Teaching and Assessment Resources

Reading the World

Reading the World
Contemporary Literature from Around the World
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Many Voices: Reading the World 11
Features of the Student Book

Introducing the Book

Introductory Essays Two essays provide the context for using this book. “Who Are These Strangers?” explains the value of reading contemporary world literature. “The Art of Translation” describes the challenges and rewards of such work.

Units

Reading the World: Contemporary Literature from Around the Globe is arranged in five units based on geographic regions. The regions are The Americas, Europe, Africa, The Middle East & South Asia, and East Asia & the Pacific Rim. The selections offer a mixture of fiction, nonfiction, poetry, and drama.

Unit Opener Each unit begins with an introductory essay that provides background on the literature of the region, and a literary map that shows photos of selected authors and identifies where each lived or lives.

Classic Selection The first selection in each unit is a classic piece of literature from that geographic region. The classic selections have influenced later writers from that area.

Selections

Country Pages Within each unit, selections are grouped by country. Immediately before the first selection from each country or groups of closely connected countries, an introductory page provides the background information, a connection with the United States, and a research activity.

Before You Read Before reading a selection, students are offered assistance in preparing for and engaging in the text they will encounter. An introduction provides background information about the author and the selection. The Literary Lens asks a pre-reading question that focuses on a specific literary skill.

During Reading As students read the selections, they will encounter words with which they are unfamiliar. Foreign terms and other references that students are unlikely to know are indicated with footnotes and explained at the bottom of the page. Vocabulary words, which are challenging words of a more general usage, are highlighted in bold type in the text and defined in the margin. These vocabulary words, along with reproducible vocabulary quizzes, are found in this teacher guide.

After You Read After reading each selection, students are offered a set of questions to prompt them to respond to what they have read. One of these questions, identified with a Literary Lens icon and including a literary skill builds on the prereading question asked in Before You Read.

Unit Review and Research Projects Each unit is followed by two pages of questions and activities. Discussing includes questions that stress inter-textual connections. Writing offers two assignments using literary analysis. Speaking/Listening includes prompts for oral presentations. Hands-on Projects is a multi-modal activity involving the unit’s regional culture. Personal Connection asks students to write in their own journals. Research Follow-Up builds on one of the research activities presented on an earlier country page. Synthesizing Through Research prompts students to combine their knowledge of multiple readings with research.

End Matter

Reference At the end of the anthology you will find a Research Handbook that will guide students in such skills as finding and evaluating print and electronic sources, avoiding plagiarism, and sharing what they learn. Author Biographies provide background details on, and often a quotation from, the writers included in this book. Also included are an Index of Titles and Authors and a list of Acknowledgments.
Features of the Teaching and Assessment Resources

**Skills Chart**  Charts for each unit identify the teachable literary, thinking, and reading skills as well as cultural concepts found in the student book.

**Introducing the Student Book**  Use the suggestions on page 33 to introduce the book and the importance of studying contemporary world literature. These suggestions include ideas for teaching the introductory essays “Who Are These Strangers?” and “The Art of Translation.”

**Active Reading**  Reproducibles are offered to help students understand and use strategic reading.

- **Active Reading Strategies**, found on page 33, describes the six strategies that good readers use and explains how to apply them.
- **An Active Reading Model**, found on page 34, models how an active reader would go about reading a portion of the selection “When Greek Meets Greek.”
- **Active Reading Practice** pages offer a fiction piece, “The Black Sheep” (pages 36-38), and a nonfiction piece, “My Father Writes to My Mother” (pages 39-44). Students begin by answering questions, and then continue reading and writing their own questions and comments.

**Anticipation Guide**  To help set the tone and context of your unit, administer the anticipation guide on page 45.

**Differentiated Classroom 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 each piece is rated Easy, Average, or Challenging.

**Introducing the Unit**  Each of the five units in this resource opens with a lesson plan and a reproducible handout/overhead designed to set the tone and focus of the unit.

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

**Responding and Writings**  Each selection in the anthology is supported with a teaching resource page containing a selection summary; answers to the After You Read questions in the student book, with one question highlighted as a Literary Lens item; and a writing activity. Certain pages also include a vocabulary list and definitions, ideas for further discussion, and a special focus that provides historical, literary, cultural, or biographical background on the selection.

**Quiz: Comprehension and Analysis**  A comprehension quiz is provided for each main selection in the student book. The quiz contains five comprehension questions and two analysis items that require short answers. These pages are intended to check students’ understanding of the selections.

- **For Struggling or ELL Learners**  The 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 resource 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 or Critical Thinking Skill Page**  The skill development page is offered to help students develop their literary or critical thinking skills. Students use a graphic organizer to analyze, investigate, or evaluate a specific literary technique used in the selection or a critical thinking skill necessary to the understanding of the selection.

- **For Struggling or ELL Learners**  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 on the page. These pages are very helpful in imparting the literary knowledge and reading skills necessary for understanding works of literature.

**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 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, but many will not need to work on the critical thinking skills covered. Literary techniques such as symbolism, sensory details, and poetic techniques 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 main 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 or ELL Learners** 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 Review** This resource page provides sample answers to the discussion questions at the end of each unit. It also provides suggestions for teaching some of the other student activities in the unit review.

**Unit Assessments** Two tests accompany each unit:

Vocabulary Test: a two-page test with 25 questions based on the unit vocabulary words.

Unit Test: a two-page test consisting of 20 true-false, multiple-choice, or sentence completion questions followed by a short essay question.

**For Struggling or ELL Learners** Both 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.

**Writing Prompts, Research, 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.

**Writing Workshop** There are pages at the end of this resource dedicated to academic writing in-depth. One workshop is entitled Writing About Literature, and the others are either Writing to Explain or Inform or Writing to Persuade. After each workshop, a rubric based on the Six Traits of Writing helps students assess their work.

**General Standards and Criteria for Project Evaluation** Use or adapt this convenient rubric prior to assigning and while assessing student work.

