p. 83</td>
</tr>
<tr>
<td>Similes</td>
<td>Where Have You Gone, Charming Billy!, pp. 548–559</td>
<td>Analyze Figures of Speech, p. 234</td>
</tr>
<tr>
<td>Style</td>
<td>A Collection of Short Shorts, pp. 730–739</td>
<td>Develop Conflict, pp. 298–299</td>
</tr>
<tr>
<td>Symbolism</td>
<td>The Chrysanthemums, pp. 312–325</td>
<td>Analyze Symbolism, p. 149</td>
</tr>
<tr>
<td></td>
<td>The Key, pp. 532–543</td>
<td>Analyze Symbolism, p. 228</td>
</tr>
<tr>
<td>Theme</td>
<td>Young Goodman Brown, pp. 54–69</td>
<td>Determine Theme, p. 48</td>
</tr>
<tr>
<td></td>
<td>The Veldt, pp. 396–411</td>
<td>Analyze Theme, p. 183</td>
</tr>
<tr>
<td></td>
<td>The Writer in the Family, pp. 602–617</td>
<td>Analyze Theme, p. 247</td>
</tr>
<tr>
<td>Tone</td>
<td>Top of the Food Chain, pp. 670–677</td>
<td>Analyze Tone, p. 281</td>
</tr>
<tr>
<td>Turning Point</td>
<td>A Pair of Silk Stockings, pp. 170–177</td>
<td>Compare and Contrast Character, p. 93</td>
</tr>
<tr>
<td>Voice</td>
<td>Miriam, pp. 374–389</td>
<td>Examine Author’s Voice, p. 165</td>
</tr>
<tr>
<td></td>
<td>A &amp; P, pp. 486–495</td>
<td>Analyze Voice, p. 207</td>
</tr>
<tr>
<td>Word Choice</td>
<td>The Black Ball, pp. 342–353</td>
<td>Analyze Word Choice, p. 156</td>
</tr>
</tbody>
</table>
## Special Focus: Author’s Style in *American Short Stories*

<table>
<thead>
<tr>
<th>Author’s Style Focus</th>
<th>Selections</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Literary Techniques</strong></td>
<td></td>
</tr>
<tr>
<td>Arrested Motion</td>
<td>Barn Burning, pp. 413–433</td>
</tr>
<tr>
<td>Case Study</td>
<td>Paul’s Case: A Study in Temperament, pp. 209–231</td>
</tr>
<tr>
<td>Characterization</td>
<td>A Retrieved Reformation, pp. 233–241</td>
</tr>
<tr>
<td></td>
<td>He, pp. 257–269</td>
</tr>
<tr>
<td></td>
<td>The Wrysons, pp. 449–457</td>
</tr>
<tr>
<td></td>
<td>Letters from My Father, pp. 679–687</td>
</tr>
<tr>
<td></td>
<td>Charlie Hogle’s Earring, pp. 715–729</td>
</tr>
<tr>
<td>Conflict</td>
<td>A &amp; P, pp. 487–495</td>
</tr>
<tr>
<td>Figurative Language</td>
<td>The Legend of Sleepy Hollow, pp. 23–53</td>
</tr>
<tr>
<td>Imagery</td>
<td>The Flowers, pp. 545–547</td>
</tr>
<tr>
<td>Imaginative Tale</td>
<td>Miriam, pp. 375–389</td>
</tr>
<tr>
<td>Juxtaposition</td>
<td>The Wife of His Youth, pp. 179–193</td>
</tr>
<tr>
<td></td>
<td>Ladies and Gentlemen, pp. 649–657</td>
</tr>
<tr>
<td>Meaningful Settings</td>
<td>Young Goodman Brown, pp. 55–69</td>
</tr>
<tr>
<td>Metaphors</td>
<td>Angel Levine, pp. 435–447</td>
</tr>
<tr>
<td>Pathos</td>
<td>The Black Ball, pp. 343–353</td>
</tr>
<tr>
<td>Plot Structure</td>
<td>American Horse, pp. 589–601</td>
</tr>
<tr>
<td>Repetition</td>
<td>Where Have You Gone, Charming Billy!, pp. 549–559</td>
</tr>
<tr>
<td>Setting</td>
<td>The Chrysanthemums, pp. 313–325</td>
</tr>
<tr>
<td>Stories in a Story</td>
<td>This Is What It Means to Say Phoenix, Arizona, pp. 689–701</td>
</tr>
<tr>
<td>Style</td>
<td>A Collection of Short Shorts, pp. 731–739</td>
</tr>
<tr>
<td>Surprise Ending</td>
<td>An Occurrence at Owl Creek Bridge, pp. 131–141</td>
</tr>
<tr>
<td>Suspense</td>
<td>The Lottery, pp. 363–373</td>
</tr>
<tr>
<td>Tone</td>
<td>The Sky Is Gray, pp. 497–525</td>
</tr>
<tr>
<td>Unique Narrator</td>
<td>Bartleby the Scrivener: A Tale of Wall Street, pp. 79–115</td>
</tr>
<tr>
<td>Unusual Details</td>
<td>The Bride Comes to Yellow Sky, pp. 195–207</td>
</tr>
<tr>
<td>Unusual Pairings</td>
<td>Top of the Food Chain, pp. 671–677</td>
</tr>
<tr>
<td>Use of Narrator</td>
<td>A Pair of Silk Stockings, pp. 171–177</td>
</tr>
<tr>
<td>Word Choice</td>
<td>The Far and the Near, pp. 295–299</td>
</tr>
<tr>
<td><strong>Philosophy of Writing</strong></td>
<td></td>
</tr>
<tr>
<td>Iceberg Principle</td>
<td>Everything Stuck to Him, pp. 561–567</td>
</tr>
<tr>
<td>Influence of Magic</td>
<td>The Veldt, pp. 397–411</td>
</tr>
<tr>
<td>One Simple Sentence</td>
<td>In Another Country, pp. 249–255</td>
</tr>
<tr>
<td>Scrutiny</td>
<td>Mortals, pp. 703–713</td>
</tr>
<tr>
<td>The Unexpected</td>
<td>Everything That Rises Must Converge, pp. 469–485</td>
</tr>
<tr>
<td>Unresolved Conflict</td>
<td>Rules of the Game, pp. 629–641</td>
</tr>
<tr>
<td>Writing and Reality</td>
<td>The Real Thing, pp. 143–169</td>
</tr>
</tbody>
</table>

*continued*
<table>
<thead>
<tr>
<th>Commonly Used Themes</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Attitudes</td>
<td>Fault Lines, pp. 659–669</td>
<td></td>
</tr>
<tr>
<td>Family Tensions</td>
<td>The Writer in the Family, pp. 603–617</td>
<td></td>
</tr>
<tr>
<td>Loneliness</td>
<td>Sucker, pp. 301–311</td>
<td></td>
</tr>
<tr>
<td>Opportunities Lost</td>
<td>Babylon Revisited, pp. 271–293</td>
<td></td>
</tr>
<tr>
<td>Pessimism</td>
<td>Harrison Bergeron, pp. 459–467</td>
<td></td>
</tr>
<tr>
<td>The Power of Naming</td>
<td>The Key, pp. 533–543</td>
<td></td>
</tr>
<tr>
<td>Social Forces</td>
<td>Detroit Skyline, 1949, pp. 569–587</td>
<td></td>
</tr>
<tr>
<td>Whimsy and Reality</td>
<td>The Secret Life of Walter Mitty, pp. 355–361</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Influences of Literary Movements</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Local Color</td>
<td>Why I Live at the P.O., pp. 327–341</td>
<td></td>
</tr>
<tr>
<td>Regionalism</td>
<td>The Celebrated Jumping Frog of Calaveras County, pp. 123–129</td>
<td></td>
</tr>
<tr>
<td>Surrealism</td>
<td>The Fish, pp. 619–627</td>
<td></td>
</tr>
</tbody>
</table>
Using the Introductory Essays

To the Reader

Review the essay with students. Then use these questions to consolidate understanding of key points in the essay:

• What are some of the defining characteristics of the American short story? (e.g., a single, focused effect; shorter than a novel; fiction; focus on critical moments of insight or change in response to conflict; often explores themes of identity)

• What does the author say is a driving force behind 20th-century American short stories as differentiated from 19th-century American short stories?