**Related Literature** Choose from this list of fiction and nonfiction to enhance and extend your unit on contemporary world literature.
## Skills Chart: Literary, Thinking, and Reading Skills

### UNIT ONE—The Americas

<table>
<thead>
<tr>
<th>Title and Author</th>
<th>Literary, Thinking, and Reading Skills</th>
</tr>
</thead>
</table>
| **Aztec Creation Story**  
Traditional Story |  
- Analyze a character’s motivations and actions  
- Analyze social relationships  
- Compare and contrast two characters  
- Understand implications  
- Interpret theme |
| **Borders**  
Thomas King |  
- Interpret meaning of title  
- Recognize common techniques in literature (imagery, description, dialogue, significant details)  
- Analyze humor  
- Analyze relevance of setting to meaning  
- Understand importance of naming  
- Identify point of view  
- Identify internal and external conflicts  
- Analyze a character’s motivation and actions |
| **At the Tourist Centre in Boston**  
Margaret Atwood |  
- Interpret theme  
- Recognize tone (irony)  
- Recognize common techniques in literature (symbolism, similes, metaphors, rhetorical questions, sensory imagery)  
- Recognize free verse  
- Understand implications  
- Understand historical and cultural allusions |
| **Day of the Butterfly**  
Alice Munro |  
- Interpret theme  
- Interpret meaning of title  
- Analyze a character’s motivation and actions  
- Recognize common techniques in literature (symbolism, significant details, dialogue)  
- Recognize and respond to tone (irony, pity)  
- Analyze social relationships  
- Identify internal and external conflicts  
- Identify point of view  
- Understand the uses of dialogue |
| **No Dogs Bark**  
Juan Rulfo |  
- Interpret theme  
- Recognize common techniques in literature (symbolism, imagery)  
- Analyze relevance of setting to meaning  
- Understand implications  
- Identify point of view  
- Interpret meaning of title  
- Recognize tone (bleak irony)  
- Analyze a character’s motivation and actions |
| **Two Bodies**  
Octavio Paz |  
- Recognize common techniques in literature (metaphor, repetition, symbolism, juxtaposition)  
- Identify the influence of philosophy on literature (existentialism)  
- Recognize tone (despair)  
- Appreciate craft and style  
- Respond to mood |

*continued*
<table>
<thead>
<tr>
<th>Title</th>
<th>Authors</th>
<th>Goals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crossroads: A Sad Vaudeville</td>
<td>Carlos Solórzano</td>
<td>Interpret theme, Interpret meaning of title, Appreciate craft and style, Recognize common techniques in drama (stage directions, scenario, dialogue), Recognize common techniques in literature (foreshadowing, non sequiturs, symbolism), Understand artistic movements (the avant-garde, surrealism), Understand and recognize dramatic irony, Identify the influence of philosophy on literature (existentialism), Analyze a character's motivation and actions</td>
</tr>
<tr>
<td>Love after Love</td>
<td>Derek Walcott</td>
<td>Interpret meaning of title, Interpret theme, Recognize common techniques in poetry (symbolism, significant details, rhythm), Identify point of view, Identify poetic forms (free verse, lyric poetry)</td>
</tr>
<tr>
<td>When Greek Meets Greek</td>
<td>Samuel Selvon</td>
<td>Interpret meaning of title, Analyze uses of humor, Understand the uses of dialect, Analyze a character's motivation and actions, Understand historical and cultural allusions, Compare and contrast two cultures (white British and Caribbean), Analyze humor</td>
</tr>
<tr>
<td>Girls Can We Educate We Dads?</td>
<td>James Berry</td>
<td>Understand the uses of dialect, Compare spoken and written modes, Recognize common techniques in poetry (repetition, musical expression, rhyme, rhythm), Interpret social relationships, Analyze cultural expectations, Analyze humor, Identify point of view</td>
</tr>
<tr>
<td>In Trying Times</td>
<td>Heriberto Padilla</td>
<td>Understand historical context (repression and civil unrest in Cuba), Interpret theme, Recognize common techniques in poetry (repetition, abstraction, understatement, double meanings), Appreciate craft and style</td>
</tr>
<tr>
<td>The Youngest Doll</td>
<td>Rosario Ferré</td>
<td>Understand literary movements (magic realism), Identify internal and external conflicts, Interpret theme, Recognize common themes in literature (loss, women's status, relationships of social classes), Recognize common techniques in literature (foreshadowing, symbolism, metaphor, sensory details, description), Interpret influence of historical context on literature (postcolonial literature of Latin America), Appreciate craft and style</td>
</tr>
</tbody>
</table>

continued
| **The Handsomest Drowned Man in the World** | Interpret theme  
| Gabriel García Márquez | Understand historical and cultural allusions  
| | Understand literary movements (magic realism)  
| | Identify common themes in literature (a stranger comes to town, the superhuman male in Latin America)  
| | Interpret gender roles and expectations  
| | Analyze relevance of setting to meaning  
| | Recognize common techniques in literature (hyperbole, concrete details, classical allusions)  
| | Detect traditional influences on contemporary literature (myth, fable)  
| | Analyze plot development  
| | Interpret meaning  
| **The Third Bank of the River** | Interpret theme  
| João Guimarães Rosa | Recognize tone  
| | Respond to mood  
| | Analyze the relationship of characters  
| | Understand implications  
| | Detect traditional influences on contemporary literature (allegory, the supernatural)  
| | Analyze word choice and sentence structure  
| | Recognize allusions (Biblical, psychological, classical)  
| | Recognize common techniques in literature (symbolism, description, paradox)  
| **The Book of Sand** | Identify the influence of philosophy on literature (metaphysics)  
| Jorge Luis Borges | Interpret theme  
| | Analyze sophisticated word choice  
| | Understand historical and literary allusions  
| | Interpret meaning of title  
| | Recognize common techniques in literature (epigraphs, significant details, symbolism, melodrama)  
| | Recognize genre influences (fantasy, psychological horror)  
| | Identify and respond to mood  
| | Appreciate craft and style  
| **The Censors** | Interpret theme  
| Luisa Valenzuela | Interpret influence of historical context on literature (Argentine civil war and repression)  
| | Analyze relevance of setting to meaning  
| | Analyze a character’s motivation and actions  
| | Analyze humor (irony, satire)  
| | Recognize tone (irony)  
| **Tonight I Can Write** | Interpret and respond to theme  
| Pablo Neruda | Recognize common techniques in poetry (parallel structure, rhythm, personification, hyperbole)  
| | Identify poetic forms (free verse, lyric poetry)  
| | Respond to mood (sorrow, nostalgia)  
| | Understand implications  
| | Interpret meaning  
| | Understand universality  
| **Serenity** | Identify poetic forms (lyric poetry, lullabies)  
| Gabriela Mistral | Recognize and respond to tone (comfort, irony)  
| | Recognize common techniques in poetry (similes, rhythm, inverted word order, repetition)  