• The essayist suggests that reading American short stories is a way to “search for America.” What do you think the author means? How can you explore American experience by reading these stories?

On Style

Review the main concepts by working with students to create an outline of the essay, adding details within this basic structure:

Influences Determining Style

I. Writer’s own experience
II. Personal values and beliefs
III. Response to traditions formed by earlier writers
IV. Tone

Here are some prompts to help you continue discussing the essay:

• Summarize in your own words what is meant by point of view.

• What aspects of tone do you respond to in fiction? Explain your answer.

Literary Elements of the Short Story

Use these prompts to explore the elements of the short story:

• In four words or less, define the main elements of a story.
  Plot (i.e., what happens)
  Characters (i.e., who it happens to)
  Theme (i.e., what it means)

• What is the role of conflict in a story?

• Think of a memorable character you’ve met in a movie, book, or TV show. Now consider the authorial tools the essay describes for revealing and developing characters. Which tools were most effective in helping you come to know and care about that character?

• In your opinion, which is more essential to a great story—interesting plot or engaging characters?
Active Reading Strategies

Active Reading means being an interested and focused reader. It involves thinking about what you are going to read, what you are reading, and what you have just read. Use the information below to become an active reader.

Prereading
Before you even begin reading, ask yourself, “Why am I reading this? What do I hope to learn from it?” Look at the title, and think about what it might tell you about the text. Skim over the pages, looking for subheadings, captions, sidebars, or illustrations that give you clues about what you are going to read.

During Reading
If you own the book you are reading, you should highlight, underline, and annotate as you read. If you are not able to write in the book, write notes on self-stick notes and place them in the book next to important content. This emphasizes the information and helps transmit it to your brain. You can also easily review these important points later. Always be sure to monitor your reading by constantly mulling over the information, images, impressions, and so on, that you are receiving from the text. The best way to do this is to use the six Active Reading strategies outlined below. The more you employ these strategies, the more help they will offer. They should become second nature to you.

• Questioning
  Ask questions as you read.
  Continually questioning the text will help you stay alert and interested in what you are reading. As your questions are answered, think of new ones.

• Predicting
  Use what has happened to guess what will happen next.
  As you read, make guesses about what will happen next. Think about what the characters are like, where the plot is going, and how the characters will respond to events in the story. Keep making predictions right up to the end of the reading.

• Clarifying
  Clear up any confusion about the text and resolve any questions.
  If you have trouble understanding something you have read, clear it up right away. Go back and reread the passage until you understand it. Think about the main idea of the passage. Continually clarify what the author is telling you throughout your reading.
• **Connecting**  
  *Compare the text with your own experience.*  
  Connect what you read to something you have read, seen, or experienced yourself. Ask yourself, "What does this remind me of?" Visualize the information—try to see it in your mind. When you connect with the characters and situations you read about, your reading is more meaningful.

• **Summarizing**  
  *Review what has happened so far.*  
  Every now and again as you read, stop to review what you have read so far. Determine what you know, what you think you know, and what has changed about what you thought you knew.

• **Evaluating**  
  *Form opinions and arrive at conclusions about your reading.*  
  Make judgments as you read. Use your common sense as well as the evidence in the text to arrive at sound opinions and valid conclusions.

**After Reading**  
When you finish reading, stop to think about what you have read. Go over the entire piece in your head. Try to remember the main points and the relevant details. Use a response journal to jot down your feelings about what you’ve read.
Prior Knowledge Guide

What Do You Know?
You are about to begin reading a book of American short stories. This is not a test; it is a way to find out what you already think, feel, and know.

1. Do you prefer reading stories, novels, nonfiction, or poetry? Explain why.
2. If you were writing a definition of a short story for a dictionary, what would it be?
3. In what ways do you think stories that were written before 1900 might be different from those written in recent years?
4. In what ways do you think they might be similar?
5. Who are some of the famous American writers? List as many as you can.
6. Do you know anything about any of these writers? If so, what do you know or think you might know?
7. What does style mean in writing?
8. Who is one of your favorite authors? Describe his or her style. Why do you like his or her style?
9. What kinds of things influence a writer’s style?
10. Does your own writing have a voice that is uniquely yours? If so, how would you describe it?
Differentiated Instruction
**Unit Two: New American Voices  1860s to 1910s**

Share with students the introductory material on pages 118–121 to help them understand the development of American literature during this time period. Invite small groups of students to do some research and present to the class different aspects of American life from 1860 to 1919—daily living, travel, dress, communication, religion and morality, and political events.

<table>
<thead>
<tr>
<th>NAME OF SELECTION</th>
<th>TYPE OF LEARNER</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Auditory</strong></td>
<td><strong>Visual</strong></td>
</tr>
<tr>
<td>The Celebrated Jumping Frog of Calaveras County pp. 122–129</td>
<td>Ask volunteers to take turns reading aloud paragraphs of Simon Wheeler’s story, exaggerating his dialect.</td>
</tr>
<tr>
<td>Average</td>
<td></td>
</tr>
<tr>
<td>An Occurrence at Owl Creek Bridge pp. 130–141</td>
<td>Point out that this story has been a play. Have students act it out using their own dialogue.</td>
</tr>
<tr>
<td>Challenging</td>
<td></td>
</tr>
<tr>
<td>The Real Thing pp. 142–169</td>
<td>Assign the parts of the main characters to students and then read aloud several passages of dialogue with expression.</td>
</tr>
<tr>
<td>Challenging</td>
<td></td>
</tr>
<tr>
<td>A Pair of Silk Stockings pp. 170–177</td>
<td>Have several students take turns reading sections of the stories aloud.</td>
</tr>
<tr>
<td>Easy</td>
<td></td>
</tr>
<tr>
<td>The Wife of His Youth pp. 178–193</td>
<td>Ask volunteers to read aloud the passages of poetry quoted on p. 183.</td>
</tr>
<tr>
<td>NAME OF SELECTION</td>
<td>TYPE OF LEARNER</td>
</tr>
<tr>
<td>-----------------------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td></td>
<td>Auditory</td>
</tr>
<tr>
<td>The Bride Comes to Yellow Sky</td>
<td>Assign parts to</td>
</tr>
<tr>
<td>pp. 194–207</td>
<td>the students</td>
</tr>
<tr>
<td>Easy</td>
<td>and then read</td>
</tr>
<tr>
<td></td>
<td>aloud the</td>
</tr>
<tr>
<td></td>
<td>dialogue in the</td>
</tr>
<tr>
<td>Paul’s Case: A Study in</td>
<td>Ask students to</td>
</tr>
<tr>
<td>Temperament pp. 208–231</td>
<td>choose a part</td>
</tr>
<tr>
<td>Average</td>
<td>of the story</td>
</tr>
<tr>
<td></td>
<td>to read aloud.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>A Retrieved Reformation pp.</td>
<td>Have the class</td>
</tr>
<tr>
<td>232–241</td>
<td>listen to an</td>
</tr>
<tr>
<td>Easy</td>
<td>audio recording</td>
</tr>
<tr>
<td></td>
<td>of the story.</td>
</tr>
<tr>
<td></td>
<td>(See &lt;archive.org&gt;)</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Unit Two Vocabulary

Watch for the following words as you read the selections in Unit Two. Record your own vocabulary words and definitions on the blank lines.