continued
<table>
<thead>
<tr>
<th>Title and Author</th>
<th>Literary, Thinking, and Reading Skills</th>
</tr>
</thead>
</table>
| And of Clay Are We Created | Interpret meaning of title  
                        Isabel Allende  
                        Interpret theme  
                        Recognize common techniques in literature (symbolism, allusions, figurative language, e.g., metaphors, similes, personification, sensory details)  
                        Analyze a character’s motivation and actions  
                        Understand historical and cultural allusions  
                        Identify moral  
                        Recognize use of artifacts or objects to illustrate theme  
                        Analyze sophisticated word choice  
                        Reread for deeper meaning  
                        Respond to mood |
| RESPONDING TO UNIT ONE | Reread for deeper meaning  
                        Make intertextual comparisons  
                        Recognize influence of literary movements (magic realism, surrealism, existentialism)  
                        Recognize variations on common themes in literature  
                        Recognize common techniques in fiction and poetry  
                        Draw on background to provide connections to text  
                        Identify tone  
                        Recognize symbols in literature and poetry  
                        Recognize point of view  
                        Interpret influence of history and culture on literature |
| UNIT TWO—Europe | |
| Title and Author | Literary, Thinking, and Reading Skills |
| from The Divine Comedy | Recognize tone  
                        Dante Alighieri  
                        Understand cultural allusions  
                        Understand common techniques in literature (symbolism)  
                        Analyze characters’ motivations and actions  
                        Analyze the relationship of characters |
| First Confession | Interpret theme  
                   Frank O’Connor  
                   Understand influence of culture and religion on literature  
                   Analyze humor  
                   Recognize common techniques in literature (hyperbole, dialogue, description)  
                   Analyze a character’s motivation and actions  
                   Identify point of view  
                   Analyze voice  
                   Identify round versus flat characters and secondary characters  
                   Appreciate craft and style |
| from Clearances | Recognize common techniques in poetry (symbolic actions, double meanings, similes)  
                  Seamus Heaney  
                  Interpret theme  
                  Perceive nuances and understatement  
                  Understand implications  
                  Analyze a character’s actions  
                  Understand historical, religious, and cultural allusions  
                  Respond to mood |
| Do Not Go Gentle into That Good Night | Interpret theme  
                                     Dylan Thomas  
                                     Identify poetic forms (villanelle)  
                                     Recognize common techniques in poetry (rhyme, rhythm, personification, metaphors, similes, exhortation)  
                                     Recognize tone (urgency)  
                                     Respond to mood |
<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Key Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not Waving but Drowning</td>
<td>Stevie Smith</td>
<td>Interpret theme, Recognize tone (irony), Recognize common techniques in poetry (anecdote, repetition, dialogue), Analyze voice, Identify point of view, Understand implications</td>
</tr>
<tr>
<td>The Love Song of J. Alfred Prufrock</td>
<td>T. S. Eliot</td>
<td>Interpret theme, Respond to mood, Interpret meaning of title, Understand historical and cultural allusions, Reread for deeper meaning, Analyze sophisticated word choice, Recognize common techniques in poetry (free verse, sensory imagery, repetition, colloquialisms, rhetorical questions, rhyme), Recognize influence of literary movements (surrealism, modernism), Analyze voice</td>
</tr>
<tr>
<td>from Ten Songs</td>
<td>W. H. Auden</td>
<td>Interpret theme, Recognize common techniques in poetry (rhyme, rhythm, anecdote, vivid verbs, sensory imagery), Analyze voice, Identify point of view, Understand cultural and historical allusions, Recognize tone (irony, “the blues”), Interpret influence of historical context on literature (World War II and the Holocaust)</td>
</tr>
<tr>
<td>The Destructors</td>
<td>Graham Greene</td>
<td>Interpret theme, Respond to mood, Analyze relevance of setting to meaning, Interpret influence of historical context on literature (World War II, postwar depression), Recognize common techniques in literature (description, symbolism, slang), Analyze the motivation and actions of characters, Understand implications, Appreciate craft and style</td>
</tr>
<tr>
<td>The Guitar</td>
<td>Federico García Lorca</td>
<td>Interpret theme, Identify poetic forms (free verse, lyric poetry), Understand cultural and historical allusions, Recognize common techniques in poetry (symbolism, repetition, metaphor, rhythm), Recognize tone (sorrow), Understand implications, Respond to mood</td>
</tr>
<tr>
<td>Poor Fish</td>
<td>Alberto Moravia</td>
<td>Analyze voice, Interpret characters’ speech and actions, Analyze social relationships, Respond to mood, Recognize tone (comic), Recognize common techniques in literature (hyperbole, dialogue, description), Identify internal and external conflicts</td>
</tr>
<tr>
<td>The Black Sheep</td>
<td>Italo Calvino</td>
<td>Interpret theme, Interpret meaning of title, Detect traditional influences on contemporary literature (fable, allegory), Recognize tone (irony), Analyze satire, Appreciate craft and style, Identify conflict</td>
</tr>
</tbody>
</table>
| **The Balek Scales**  
Heinrich Böll | Interpret theme  
Identify point of view  
Understand historical and cultural allusions  
Analyze relevance of setting to meaning  
Identify internal and external conflicts  
Appreciate craft and style |
|-----------------|---------------------------------------------------------------|
| **The Last Judgment**  
Karel Capek | Interpret theme  
Identify point of view  
Recognize common techniques in literature (anecdotes, irony, dialogue)  
Understand implications  
Analyze a character’s motivation and actions  
Identify conflict  
Identify author’s purpose |
|-----------------|---------------------------------------------------------------|
| **A Contribution to Statistics**  