The Celebrated Jumping Frog of Calaveras County  pages 123–128

afflicted—troubled; unfortunate
dilapidated—worn down
enterprising—energetic or bold, especially in commercial matters
garrulous—talkative; chatty
interminable—endless; ceaseless
monotonous—dull; tedious
tranquil—calm; peaceful
transcendent—superior; extraordinary

The Real Thing  pages 143–168

alchemy—the process of turning something common into something precious
aspiration—goal; ambition
compendium—collection
conspicuously—noticably; obviously
copious—plentiful; abundant
decorum—good manners; politeness
disconcerted—unsettled; perturbed
droll—humorous; witty
elucidation—explanation; clarification
expiation—making up for past offenses
homage—tribute; respect
ignobly—meanly
inexplicable—unexplainable; mysterious
insipidly—boringly; blandly
invidious—causing resentment or envy
jargon—language; terminology
jocosely—jokingly; amusingly
lamentable—sad; unfortunate
latent—hidden
luminous—brilliant; enlightening
menial—servant
paradoxical—seemingly contradictory
perversity—act of stubbornness
presumptuous—overconfident; brash
relish—desire
unanimity—agreement
vindication—defense

An Occurrence at Owl Creek Bridge  pages 131–140

carriage—posture; stance
chafed—was annoyed or irritated
effaced—destroyed; wiped out
gesticulated—motioned; gestured
gyration—whirling; coiling
ineffable—indescribable; inexpressible
manifestations—demonstrations
presaging—warning
preternaturally—extraordinarily; exceptionally
pulsating—throbbing; vibrating
recurrence—repetition
singular—unusual; peculiar
subdued—quieted; muted
summarily—instantly; immediately

___________________________________________

___________________________________________

___________________________________________

___________________________________________

Name ___________________________________________  Class ______________________ Date ________________

©Perfection Learning® • Reproducible
A Pair of Silk Stockings  pages 171–176
besieging—crowding around; surrounding
deft—nimble; dexterous
faculty—mental ability
judicious—wise
morbid—gloomy; morose
preposterous—outrageous; outlandish
reconcile—make consistent or compatible
retrospection—thinking or observations about the past
veritable—true

The Bride Comes to Yellow Sky  pages 195–206
amiability—friendliness
baleful—ominous; evil
commensurately—in equal measure; correspondingly
equanimity—poise; composure
evince—demonstrate; show
fatuously—foolishly
heinous—scandalous
jocular—merry; jovial
peremptory—authoritative; decisive
sardonic—mocking; derisive

The Wife of His Youth  pages 179–192
affinity—special attraction
alleged—suspected; so-called
assail—attack; assault
disarmed—won over; charmed
earnestness—seriousness; sincerity
fidelity—faithfulness; loyalty
ingenuity—cleverness; skillfulness
laxity—looseness; carelessness
malice—hatred; cruelty
manoeuvred—plotted; schemed
patronage—support; aid
pensive—thoughtful
prerequisite—requirement; qualification
pretentious—conceited; showy
renunciation—a formal separation from someone
sentiment—emotion; feeling
vivacity—liveliness; energy
**Paul’s Case: A Study in Temperament**  
pages 209–230

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>accosted</td>
<td>confronted; stopped</td>
</tr>
<tr>
<td>aggrievedness</td>
<td>distress</td>
</tr>
<tr>
<td>contrite</td>
<td>apologetic; remorseful</td>
</tr>
<tr>
<td>dandy</td>
<td>a man who gives exaggerated attention to his appearance</td>
</tr>
<tr>
<td>evinced</td>
<td>demonstrated; revealed</td>
</tr>
<tr>
<td>flippantly</td>
<td>lacking respect or seriousness</td>
</tr>
<tr>
<td>florid</td>
<td>elaborate; ornate</td>
</tr>
<tr>
<td>habitually</td>
<td>regularly; frequently</td>
</tr>
<tr>
<td>intemperate</td>
<td>hotheaded; unrestrained</td>
</tr>
<tr>
<td>lethargy</td>
<td>stupor; sluggishness</td>
</tr>
<tr>
<td>magnates</td>
<td>powerful businessmen</td>
</tr>
<tr>
<td>oblivion</td>
<td>unconsciousness; mental withdrawal</td>
</tr>
<tr>
<td>omnipotence</td>
<td>unlimited power</td>
</tr>
<tr>
<td>perplexity</td>
<td>bewilderment; puzzlement</td>
</tr>
<tr>
<td>proclivities</td>
<td>habits; tendencies</td>
</tr>
<tr>
<td>rancor</td>
<td>resentment; ill will</td>
</tr>
<tr>
<td>reiterated</td>
<td>repeated; said again</td>
</tr>
<tr>
<td>reproach</td>
<td>blame; scolding</td>
</tr>
<tr>
<td>vindictive</td>
<td>mean; hurtful</td>
</tr>
</tbody>
</table>

**A Retrieved Reformation**  
pages 233–240

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>balked</td>
<td>refused</td>
</tr>
<tr>
<td>compulsory</td>
<td>required; enforced</td>
</tr>
<tr>
<td>elusive</td>
<td>mysterious; hard to pin down</td>
</tr>
<tr>
<td>eminent</td>
<td>well-known; distinguished</td>
</tr>
<tr>
<td>guile</td>
<td>slyness; cunning</td>
</tr>
<tr>
<td>specious</td>
<td>false; phony</td>
</tr>
</tbody>
</table>


The Celebrated Jumping Frog of Calaveras County
by Mark Twain, pages 122–129

Responding and Writing

**Summary** In this story, the narrator hears “garrulous” Simon Wheeler’s tall tale about a man named Smiley who loves to gamble. Smiley obtains a “gifted” frog and bets that it will out-jump any other frog in the county. Another gambler tricks him and walks away with Smiley’s money.

**Vocabulary**
- afflicted—troubled; unfortunate
- dilapidated—worn down
- enterprising—energetic or bold, especially in commercial matters
- garrulous—talkative; chatty
- interminable—endless; ceaseless
- monotonous—dull; tedious
- tranquil—calm; peaceful
- transcendent—superior; extraordinary

**Read and Think Critically**

1. **Literary Lens: Frame Narrator** Use a chart like the one below to analyze the two narrators of this story. How does the narrative structure contribute to the story’s comic effect?

<table>
<thead>
<tr>
<th>Points of Comparison</th>
<th>Frame Narrator</th>
<th>Story-within-the-story Narrator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Narrative point of view</td>
<td>first person</td>
<td>first person</td>
</tr>
<tr>
<td>Attitude toward story</td>
<td>disinterest; frustration</td>
<td>enthusiastic; hams it up</td>
</tr>
<tr>
<td>Use of dialogue</td>
<td>formal diction</td>
<td>informal, slang</td>
</tr>
<tr>
<td>Descriptions of characters’ thoughts and feelings</td>
<td>[Wheeler would] “bore me nearly to death”; “backed me into a corner and blockaded me there”; “he button-holed me”</td>
<td>“good-natured, garrulous” “winning gentleness” “sociable”</td>
</tr>
</tbody>
</table>

2. What do you find comical in this story? Give specific examples of wordplay, situation, characters, etc., that work together to produce a humorous effect. *Answers will vary.*

3. Compare the social standing of the frame narrator with that of Simon Wheeler. Analyze how Twain’s word choice contributes to your understanding of the characters. Support your comparison with examples from the text.

4. **The Author’s Style** This story marks one of Twain’s first attempts to capture the “flavor” of the American West in fiction. Consider the quotation below by Willa Cather about writers who portray a particular community or region. Explain how Twain’s choice of subject matter, genre, and style for this story reflect the “flavor” of the West. Could Twain “think and feel” in the speech of this region’s residents?

> A Gift from Heart to Heart

The “sayings” of a community, its proverbs, are its characteristic comment upon life; they imply its history, suggest its attitude toward the world and its way of accepting life. Such an idiom makes the finest language any writer can have; and he can never get it with a notebook. He himself must be able to think and feel in that speech—it is a gift from heart to heart.

—Willa Cather, from *Willa Cather on Writing*

Twain’s retelling of a popular and entertaining tall tale and his liberal use of vernacular speech are the primary ways he portrays the flavor of the region. The exaggerated talents of tall tale characters, such as gambler Jim Smiley, reflect skills admired by local residents. Twain’s depiction of local speech seems to be authentic and respectfully humorous.

**Writing About the Story**

How would Simon Wheeler’s tale fare without the frame narrative? Would you and other readers—especially those in Twain’s day—have enjoyed it as much?
The Celebrated Jumping Frog of Calaveras County
by Mark Twain, pages 122–129

Quiz: Comprehension and Analysis
Choose the best answer and write the letter on the blank.

1. The story begins when two men sit down to talk; the first one we meet is the frame narrator, and the second one is ___
   A. Mark Twain.
   B. Leonidas W. Smiley.
   C. Jim Smiley.
   D. Simon Wheeler.

2. The main story is about a man who ___
   A. will bet on any side of anything.
   B. inquires about a friend of a friend of his.
   C. is found dozing by a bar-room stove.
   D. is a young minister of the Gospel.

3. Smiley’s ancient mare and small bull-pup ___
   A. race each other, and the mare always wins.
   B. were brought up together by Smiley.
   C. win bets for Smiley by appearing to be incapable.
   D. are both named after Andrew Jackson.

4. Smiley bets that his frog is the best in Calaveras County at ___
   A. catching flies.
   B. doing a somersault.
   C. jumping far.
   D. making Smiley proud.

5. The stranger wins the bet by ___
   A. filling Smiley’s frog with shot.
   B. shooting Smiley’s frog.
   C. finding a better frog in the swamp.
   D. outrunning Smiley.

6. Why does the frame narrator leave when the story narrator begins a tale about a cow?

_______________________________________________________________________________
_______________________________________________________________________________
_______________________________________________________________________________

7. Analysis How is Smiley outsmarted by the other man who bets on the frogs? What do you think of what that man does? Why?

_______________________________________________________________________________
_______________________________________________________________________________
_______________________________________________________________________________
The Celebrated Jumping Frog of Calaveras County
by Mark Twain, pages 122–129

**Literary Lens Thinking Skill: Analyze Frame Narrator**
In Twain's story, a frame narrator tells the overall story and another narrator tells the story within the story. This adds complexity to the story in several ways.

**Directions:** Analyze the effect of the two narrators on the story by filling in the chart below.

<table>
<thead>
<tr>
<th>Points of Comparison</th>
<th>Frame Narrator</th>
<th>Story-within-the-story Narrator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Narrative point of view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Attitude toward the story</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Use of dialogue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Descriptions of characters' thoughts and feelings</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The Celebrated Jumping Frog of Calaveras County
by Mark Twain, pages 122–129

Quiz: Vocabulary

I. Write the letter of the word or phrase that best matches the word in italics.

1. The tavern is old and dilapidated.
   A. drafty   B. dusty   C. worn down   D. empty

2. Smiley is clearly an enterprising fellow.
   A. talkative   B. bold in commercial matters   C. clever with words   D. good with animals

   A. tedious   B. very quiet   C. harsh   D. excited

4. The narrator discovers that Simon Wheeler is a garrulous man.
   A. elderly   B. betting   C. generous   D. talkative

5. In addition to his other animals, Smiley has an afflicted cow.
   A. crippled   B. stubborn   C. unfortunate   D. fighting

II. Write the letter of the definition of each word on the left.

6. transcendent A. troubled

7. interminable B. extraordinary

8. tranquil C. endless

9. afflicted D. calm

10. monotonous E. dull
Responding to Unit Two  page 242

Key Ideas and Details

1. What can you infer about the authors’ view of women in “A Pair of Silk Stockings” and “The Wife of His Youth”? Support your conclusions with details from the stories. Answers will vary. Chopin assumes that women may push their personal satisfactions away for the good of their families, but also that those desires do not disappear. She seems hopeful that a woman may one day be able to say “no,” without guilt, to societal and domestic strictures and please herself—even if it only means splurging on a pair of luxury stockings. Chesnutt, in “The Wife of His Youth,” draws in Liza Jane a quaint ideal of a woman who remains in love with and faithful to her husband over decades of separation. Mr. Ryder’s ideas about women seem mostly to have come from Romantic poetry, developed over years living as a bachelor.

2. Analyze the use of setting in any story in Unit Two. Is it integral to the story or merely a backdrop? Does it symbolize anything? Answers will vary. Setting may be integral to all of the regional stories because it provides a given context for certain subject matter, character types, themes, and atmosphere. But some stories that aren’t really regional stories, such as “An Occurrence at Owl Creek Bridge,” may also use setting in an integral and symbolic manner. In that story, the Southern setting provides the context for things the author leaves unexplained, such as the plantation owner’s motivations as well as the story’s outcome and theme.

Craft and Structure

3. In realistic fiction, ordinary characters speak authentic dialect in recognizable settings. The author’s voice is usually objective and the tone of presentation is matter-of-fact. The events of the stories are close to what does or could happen in everyday life. Choose a story in Unit Two and decide how it fits the definition of realistic writing. Use evidence from the text to support your view. Answers will vary. Students might start by rereading the Introductory Essay to Unit Two for other criteria of a realistic story.

4. Regionalism is a form of realism that emphasizes realistic settings, using local dialect, customs, and other specific details of place. Identify the regional stories in Unit Two. Analyze how the author uses setting, word choice, and structure to portray a specific region of America. Responses may vary. “The Celebrated Jumping Frog of Calaveras County” is a good example of regional fiction. The run-down bar in the dying mining camp, the full-time gamblers, the frontier humor, and the rustic dialect all distinguish the region from others. Another strong example is “The Wife of His Youth,” which depicts the specific struggles of African Americans in the postbellum South.
Integration of Knowledge and Ideas

5. Writing in the middle of the 19th century, political philosopher Alexis de Tocqueville claimed, “The inhabitants of the United States have . . . properly speaking, no literature.” Evaluate the contributions of two of the writers in this unit to the development of a uniquely American literature. Answers will vary. Students should define what is meant by “American literature,” including such things as common subject matter (frontier and small-town life, U.S. wars, modern women’s family relationships); themes (social prejudices, racial progress, urbanization); settings (California mining towns, Wild West saloons, modern industrial cities such as Pittsburgh); and characters (a schoolteacher in a small, rural town; leaders of Blue Vein societies; and the sheriff of a small Western town). In addition, students can focus on the growth of uniquely American contributions to realistic fiction (regionalism and local color fiction), which were in part reactions to events in the United States after the Civil War (industrialization and the move to cities, colonialism, adventuring).

6. Some critics believe that late 19th-century writers were more pessimistic than their predecessors. Choose two or more stories from Unit Two that reflect a pessimistic tone and jot down words, phrases, sentences, or themes that illustrate this dark outlook. Answers will vary. Some good examples of stories with a predominantly pessimistic tone are “Lady Ferry,” all of the Bierce stories, “Under the Lion’s Paw,” and “The Yellow Wallpaper.”

7. What similar themes do you see in the stories of this unit? Choose two stories and compare and contrast the authors’ treatment of a similar theme through plot, setting, characterization, and tone. Answers will vary. Students may compare and contrast the desire for the finer things in life in “A Pair of Silk Stockings” and “Paul’s Case,” the themes of reality and imagination in “The Real Thing” and “An Occurrence at Owl Creek Bridge,” or the theme of the past confronting the present in “A Retrieved Reformation” and “The Wife of His Youth.”
Writing About the Literature  page 243

Realism

Mark Twain and Henry James have distinctive styles and subject matter, yet each is considered a realist writer. How do they fit into this tradition? Write a paper that evaluates their contribution to realism. Students should review the major elements of realistic writing before looking for points of comparison. They might want to fill out a chart like the one below. Then they should narrow their focus to two or three main points that can be supported with evidence from the Twain and James stories in the unit.