Wislawa Szymborska | Recognize tone (irony)  
Identify poetic forms (free verse)  
Interpret theme  
Identify author’s purpose  
Identify point of view  
Perceive nuances |
|-----------------|---------------------------------------------------------------|
| **And Yet the Books**  
Czeslaw Milosz | Interpret theme  
Recognize common techniques in poetry (rhythm, similes, personification, imagery)  
Recognize tone (philosophical, principled)  
Identify moral |
|-----------------|---------------------------------------------------------------|
| **Rhinoceros**  
Eugene Ionesco | Interpret theme  
Identify point of view  
Understand the uses of dialogue  
Recognize common techniques in literature (symbolism, dialogue, irony, metamorphoses)  
Interpret influence of historical context on literature (World War II, rise of Nazism)  
Understand literary movements (theater of the absurd)  
Analyze diction  
Recognize tone (satire)  
Interpret the dialogue and actions of characters  
Analyze the relevance of setting to meaning  
Understand historical and culture allusions |
|-----------------|---------------------------------------------------------------|
| **Alone**  
Tomas Tranströmer | Interpret theme  
Compare and contrast settings  
Recognize common techniques in literature (epiphany, emphasis, anecdote)  
Analyze voice  
Recognize tone (earnest, philosophical)  
Analyze relevance of setting to meaning  
Identify poetic forms (free verse)  
Identify author’s purpose |
|-----------------|---------------------------------------------------------------|
| **The Nobel Prize**  
Boris Pasternak | Recognize common themes in literature (censorship, self-expression)  
Interpret theme  
Understand historical and cultural allusions  
Recognize common techniques in poetry (rhyme, rhythm, lyricism, similes, rhetorical questions)  
Identify influence of historical context on poetry (the Cold War)  
Identify internal and external conflicts |
|-----------------|---------------------------------------------------------------|
| **First Frost**  
Andrei Voznesensky | Identify poetic forms (free verse)  
Interpret theme  
Recognize tone (sorrow)  
Understand universality  
Recognize common techniques in poetry (alliteration, lyricism) |
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<tr>
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<tbody>
<tr>
<td>Title and Author</td>
<td>Literary, Thinking, and Reading Skills</td>
</tr>
<tr>
<td>----------------------------------</td>
<td>--------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Forbidden Fruit</td>
<td>Analyze humor</td>
</tr>
<tr>
<td>Fazil Iskander</td>
<td>Analyze voice</td>
</tr>
<tr>
<td></td>
<td>Identify point of view</td>
</tr>
<tr>
<td></td>
<td>Identify internal and external conflicts</td>
</tr>
<tr>
<td></td>
<td>Recognize common literary techniques (sensory details, anecdote, hyperbole)</td>
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<tr>
<td></td>
<td>Analyze a character’s motivation and actions</td>
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<tr>
<td></td>
<td>Recognize tone (humor, irony)</td>
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<tr>
<td></td>
<td>Understand influence of culture and religion on literature</td>
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<tr>
<td>Rereading for deeper meaning</td>
<td></td>
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<tr>
<td>Make intertextual comparisons</td>
<td></td>
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<tr>
<td>Recognize influence of literary movements (modernism, surrealism, existentialism)</td>
<td></td>
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<tr>
<td>Recognize variations on common themes in literature</td>
<td></td>
</tr>
<tr>
<td>Recognize common techniques in fiction and poetry</td>
<td></td>
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<tr>
<td>Draw on background to provide connections to text</td>
<td></td>
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<tr>
<td>Identify tone and perspective</td>
<td></td>
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<tr>
<td>Recognize symbols in literature and poetry</td>
<td></td>
</tr>
<tr>
<td>Interpret theme</td>
<td></td>
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<tr>
<td>UNDER THREE—Africa</td>
<td></td>
</tr>
<tr>
<td>Title and Author</td>
<td>Literary, Thinking, and Reading Skills</td>
</tr>
<tr>
<td>from Sunjata Djanka Tassey Condé</td>
<td>Analyze a character’s motivation and actions</td>
</tr>
<tr>
<td></td>
<td>Analyze the relationship of characters</td>
</tr>
<tr>
<td></td>
<td>Recognize common techniques in literature (metaphors)</td>
</tr>
<tr>
<td></td>
<td>Interpret theme</td>
</tr>
<tr>
<td>Africa David Diop</td>
<td>Understand literary movements (Negritude)</td>
</tr>
<tr>
<td></td>
<td>Recognize common techniques in poetry (personification, sensory details, symbolism, metaphor, repetition, contrast, abstractions)</td>
</tr>
<tr>
<td></td>
<td>Interpret meaning</td>
</tr>
<tr>
<td></td>
<td>Understand allusions</td>
</tr>
<tr>
<td></td>
<td>Interpret theme</td>
</tr>
<tr>
<td></td>
<td>Understand poet’s purpose</td>
</tr>
<tr>
<td></td>
<td>Analyze relevance of setting to meaning</td>
</tr>
<tr>
<td></td>
<td>Understand implications</td>
</tr>
<tr>
<td></td>
<td>Identify internal and external conflicts</td>
</tr>
<tr>
<td>Black Girl Sembene Ousmane</td>
<td>Understand literary movements (Negritude)</td>
</tr>
<tr>
<td></td>
<td>Recognize tone (bleak irony)</td>
</tr>
<tr>
<td></td>
<td>Interpret theme</td>
</tr>
<tr>
<td></td>
<td>Contrast two cultures (Black African and white French)</td>
</tr>
<tr>
<td></td>
<td>Understand influence of social context and history on literature (postcolonialism, racism)</td>
</tr>
<tr>
<td></td>
<td>Interpret character’s thoughts and actions</td>
</tr>
<tr>
<td></td>
<td>Analyze relevance of setting to meaning</td>
</tr>
<tr>
<td></td>
<td>Recognize common techniques in literature (dialogue, description, flashbacks, foreshadowing)</td>
</tr>
<tr>
<td></td>
<td>Understand implications</td>
</tr>
<tr>
<td></td>
<td>Respond to mood</td>
</tr>
<tr>
<td></td>
<td>Recognize tone (celebratory)</td>
</tr>
<tr>
<td>I Will Pronounce Your Name Léopold Sédar Senghor</td>
<td>Understand literary movements (Negritude)</td>
</tr>
<tr>
<td></td>
<td>Recognize common techniques in poetry (similes, metaphors, sensory details)</td>
</tr>
<tr>
<td></td>
<td>Understand classical and geographical allusions</td>
</tr>
<tr>
<td></td>
<td>Analyze voice</td>
</tr>
<tr>
<td></td>
<td>Understand poet’s purpose</td>
</tr>
<tr>
<td></td>
<td>Respond to mood</td>
</tr>
<tr>
<td></td>
<td>Recognize tone (celebratory, romantic)</td>
</tr>
</tbody>
</table>