<table>
<thead>
<tr>
<th>Realism</th>
<th>Mark Twain</th>
<th>Henry James</th>
</tr>
</thead>
<tbody>
<tr>
<td>Characters are very important, more so than theme or plot.</td>
<td>Jim Smiley and Simon Wheeler are unforgetable.</td>
<td>The perceptions of the narrator/artist are critical. The Monarchs, Miss Churm, and the Italian model are memorable and contribute to the story.</td>
</tr>
<tr>
<td>Settings are recognizable and important to the story.</td>
<td>Story relies on setting for meaning—e.g., derelict mining camp with its gambling and oddballs.</td>
<td>Outside the context of the British class system, story would lose meaning.</td>
</tr>
<tr>
<td>Uses ordinary people, not famous, powerful, or completely bizarre</td>
<td>Characters are not highly educated or refined.</td>
<td>People come from all walks of life.</td>
</tr>
<tr>
<td>Authentic spoken dialect</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Author’s voice is objective, matter-of-fact, not God-like.</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Plot is more or less realistic, neither supernatural nor super-dramatic.</td>
<td>Realistic, if highly exaggerated; folksy; ironic</td>
<td>Realistic, if unusual</td>
</tr>
</tbody>
</table>

Students might also want to do some further research to help them understand how two such different writers fit into the realistic tradition. One place to start is with the writings of William Dean Howells, another realist writer, who was an editor and champion of both men. He has written about how they both fit under the realist umbrella.

Writing with Style

Choose one of these two assignments.

Voice for the Voiceless

Rewrite part of a story using the perspective of someone who is not given a voice in it. For example, you could rewrite an opening scene from “The Real Thing” from the point of view of Mr. or Mrs. Monarch or from the point of view of one of the nameless soldiers in “An Occurrence at Owl Creek Bridge.” The revision should take into account the basic elements of that scene—setting, characters, and plot. Students should bring out the perspective of a character whose insights or motivations might be genuinely interesting and/or change the tone or meaning of a scene. What would this character know that the original character telling the story does not? What is it that he or she could not know (for example, about the thinking and motivations of the other characters)? A successful paper will give readers a unique slant, one noticeably different from the original but still true to the basic elements of the story.

Your Own Local Color

Write a “local color” description of your own home state or region. Play up the dialect, the typical characters you meet, and situations you might encounter. Responses will vary. This exercise will present an opportunity to discuss the differences, if any, between exaggerating colorful local “types” and giving in to wholesale stereotypes. Of course, harmful stereotypes about a region should be avoided, so dialect, physical description, typical situations, etc., should be portrayed thoughtfully.
In Your Own Style

Willa Cather believed that “Art must have freedom. Some people seem afraid to say or do anything that is the least bit different from the things everyone else says and does.” Do you agree that most people are conformists? Who or what influences you to conform? Write about the ways in which you give into this pressure, and describe how you would behave differently if you could. Answers will vary.
Unit Two Tests

I. Vocabulary

Choose the meaning of the bold word in each passage.

1. I found Simon Wheeler dozing comfortably by the bar-room stove of the dilapidated tavern in the decayed mining camp of Angel’s . . . (“The Celebrated Jumping Frog of Calaveras County,” p. 123)
   A. broken-down C. well-kept
   B. popular D. profitable

2. . . . but all through the interminable narrative there ran a vein of impressive earnestness and sincerity . . . (“The Celebrated Jumping Frog of Calaveras County,” p. 124)
   A. boring C. endless
   B. short D. meandering

3. The intellectual part of his nature was already effaced; he had power only to feel . . . (“An Occurrence at Owl Creek Bridge,” p. 136)
   A. destroyed C. weakened
   B. operative D. responsive

4. At the bottom of the steps she stands waiting, with a smile of ineffable joy. . . . (“An Occurrence at Owl Creek Bridge,” p. 140)
   A. passionate C. intolerable
   B. indescribable D. impatient

5. He had told them how I worked in black-and-white . . . and consequently had copious employment for models. (“The Real Thing,” p. 145)
   A. occasional C. dangerous
   B. low-paying D. abundant

   A. warningly C. thoughtfully
   B. jokingly D. joylessly

7. They looked so well everywhere; they gratified the general relish for stature, complexion and “form.” (“The Real Thing,” p. 149)
   A. desire C. need
   B. reason D. distaste

8. She had seen some beautiful patterns, veritable bargains in the shop windows. (“A Pair of Silk Stockings,” p. 172)
   A. questionable C. irresistible
   B. true D. amazing

9. But perhaps the quality which most distinguishes woman is her fidelity and devotion to those she loves. (“The Wife of His Youth,” p. 189)
   A. beauty C. kindness
   B. loyalty D. sacrifice

10. To evince surprise at her husband’s statement was part of her wifely amiability. (“The Bride Comes to Yellow Sky,” p. 197)
    A. pretend C. show
    B. claim D. hide

11. His teachers left the building dissatisfied and unhappy; humiliated . . . to have set each other on . . . in the gruesome game of intemperate reproach. (“Paul’s Case: A Study in Temperament,” p. 211)
    A. impotent C. angry
    B. unrestrained D. spiteful

    A. particular C. false
    B. emphatic D. quiet
II. Reading

Read the following passage from “The Real Thing” by Henry James and answer the questions.

“We come from Mr. Rivet,” the lady finally said with a dim smile that had the effect of a moist sponge passed over a “sunk” piece of painting, as well as of a vague allusion to vanished beauty. She was as tall and straight, in her degree, as her companion, and with ten years less to carry. She looked as sad as a woman could look whose face was not charged with expression; that is her tinted oval mask showed waste as an exposed surface shows friction. The hand of time had played over her freely, but to an effect of elimination. She was slim and stiff, and so well-dressed, in dark blue cloth, with lappets and pockets and buttons, that it was clear she employed the same tailor as her husband. The couple had an indefinable air of prosperous thrift—they evidently got a good deal of luxury for their money. If I was to be one of their luxuries it would behove me to consider my terms.

“Ah, Claude Rivet recommended me?” I echoed; and I added that it was very kind of him, though I could reflect that, as he only painted landscape, this wasn’t a sacrifice.

The lady looked very hard at the gentleman, and the gentleman looked round the room. Then staring at the floor a moment and stroking his moustache, he rested his pleasant eyes on me with the remark: “He said you were the right one.”

“I try to be, when people want to sit.”

“Yes, we should like to,” said the lady anxiously.

“Do you mean together?”

My visitors exchanged a glance. “If you could do anything with me I suppose it would be double,” the gentleman stammered.

“Oh yes, there’s naturally a higher charge for two figures than for one.”

“We should like to make it pay,” the husband confessed.

“That’s very good of you,” I returned, appreciating so unwonted a sympathy—for I supposed he meant pay the artist.

A sense of strangeness seemed to draw on the lady.

“We mean for the illustrations—Mr. Rivet said you might put one in.”

“Put in—an illustration?” I was equally confused.

“Sketch her off, you know,” said the gentleman, colouring.

It was only then that I understood the service Claude Rivet had rendered me; he had told them how I worked in black-and-white, for magazines, for storybooks, for sketches of contemporary life, and consequently had copious employment for models.

1. The phrase “prosperous thrift” in line 8 probably means—
   A. expensive but not lavish.
   B. flashy and expensive.
   C. threadbare.
   D. none of the above.

2. From this passage the reader can infer that the visitors are—
   A. very rich.
   B. young.
   C. embarrassed.
   D. none of the above.
III. Essay

Select one of the prompts below and follow the directions.

**Experiencing**
Write a brief essay about the short story in Unit Two you feel would make the best movie. Explain the reasons for your choice. Include a description of the opening of the resulting movie as well as key scenes you would emphasize.

**Interpreting**
The theme of appearance vs. reality is common in Henry James’ fiction. Write a short essay in which you show how this theme is played out in “The Real Thing.”

**Evaluating**
Many readers complain about Henry James’ prose style, saying that his sentences are too long and that little happens in his stories. What do you think? Write an evaluation of James’ prose style, using examples from “The Real Thing” to support your views.
IV. Reading

Read the following passage from “Paul’s Case” by Willa Cather and answer the questions.