continued
<table>
<thead>
<tr>
<th>Title</th>
<th>Authors</th>
<th>Analysis Items</th>
</tr>
</thead>
<tbody>
<tr>
<td>Telephone Conversation</td>
<td>Wole Soyinka</td>
<td>Interpret theme, Recognize tone (irony, playfulness), Analyze characters through dialogue, Analyze voice, Analyze word choice, Analyze relevance of setting to meaning, Recognize narrative poetry, Interpret influence of cultural context on literature (racism), Understand poet's purpose</td>
</tr>
<tr>
<td>Marriage Is a Private Affair</td>
<td>Chinua Achebe</td>
<td>Analyze relevance of setting to meaning, Interpret meaning of title, Understand cultural and historical allusions, Recognize common techniques in literature (symbolism, use of letters), Understand implications, Analyze social relationships, Identify internal and external conflicts, Recognize tone (measured, sincere), Interpret theme, Define the moral values, Compare and contrast two cultures (rural vs. urban, Christian vs. non-Christian), Appreciate craft and style</td>
</tr>
<tr>
<td>In the Shadow of War</td>
<td>Ben Okri</td>
<td>Interpret theme, Interpret meaning of title, Interpret influence of history on literature (Nigerian civil war), Identify point of view, Identify internal and external conflicts, Analyze relevance of setting to meaning, Recognize common techniques in literature (sensory imagery, symbolism, significant details), Recognize tone (trauma), Respond to character's actions, Trace story's rise, break, and fall</td>
</tr>
<tr>
<td>Loyalties</td>
<td>Adewale Maja-Pearce</td>
<td>Understand historical and cultural allusions, Interpret theme, Analyze humor and satire, Recognize tone (irony), Detect traditional influences on contemporary literature (fable), Analyze social and gender relationships, Identify internal and external conflicts, Understand implications</td>
</tr>
<tr>
<td>A Meeting in the Dark</td>
<td>Ngugi wa Thiong'o</td>
<td>Interpret theme, Identify internal and external conflicts, Analyze relevance of setting to meaning, Interpret influence of culture and religion on literature, Analyze social and gender relationships, Appreciate the role of stories in the African tradition, Analyze a character's motivation and actions, Recognize tone (intense drama), Understand implications, Recognize common techniques in literature (foreshadowing, story-within-a-story, allusions, parallel structures), Predict character's fate</td>
</tr>
</tbody>
</table>