When he awoke, it was three o’clock in the afternoon. He bounded up with a start; half of one of his precious days gone already! He spent more than an hour in dressing, watching every stage of his toilet carefully in the mirror. Everything was quite perfect; he was exactly the kind of boy he had always wanted to be.

When he went downstairs Paul took a carriage and drove up Fifth Avenue toward the Park. The snow had somewhat abated; carriages and tradesmen’s wagons were hurrying soundlessly to and fro in the winter twilight; boys in woolen mufflers were shoveling off the doorsteps; the avenue stages made fine spots of color against the white street. Here and there on the corners were stands, with whole flower gardens blooming under glass cases, against the sides of which the snowflakes stuck and melted; violets, roses, carnations, lilies of the valley—somehow vastly more lovely and alluring that they blossomed thus unnaturally in the snow. The Park itself was a wonderful stage winterpiece.

When he returned, the pause of the twilight had ceased and the tune of the streets had changed. The snow was falling faster, lights streamed from the hotels that reared their dozen stories fearlessly up into the storm, defying the raging Atlantic winds. A long, black stream of carriages poured down the avenue, intersected here and there by other streams, tending horizontally. There were a score of cabs about the entrance of his hotel, and his driver had to wait. Boys in livery were running in and out of the awning stretched across the sidewalk, up and down the red velvet carpet laid from the door to the street. Above, about, within it all was the rumble and roar, the hurry and toss of thousands of human beings as hot for pleasure as himself, and on every side of him towered the glaring affirmation of the omnipotence of wealth.

The boy set his teeth and drew his shoulders together in a spasm of realization; the plot of all dramas, the text of all romances, the nerve-stuff of all sensations was whirling about him like the snowflakes. He burnt like a faggot in a tempest.

1. From this passage the reader can infer that Paul—
   A. has been to Fifth Avenue often.
   B. was too young to remember being on Fifth Avenue before.
   C. had dreamed of being on Fifth Avenue.
   D. none of the above.

2. Lines 13 and 14 offer an example of—
   A. allusion.
   B. alliteration.
   C. simile.
   D. personification.

3. Line 23 offers an example of—
   A. allusion.
   B. alliteration.
   C. simile.
   D. personification.

4. This passage is an example of what narrative point of view?
   A. first person
   B. interior monologue
   C. third-person omniscient
   D. third-person limited

5. From this passage the reader can infer that Paul values—
   A. winter more than summer.
   B. roses more than carnations.
   C. fantasy more than reality.
   D. work more than leisure.
V. Essay

Select one of the prompts below and follow the directions.

**Experiencing**

Consider the main male characters of “The Wife of His Youth” and “Paul’s Case: A Study in Temperament.” If they were to meet, what advice about life do you think Mr. Ryder would give to Paul?

**Interpreting**

The motif of flowers appears throughout “Paul’s Case.” Write a short essay in which you trace the motif from the beginning of the story to the end.

**Evaluating**

A common figure in Willa Cather’s fiction is that of the artist standing outside or above the everyday working world of society. Do you think artists should be given special treatment by society so that they can “stand outside the everyday working world” and focus on their art?
Unit Two Style Quiz

Based on what you’ve learned about the authors’ styles, match each short story excerpt with its author from the box below.

1. “You’re a gentleman,” said Anthony, decidedly. “I’ve heard of these young bloods spending $24 a dozen for soap, and going over the hundred mark for clothes. You’ve got as much money to waste as any of ‘em, and yet you stick to what’s decent and moderate. Now I use the old Eureka—not only for sentiment, but it’s the purest soap made. Whenever you pay more than 10 cents a cake for soap you buy bad perfumes and labels. But 50 cents is doing very well for a young man in your generation, position and condition. As I said, you’re a gentleman. They say it takes three generations to make one. They’re off. Money’ll do it as slick as soap grease. It’s made you one. By hokey! . . .”

2. I had done a few things and earned a few pence—I had perhaps even had time to begin to think I was finer than was perceived by the patronising; but when I take the little measure of my course (a fidgety habit, for it’s none of the longest yet) I count my real start from the evening George Corvick, breathless and worried, came in to ask me a service. He had done more things than I, and earned more pence, though there were chances for cleverness I thought he sometimes missed. I could only however that evening declare to him that he never missed one for kindness. There was almost rapture in hearing it proposed to me to prepare for The Middle, the organ of our lucubrations, so called from the position in the week of its day of appearance, an article for which he had made himself responsible and of which, tied up with a stout string, he laid on my table the subject.

3. The fighting had been hard and continuous; that was attested by all the senses. The very taste of battle was in the air. All was now over; it remained only to succor the wounded and bury the dead—to “tidy up a bit,” as the humorist of a burial squad put it. A good deal of “tidying up” was required. As far as one could see through the forests, among the splintered trees, lay wrecks of men and horses. Among them moved the stretcher-bearers, gathering and carrying away the few who showed signs of life. Most of the wounded had died of neglect while the right to minister to their wants was in dispute.

A. Mark Twain
B. Ambrose Bierce
C. Henry James
D. Kate Chopin
E. Charles Waddell Chesnutt
F. Stephen Crane
G. Willa Cather
H. O. Henry
**Unit Two Writing Prompts and Projects**

**New American Voices  1860s to 1910s**

The activities that follow are intended to extend your students’ understanding and appreciation of the literature they have read in Unit Two. These activities also provide a wide range of writing and thinking experiences. Not all of these activities are suitable for all students.

**Writing About Literature**

1. Ask students to choose any two characters from this unit—perhaps their favorites—to compare. Have them tell how the characters might have interacted with each other or how the characters might act if suddenly transplanted to students’ locale today.
2. If students could meet any character in one of these selections, which one would it be? Why? Have them write a two- or three-paragraph explanation.
3. Have students review the table of contents for Units One and Two to remind themselves of the stories. Then ask them to write a short essay telling how the literature of America changed between the 1820s and the 1910s, based on these stories.
4. Explain to students that many people still read Mark Twain and consider him a marvelous writer and humorist. Ask students to find out more about Twain and his influence and to describe both in an essay.
5. Invite students to choose a story from this unit that they find emotionally moving. Have them write a brief paper describing the emotional impact and how the author achieved this effect.
6. Invite students to consider what was going on in the United States from 1860 through 1910—the focus of Unit Two. Point out that good insights into history are provided within the stories; students need not look elsewhere. Ask them to write a brief summary of American history at this time, based only on what they gleaned from these stories and their own prior knowledge.

**Writing Nonfiction**

1. Have students who wrote about American history from 1860s to 1910s (in suggestion 6 above) expand their work into nonfiction by doing some research to check their facts and add to them.
2. Invite students to choose one of the stories from Unit Two that piqued their interest and research the setting. Ask them to write several paragraphs adding information to expand their understanding of the story.
3. Mark Twain and Henry James are particularly well-known authors; both were prolific. Challenge students to find and read a book by one of them, then craft a review.
4. Have students choose one of the authors in this unit and write a brief biography of that person.
5. Encourage students to write a letter to one of the authors in this unit. They should tell the author what they liked or disliked about the story, ask questions of the author, discuss how and why the author and his or her story affected them, and so on.
6. Have students research the Old West. Then have them write an analysis of the setting “The Bride Comes to Yellow Sky” based upon their research.

**Creative Writing**

1. Invite students to write a paragraph or two describing where in the United States they would go if they could. Encourage them to use descriptive language and vivid images.
2. Invite students to choose one of the stories in Unit Two and write an extension of the story that tells what happens after it ends.
3. Have students consider the way each story in Unit Two ends. Ask them to choose one story and write a totally different ending. Remind them that the ending has to remain true to the characters and situation.
4. Ask students to choose a character from one of the stories in Unit Two and write a letter as that character to another character in the story.
5. Putting oneself in the place of a character is a good exercise in understanding characterization. Ask students to choose a character from one of the selections in Unit Two and, as that character, write a letter to a political, literary, or cultural...
figure living today.
6. Musically inclined students may enjoy writing a song about one of the characters in Unit Two. Invite them to perform the song for the class.
7. Let several volunteers work together to create a movie from one of the stories in Unit Two. Ask them to create storyboards and a script.