*continued*
| The Pig | Interpret theme  
| Barbara Kimenye |  
|  | Analyze humor  
|  | Recognize tone (light humor)  
|  | Respond to character's words and actions  
|  | Analyze relevance of setting to meaning  
|  | Perceive nuances  
|  | Understand cultural allusions  
|  | Identify internal and external conflicts  
|  | Appreciate craft and style  

| No Witchcraft for Sale | Identify moral  
| Doris Lessing |  
|  | Interpret influence of historical and social context on literature (black-white relations in Africa)  
|  | Analyze relevance of setting to meaning  
|  | Interpret theme  
|  | Understand implications  
|  | Analyze characters through dialogue and actions  
|  | Identify internal and external conflicts  
|  | Recognize what is left out  

| The Moment Before the Gun Went Off | Interpret theme  
| Nadine Gordimer |  
|  | Identify internal and external conflicts  
|  | Recognize tone (irony)  
|  | Identify point of view  
|  | Identify moral  
|  | Interpret meaning of title  
|  | Perceive nuances  
|  | Interpret influence of historical context on literature (apartheid South Africa)  
|  | Interpret characters through thoughts and actions  
|  | Recognize common techniques in literature (symbolism, contrast, foreshadowing)  
|  | Reread for deeper meaning  

| The Prisoner Who Wore Glasses | Interpret theme  
| Bessie Head |  
|  | Analyze relevance of setting to meaning  
|  | Recognize common techniques in literature (dialogue, description, interior thoughts)  
|  | Interpret influence of historical context on literature (apartheid South Africa)  
|  | Analyze characters through thought, dialogue, and actions  
|  | Identify internal and external conflicts  
|  | Understand implications  
|  | Compare and contrast characters  

| RESPONDING TO UNIT THREE | Reread for deeper meaning  
|  | Make intertextual comparisons  
|  | Recognize influence of literary movements (Negritude)  
|  | Recognize variations on common themes in literature  
|  | Recognize common techniques in fiction and poetry  
|  | Draw on background to provide connections to text  
|  | Compare differences in point of view  
|  | Contrast different cultures (values, behavior, traditions)  
|  | Recognize symbols in literature and poetry  
|  | Interpret influence of history, religion, and culture on literature  
|  | Identify internal and external conflicts  

*continued*
## UNIT FOUR—The Middle East & South Asia

<table>
<thead>
<tr>
<th>Title and Author</th>
<th>Literary, Thinking, and Reading Skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>from <em>The Ramayana</em>&lt;br&gt;Valmiki</td>
<td>Interpret theme&lt;br&gt;Analyze the relationship of characters&lt;br&gt;Interpret gender roles and expectations&lt;br&gt;Analyze plot development&lt;br&gt;Understand implications</td>
</tr>
<tr>
<td><strong>My Father Writes to My Mother</strong>&lt;br&gt;Assia Djebar</td>
<td>Interpret theme&lt;br&gt;Analyze relevance of setting to meaning&lt;br&gt;Understand influence of culture and religion on literature (gender relations in Middle Eastern countries)&lt;br&gt;Analyze social and gender relationships&lt;br&gt;Recognize sophisticated word choice&lt;br&gt;Perceive nuances&lt;br&gt;Understand culture and customs&lt;br&gt;Understand implications&lt;br&gt;Identify internal and external conflicts&lt;br&gt;Recognize autobiography&lt;br&gt;Analyze characters through dialogue and actions</td>
</tr>
<tr>
<td><strong>Another Evening at the Club</strong>&lt;br&gt;Alifa Rifaat</td>
<td>Identify point of view&lt;br&gt;Interpret theme&lt;br&gt;Interpret meaning of title&lt;br&gt;Analyze relevance of setting to meaning&lt;br&gt;Understand influence of religion and culture on literature (courtship and marriage traditions in Middle Eastern countries)&lt;br&gt;Recognize tone (subtlety, ambiguity)&lt;br&gt;Analyze social relationships&lt;br&gt;Recognize common techniques in literature (symbolism, sensory imagery, description)</td>
</tr>
<tr>
<td><strong>The Happy Man</strong>&lt;br&gt;Naguib Mahfouz</td>
<td>Interpret theme&lt;br&gt;Analyze character through thought, dialogue, and actions&lt;br&gt;Recognize tone (dark humor)&lt;br&gt;Recognize common techniques in literature (hyperbole, irony, allusions)&lt;br&gt;Identify internal and external conflicts&lt;br&gt;Understand implications&lt;br&gt;Understand author’s purpose&lt;br&gt;Perceive nuances</td>
</tr>
<tr>
<td><strong>An Arab Shepherd Is Searching for His Goat on Mount Zion</strong>&lt;br&gt;Yehuda Amichai</td>
<td>Understand historical, political, and geographical allusions&lt;br&gt;Recognize tone (sorrow, irony)&lt;br&gt;Recognize common techniques in poetry (anecdotes, description)&lt;br&gt;Compare and contrast two cultures (Israeli and Palestinian)&lt;br&gt;Identify cultural symbols&lt;br&gt;Identify internal and external conflicts&lt;br&gt;Appreciate craft and style&lt;br&gt;Identify poetic forms (free verse)</td>
</tr>
<tr>
<td><strong>The Swimming Contest</strong>&lt;br&gt;Benjamin Tammuz</td>
<td>Interpret theme&lt;br&gt;Analyze relevance of setting to meaning&lt;br&gt;Recognizing common techniques in literature (foreshadowing, description, symbolism, dialogue)&lt;br&gt;Identify historical, linguistic, and cultural allusions&lt;br&gt;Interpret influence of history and culture on literature (the Middle East conflict)&lt;br&gt;Compare and contrast two cultures (Israeli and Palestinian)&lt;br&gt;Identify internal and external conflicts&lt;br&gt;Recognize tone (irony)&lt;br&gt;Analyze characters through dialogue and actions</td>
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<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Analyze relevance of setting to meaning</th>
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<tbody>
<tr>
<td>Song of Becoming</td>
<td>Fadwa Tuqan</td>
<td>Interpret theme</td>
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<tr>
<td></td>
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<td>Interpret meaning of title</td>
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<td>Identify internal and external conflicts</td>
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<td></td>
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<td>Understand allusions (Biblical, historical, cultural)</td>
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<td>Recognize common techniques in poetry (symbolism, metaphor, concrete imagery)</td>
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<td>Understand influence of history on literature (the Middle East conflict)</td>
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<td>Understand implications</td>
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<td>Understand poet's purpose</td>
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<tr>
<td>The Women's Baths</td>
<td>Ulfat al-Idlibi</td>
<td>Interpret theme</td>
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<td>Identify internal and external conflict</td>
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<td>Interpret family and social relationships</td>
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<td>Understand influence of culture, history, and religion on literature (the Islamic religion and gender roles in Syria at the time of the story)</td>
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<td>Recognize common techniques in literature (description, allusions, sensory details)</td>
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<td>Analyze the relevance of setting to story's meaning</td>
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<td>Analyze characters through dialogue and actions</td>
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<td>Respond to mood</td>
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<tr>
<td>Wanted: A Town Without a Crazy</td>
<td>Muzaffer Izgü</td>
<td>Understand customs and culture</td>
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<td>Recognize tone (irony)</td>
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<td>Respond to mood</td>
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<td>Understand influence of culture on literature</td>
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<td>Recognize common techniques in literature (similes, sensory details, exaggeration)</td>
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<td>Interpret theme</td>
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<td>Analyze relevance of setting to meaning</td>
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<td>Understand implications</td>
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<tr>
<td>The Armenian Language Is the Home of the Armenian</td>
<td>Moushegh Ishkhan</td>
<td>Identify internal and external conflicts</td>
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<td>Recognize common techniques in poetry (extended metaphor, half-rhymes, and internal rhymes)</td>
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<td>Understand influence of history and culture on literature (the Armenian diaspora)</td>
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<td>Interpret theme</td>
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<td>Recognize tone (tribute)</td>
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<td>Recognize common themes in poetry (exile, ethnic heritage, the uses of language)</td>
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<td>Recognize what is left out</td>
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<tr>
<td>From Behind the Veil</td>
<td>Dhu’l Nun Ayyoub</td>
<td>Understand customs and culture</td>
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<td>Compare two cultures (modern versus traditional)</td>
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<td>Identify internal and external conflicts</td>
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<td>Analyze the relevance of setting to meaning</td>
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<td></td>
<td>Recognize common techniques in literature (symbolism, description, dialogue)</td>
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<td>Analyze character through dialogue and actions</td>
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<td>Identify point of view</td>
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<td>Interpret theme</td>
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<td>Describe and respond to atmosphere</td>
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<tr>
<td>Five Hours to Simla</td>
<td>Anita Desai</td>
<td>Understand author's purpose</td>
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<td>Describe and respond to atmosphere</td>
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<td>Compare two cultures (modern versus traditional)</td>
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<td>Interpret theme</td>
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<td>Understand customs and culture</td>
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<td>Analyze diction</td>
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<td>Identify internal and external conflicts</td>
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<td></td>
<td>Recognize common techniques in literature (sensory details, figurative language)</td>
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<tr>
<td>Title and Author</td>
<td>Literary, Thinking, and Reading Skills</td>
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<tr>
<td><strong>The Cabuliwallah</strong>&lt;br&gt;Rabindranath Tagore</td>
<td>Interpret theme&lt;br&gt;Perceive nuances&lt;br&gt;Recognize tone (gentle humor, sadness)&lt;br&gt;Understand customs and culture&lt;br&gt;Recognize common techniques in literature (sensory details, description, euphemisms)&lt;br&gt;Identify point of view&lt;br&gt;Understand implications&lt;br&gt;Identify allusions (history, geography, traditions)&lt;br&gt;Analyze diction&lt;br&gt;Recognize common themes in literature (family love, crime and punishment, the unknowable “other”)</td>
<td></td>
</tr>
<tr>
<td><strong>Like the Sun</strong>&lt;br&gt;R. K. Narayan</td>
<td>Identify point of view&lt;br&gt;Interpret theme&lt;br&gt;Recognize tone (humor, irony)&lt;br&gt;Analyze characters through dialogue and actions&lt;br&gt;Recognize common literary techniques (similes, abstractions, anecdotes)&lt;br&gt;Analyze diction</td>
<td></td>
</tr>
<tr>
<td><strong>Sweet Like a Crow</strong>&lt;br&gt;Michael Ondaatje</td>
<td>Recognize tone (irony)&lt;br&gt;Recognize common techniques in poetry (similes, exaggeration, rhythm, imagery)&lt;br&gt;Interpret theme&lt;br&gt;Identify point of view&lt;br&gt;Understand use of epigraphs&lt;br&gt;Identify stereotypes&lt;br&gt;Draw conclusions&lt;br&gt;Appreciate craft and style&lt;br&gt;Understand culture and customs</td>
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**RESPONDING TO UNIT FOUR**