Writing Research Papers
1. Have students choose an author represented in Unit Two and write a research paper about that author’s life, work, major influences, and common themes.
2. Invite students to find out more about one of the places mentioned in Unit Two, such as Calaveras County (“The Celebrated Jumping Frog of Calaveras County”) or Fifth Avenue in New York City (“Paul’s Case: A Study in Temperment”). Ask them to write a brief comparison between what the place is like now and how it was described in the story.
3. Students who have read Willa Cather’s book *My Ántonia* will have found a picture of American homesteaders much more detailed and human than that given in history books. Ask them to support that picture with researched facts and present it to the class as a report.
4. Stephen Crane’s story “The Bride Comes to Yellow Sky” reveals something about the American West as cities and towns were springing up there. Have students conduct research to discover more about the West during this time. Ask them to write a report of several pages.
5. Have students read at least one other story or book by one of the authors represented in Unit Two and write a report comparing them.
6. Have students watch a dramatic adaptation of one of the stories in this unit. Evaluate how each version interprets the original story.

Presentations and Projects
1. Invite students who created a movie script from one of the Unit Two stories to present it to the rest of the class. They may choose to act it out for the class, to present the storyboards, or even to make their own movie and show it to the class.
2. Ask students to draw a portrait of two characters from Unit Two. Have them name each character and write a brief description of him or her. Display students’ work in the classroom.
3. Encourage groups of students to prepare a readers theater piece based on one of the selections in this unit. Ask volunteers to perform their piece.
4. Have a group of students rework one of the stories into a radio play. Have them perform the play, complete with sound effects, for the class.
5. Encourage several students to work together to research what your town or city was like in the time period of Unit Two—1860s to 1910s. Have them present the results of their research in multimedia: a collage, bulletin board display, mural, recordings of interviews, a movie, or digital presentation.
Answer Key

Unit One

The Legend of Sleepy Hollow

Quiz: Comprehension and Analysis p. 42

6. Answers will vary, but most students will assume that Ichabod ran away and settled somewhere else, since his body was never found.

Literary Lens Thinking Skill: Analyze Motif p. 43
Answers will vary. Some possibilities include:

Crane is surrounded by the superstitions of the people of Sleepy Hollow, who believe in mystic sights and sounds, haunted places, and other superstitions including the Headless Horseman.

He reads and believes in Cotton Mather’s “History of New England Witchcraft,” which tells many tales of the supernatural.

He lives in an area with sounds and sights provocative for a superstitious person: odd noises from birds, dark woods, and so on.

On the night he meets the Headless Horseman, he has been out late and apparently suffers a painful rejection from Katrina Van Tassel. These events plus his deeply superstitious nature make him prone to assuming that the cruel trick of Brom Bones is actually the horseman.

Quiz: Vocabulary p. 44

Young Goodman Brown

Quiz: Comprehension and Analysis p. 47

6. Answers will vary, but students should acknowledge the influence of the rigid morality that led people to see evil in the most innocent behavior.

Literary Lens Thinking Skill: Determine Theme p. 48
Answers will vary. Possibilities are given.

Theme: Hypocrisy is the greatest sin of all.

Details: Goodman Brown meets the devil in the woods. Brown finds that the upstanding old woman who actually taught him catechism is friendly with the devil. Brown discovers that many upstanding people in his community are devil worshipers. Brown finds his own wife is on the side of the devil.

Quiz: Vocabulary p. 49

The Masque of the Red Death

Quiz: Comprehension and Analysis p. 52

6. His love of the bizarre is especially demonstrated by the layout and furnishings of the seven rooms where the masquerade is held.

Literary Lens Thinking Skill: Analyze Setting p. 53
Wording will vary, but essential ideas of the answers should be similar to the following:

In the Time circle:
Although the time isn’t specified, it obviously takes place during a period of plagues and epidemics long ago.
In the **Place** circle:
The abbey with its trappings of wealth and particularly its deliberately sealed isolation are crucial elements of the place of the story. The bizarre decorations of the rooms with their colors and twisting layout add to the strangeness of the setting.

In the **Setting** circle:
The time and place in which many people are dying from the Red Death sets up what ultimately happens to the characters who are confined in the abbey. The prince tries to protect himself and his friends by sealing them into an elaborately decadent place. There he puts on a masquerade party where the Red Death appears and vanquishes all. The very setting that is meant to save them is ultimately their tomb.

**Quiz: Vocabulary p. 54**
6. propriety
7. sedate
8. unimpeded
9. dauntless
10. emphatic

**Bartleby the Scrivener: A Tale of Wall Street**

**Quiz: Comprehension and Analysis p. 57**
6. Answers will vary, but students will probably agree that the lawyer should have treated Bartleby’s refusal to follow orders much more firmly from the beginning.

**Literary Lens Thinking Skill: Analyze Conflict p. 58**
Answers will vary but may include the following examples:

- **Action**: Bartleby refuses to work with others to verify accuracy of a copy.
- **Reaction**: His employer is surprised but accepts this.

- **Action**: The employer asks Bartleby to go to the post office.
- **Reaction**: Bartleby says he “prefers not to.”

- **Action**: Bartleby seems never to eat or leave the office.
- **Reaction**: His employer feels pity for him.

- **Action**: The employer discovers that Bartleby is actually living in the law office.
- **Reaction**: The employer decides to finally tell him to leave.

**Quiz: Vocabulary p. 59**

**Unit One Tests pp. 64–67**

**I. Vocabulary**

**II. Reading**

**IV. Reading**
Unit One Style Quiz p. 68

Unit Two
The Celebrated Jumping Frog of Calaveras County
Quiz: Comprehension and Analysis p. 77
6. He doesn’t think he will ever hear about his friend’s friend Leonidas Smiley, and he believes that Simon Wheeler’s stories are long, involved, and probably boring.
7. Smiley was outsmarted when the other man filled Smiley’s frog with shot so the frog could not jump. Students’ opinions about this will vary, but many will suggest that this was a cruel and somewhat shady thing to do.

Literary Lens Thinking Skill: Analyze Frame Narrator p. 78

<table>
<thead>
<tr>
<th>Points of Comparison</th>
<th>Frame Narrator</th>
<th>Story-within-the-story Narrator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Narrative point of view</td>
<td>first person</td>
<td>first person</td>
</tr>
<tr>
<td>Attitude toward the story</td>
<td>disinterest; frustration</td>
<td>enthusiastic; hams it up</td>
</tr>
<tr>
<td>Use of dialogue</td>
<td>formal diction</td>
<td>informal, slang</td>
</tr>
<tr>
<td>Descriptions of characters’ thoughts and feelings</td>
<td>&quot;bore me nearly to death&quot;</td>
<td>&quot;good-natured, garrulous&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;backed me into a corner and blockaded me there&quot;</td>
<td>&quot;winning gentleness&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;he button-holed me&quot;</td>
<td>&quot;sociable&quot;</td>
</tr>
</tbody>
</table>

Quiz: Vocabulary p. 79

An Occurrence at Owl Creek Bridge
Quiz: Comprehension and Analysis p. 82
6. The part of the story that describes his escape from the rope, the soldiers shooting at him, and his long walk home all seem real due to the incredible detail of the description.
7. First the Federal scout meets Farquhar and his wife. Next we can suppose that Farquhar attempts to set fire to the bridge, as the scout implied, and is caught and prepared to be hanged. As he stands on the bridge with the noose around his neck, he daydreams of escaping and getting home. Finally, Farquhar falls straight down. Perhaps he survives for a few minutes while he dreams of home, but then he dies.

Literary Lens Thinking Skill: Analyze Sensory Details p. 83
Answers will vary. Several possibilities are provided.
Sight: the description of the soldiers and Farquhar on the bridge; the description of Farquhar’s face; the way the water looks with dancing driftwood; the scene in which the soldier rides up as Farquhar and his wife are sitting on the bench; the clarity with which he sees the trees and insects after he comes up to the surface of the water; the glorious appearance of the sand and other elements of the beach
Hearing: the silence of the soldiers on the bridge; the booming sound of Farquhar’s watch ticking; the shriek of his voice as he takes his first breath above the water; the separate sounds of the ripples on the water after he surfaces; the sounds of the shots at him when he is in the water; the sound of the soldiers’ orders; the water roaring
Touch: the description of Farquhar’s sense of suffocation and pain as he falls; the feel of the ripples on his face; the spray hitting his face as a bullet strikes near him in the water; his being whirled around in the water until he felt sick; the feel of the sand of the beach in his hands; the pain and puffiness of his swollen neck
Taste: his tongue is swollen with thirst
Quiz: Vocabulary p. 84
6. effaced
7. ineffable
8. summarily
9. manifestations
10. pulsating

The Real Thing

Quiz: Comprehension and Analysis p. 87
6. They believe their special quality is that they are really upper-class people—the real thing—and that they are perfect models to represent their class.
7. The fact that they are really upper-class people—which they believe makes them good models—works against them because they always appear to be exactly what they are—rather stiff, unimaginative people. The artist, therefore, has difficulty using them as models.

Literary Lens Thinking Skill: Analyze Paradox p. 88

<table>
<thead>
<tr>
<th>Characters</th>
<th>Expectations</th>
<th>Reality</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Monarchs</td>
<td>Because they are upper-class and used to being photographed, it is expected that they will be good models for illustrations of the rich.</td>
<td>They are not good models at all. They are stiff and have no personality. They make the illustrations seem flat. They are only good for menial tasks such as cleaning up.</td>
</tr>
<tr>
<td>Miss Churm</td>
<td>Because she is poor and working class, it is expected that she would not be a good model for upper-class people.</td>
<td>She is a great model and brings a passion and complexity to every role that she plays.</td>
</tr>
<tr>
<td>The artist</td>
<td>We expect that the artist will get rid of the Monarchs as soon as he realizes that they are not good models.</td>
<td>Instead he keeps them on long past their usefulness, even when he realizes that they are hurting his artwork.</td>
</tr>
</tbody>
</table>

Quiz: Vocabulary p. 89
6. decorum
7. aspiration
8. disconcerted
9. paradoxical
10. elucidation

A Pair of Silk Stockings

Quiz: Comprehension and Analysis p. 92
6. She plans carefully because her children need things, and she usually doesn’t have any extra money.
7. She is so attracted to the silk stockings that she impulsively buys them, and then continues to spend the extra money on herself.

Literary Lens Thinking Skill: Compare and Contrast Character p. 93
Mrs. Sommers’ Life Now: poor; must plan carefully for every expenditure of money; works hard every day taking care of her family; knows the value of bargains
Mrs. Sommers’ Life Before: had money to buy such things as silk stockings, good gloves and shoes, and high-priced magazines; had leisure time as well as money to have good clothes and to eat in fine restaurants and go to the theater
In the overlapping section: seems to accept the life she lives with enjoyment and without regret
Quiz: Vocabulary p. 94


The Wife of His Youth

Quiz: Comprehension and Analysis p. 97

6. Her name is 'Liza Jane, a former slave. She is looking for her long-lost husband, Sam Taylor.
7. He is a moral man and knows that he should do so.

Literary Lens Thinking Skill: Explore Characterization p. 98

Answers may vary. Possibilities are provided.

Mr. Ryder: values being light-skinned; considers himself a moral person; conservative; self-educated with a love of poetry; worked his way up in his company; economical; unmarried

'Liza Jane: an elderly black woman who has worked hard all her life; poor and uneducated; a former slave; a cook; a very loyal wife who is looking for her husband of long ago and knows he will be eager to see her; willing to continue working to support him as necessary

Their Interactions: He receives her very cordially when she appears at his home. She is polite and tells her story while he listens carefully. He eventually recognizes her as the wife of his youth and presents her as such to the members of the Blue Vein Society at his ball.

Quiz: Vocabulary p. 99


The Bride Comes to Yellow Sky

Quiz: Comprehension and Analysis p. 102

6. None of his friends knew he was getting married; this will be a shock to them.
7. It surprises Scratchy so deeply that he gives up his rampage. The Wild West is being tamed because the sheriff is settling down. Ironically it is not tamed by a show of force by the sheriff, but by his domestication.

Literary Lens Thinking Skill: Analyze Color Imagery p. 103

Answers will vary. Possibilities are provided.

<table>
<thead>
<tr>
<th>Example of Color Imagery</th>
<th>Emotion the Imagery Evokes</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The man's face was reddened ... his brick-colored hands were constantly performing ...&quot;</td>
<td>Embarrassed; he is uncomfortable in his new role as husband.</td>
</tr>
<tr>
<td>&quot;... miles down a long purple slope, was a little ribbon of mist where moved the keening Rio Grande.&quot;</td>
<td>Peaceful scenery; grandeur of the countryside contrasts with the emotions of the couple on the train.</td>
</tr>
<tr>
<td>&quot;As for the bride, her face had gone as yellow as old cloth.&quot;</td>
<td>Fear, dullness; also the name for the town Yellow Sky carries the emotion of the old west fading away.</td>
</tr>
<tr>
<td>&quot;... a vision of the Pullman floated, the sea-green figured velvet, the shining brass, silver, and glass, the wood that gleamed as darkly brilliant as the surface of a pool of oil—all the glory of the marriage, the environment of the new estate.&quot;</td>
<td>Contrast or paradox; the shiny bright colors of the train contrast with the dusty, dull colors of the old town.</td>
</tr>
</tbody>
</table>

Quiz: Vocabulary p. 104


336  Answer Key  Unit Two

Many Voices: American Short Stories
Paul’s Case: A Study in Temperament

Quiz: Comprehension and Analysis p. 107
6. He lives with his father and sisters in a very middle-class neighborhood that he detests. He and his father don’t always get along.
7. He probably doesn’t regret it because he has always felt he wanted, even needed, to live the way he did in New York. Paul seems to feel that he is entitled to live a life of luxury.

Literary Lens Thinking Skill: Analyze Characterization and Theme p. 108
Answers will vary, but students should be able to defend their choices.
Paul’s Character/Goals/Actions: Paul’s difficulty fitting in at school and at home; his feeling of never belonging at home or school; his habit of living some of his fantasies in the theaters; his conviction that he wanted to be surrounded by finer and more beautiful things; his apparent decision to steal the money to give himself a luxurious fling; his buying of the gun that signaled what he thought he would have to do at the end
Theme: It is possible to see several different themes in this story, among them the despair of someone who feels shut out, the dangers of a life lived mostly in fantasy, the difficulties and potential harm posed by unattainable models in society, and so on.

Quiz: Vocabulary p. 109
6. reiterated
7. flippantly
8. intemperate
9. habitually
10. reproach

A Retrieved Reformation
Quiz: Comprehension and Analysis p. 112
6. He has made up his mind to go straight and marry Annabel.
7. He sees Jimmy trying to go straight and using his old safecracking tools to save the child, so he decides not to turn Jimmy in.

Literary Lens Thinking Skill: Analyze Antihero p. 113
Answers will vary. Possibilities are provided.
Details: Jimmy lies to the prison warden and says he is innocent. It is implied that Jimmy gets out of prison because of his “connections.” Jimmy continues to crack safes after he gets out of prison. Jimmy takes on a new life in order to win the love of Annabel Adams. He deceives her and her family.

Quiz: Vocabulary p. 114

Unit Two Tests pp. 119–123
I. Vocabulary
II. Reading
IV. Reading

Unit Two Style Quiz p. 124