| | Make intertextual comparisons<br>Recognize variations on common themes in literature<br>Recognize common techniques in fiction and poetry<br>Draw on background to provide connections to text<br>Identify sources of conflict<br>Contrast different cultures (values, behavior, traditions)<br>Recognize symbols in literature and poetry<br>Interpret influence of history, religion, and culture on literature<br>Reread for deeper meaning |

**UNIT FIVE—East Asia & the Pacific Rim**

<table>
<thead>
<tr>
<th>Title and Author</th>
<th>Literary, Thinking, and Reading Skills</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>from The Three Kingdoms</em>&lt;br&gt;Luo Guanzhong</td>
<td>Analyze a character’s motivation and actions&lt;br&gt;Summarize key events&lt;br&gt;Analyze social relationships&lt;br&gt;Identify point of view&lt;br&gt;Recognize common techniques in literature (similes, metaphors)</td>
</tr>
<tr>
<td><em>from From Emperor to Citizen</em>&lt;br&gt;Aisin-Gioro Pu Yi</td>
<td>Recognize elements of autobiography&lt;br&gt;Understand influence of history and culture on literature&lt;br&gt;Analyze relevance of setting to meaning&lt;br&gt;Recognize tone (irony)&lt;br&gt;Identify point of view&lt;br&gt;Recognize common techniques of literature (listing, concrete details, similes, euphemism)&lt;br&gt;Understand culture and customs&lt;br&gt;Identify internal and external conflicts</td>
</tr>
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<table>
<thead>
<tr>
<th>An Ancient Temple</th>
<th>Beau Dao</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interpret theme</td>
<td>Recognize common techniques in poetry (sensory details, allusions, description, symbolism)</td>
</tr>
<tr>
<td></td>
<td>Identify internal and external conflicts</td>
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<tr>
<td></td>
<td>Recognize tone (sorrow, irony)</td>
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<td></td>
<td>Understand culture and customs</td>
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<tr>
<td></td>
<td>Recognize influence of history and religion on literature</td>
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<td>Perceive nuances</td>
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<thead>
<tr>
<th>The Tall Woman and Her Short Husband</th>
<th>Feng Ji-cai</th>
</tr>
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<tbody>
<tr>
<td>Interpret theme</td>
<td>Recognize influence of history, politics, and culture on literature</td>
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<tr>
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<td>Analyze characters through thoughts, dialogue, and actions</td>
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<td></td>
<td>Understand culture and customs</td>
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<td></td>
<td>Recognize tone (irony, grief)</td>
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<td>Identify point of view</td>
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<td>Interpret use of contrast</td>
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<td>Recognize common techniques in literature (similes, description, exaggeration)</td>
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<thead>
<tr>
<th>Saboteur</th>
<th>Ha Jin</th>
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<tbody>
<tr>
<td>Interpret theme</td>
<td>Interpret meaning of title</td>
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<td>Analyze relevance of setting to meaning</td>
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<td></td>
<td>Recognize common techniques in literature (metaphor, allusions, similes, hyperbole, rhetorical questions)</td>
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<td>Analyze characters through thoughts, dialogue, and actions</td>
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<td>Recognize influence of history, politics, and culture on literature</td>
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<tr>
<td></td>
<td>Identify internal and external conflicts</td>
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<td></td>
<td>Identify and respond to irony</td>
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<td>Predict character’s fate</td>
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<thead>
<tr>
<th>Cranes</th>
<th>Hwang Sun-won</th>
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<tbody>
<tr>
<td>Interpret theme</td>
<td>Identify internal and external conflicts</td>
</tr>
<tr>
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<td>Recognize common techniques in literature (flashbacks, foreshadowing, symbolism, sensory details)</td>
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<td>Recognize turning points</td>
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<td>Recognize influence of history and culture on literature (the Korean War)</td>
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<td>Analyze relevance of setting to meaning</td>
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<td>Predict character’s fate</td>
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<tr>
<th>Thoughts of Hanoi</th>
<th>Nguyen Thi Vinh</th>
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<td>Interpret theme</td>
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<td>Analyze relevance of setting to meaning</td>
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<td></td>
<td>Recognize common techniques of poetry (significant details, sensory imagery)</td>
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<tr>
<td></td>
<td>Understand influence of history and politics on literature (the Vietnam War)</td>
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<tr>
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<td>Recognize tone (sorrow, nostalgia)</td>
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<tr>
<th>Tokyo</th>
<th>Fumiko Hayashi</th>
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<tbody>
<tr>
<td>Interpret theme</td>
<td>Relevance of setting to meaning</td>
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<tr>
<td></td>
<td>Understand influence of history and politics on literature (war in China, postwar depression)</td>
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<td>Identify moral values</td>
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<td>Recognize tone (sincerity, irony)</td>
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<td>Understand allusions (historical, political)</td>
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<td>Analyze characters through motivation, actions, and relationships</td>
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<thead>
<tr>
<th>Swaddling Clothes</th>
<th>Yukio Mishima</th>
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<tbody>
<tr>
<td>Interpret theme</td>
<td>Recognize common techniques in literature (symbolism, parallel structure, sensory imagery, contrast)</td>
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<td>Analyze relevance of setting to meaning</td>
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<td>Identify internal and external conflicts</td>
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<td>Analyze thoughts and actions of central character</td>
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<td>Recognize tone (moody, dark)</td>
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<td>Compare and contrast characters</td>
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<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Competencies</th>
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<tr>
<td><strong>The Shadow</strong></td>
<td>Toge Sankichi</td>
<td>Interpret theme&lt;br&gt;Analyze relevance of setting to meaning&lt;br&gt;Recognize common techniques in poetry (imagery, metaphor, personification, symbolism)&lt;br&gt;Understand influence of history on literature (the atomic bombs dropped on Hiroshima)&lt;br&gt;Recognize elements of autobiography&lt;br&gt;Recognize tone (irony, pleading) and respond to tone&lt;br&gt;Understand poet’s purpose&lt;br&gt;Understand implications</td>
</tr>
<tr>
<td><strong>Inem</strong></td>
<td>Pramoedya Ananta Toer</td>
<td>Interpret theme&lt;br&gt;Identify point of view&lt;br&gt;Identify internal and external conflicts&lt;br&gt;Understand culture and customs&lt;br&gt;Interpret social relationships&lt;br&gt;Identify values&lt;br&gt;Understand relevance of setting to meaning&lt;br&gt;Recognize common techniques in literature (sensory details, dialogue, description)&lt;br&gt;Perceive nuances&lt;br&gt;Understand implications&lt;br&gt;Respond to mood</td>
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<tr>
<td><strong>Eve to Her Daughters</strong></td>
<td>Judith Wright</td>
<td>Interpret theme&lt;br&gt;Recognize tone (irony, whimsy)&lt;br&gt;Analyze voice&lt;br&gt;Identify point of view&lt;br&gt;Understand allusions (biblical)&lt;br&gt;Recognize influence of culture on literature (gender roles and expectations)&lt;br&gt;Understand implications&lt;br&gt;Understand symbolism&lt;br&gt;Analyze speaker through thoughts and actions</td>
</tr>
<tr>
<td><strong>American Dreams</strong></td>
<td>Peter Carey</td>
<td>Interpret theme&lt;br&gt;Identify point of view&lt;br&gt;Recognize tone (irony)&lt;br&gt;Identify internal and external conflicts&lt;br&gt;Perceive nuances&lt;br&gt;Interpret meaning of title&lt;br&gt;Recognize use of objects to illustrate theme&lt;br&gt;Analyze relevance of setting to meaning&lt;br&gt;Understand implications&lt;br&gt;Understand universality</td>
</tr>
<tr>
<td><strong>A Consumer's Report</strong></td>
<td>Peter Porter</td>
<td>Interpret theme&lt;br&gt;Analyze voice&lt;br&gt;Identify and respond to irony&lt;br&gt;Identify point of view&lt;br&gt;Perceive nuances&lt;br&gt;Recognize special vocabulary (the language of advertising)&lt;br&gt;Interpret meaning of title&lt;br&gt;Recognize common techniques in poetry (significant details, metaphors, double meanings)&lt;br&gt;Understand implication</td>
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<tr>
<td><strong>A Way of Talking</strong></td>
<td>Patricia Grace</td>
<td>Interpret meaning of title&lt;br&gt;Identify internal and external conflicts&lt;br&gt;Interpret theme&lt;br&gt;Identify point of view&lt;br&gt;Analyze relevance of setting to meaning&lt;br&gt;Identify uses of dialect&lt;br&gt;Explore social issues (racism)&lt;br&gt;Predict character’s fate</td>
</tr>
</tbody>
</table>
| RESPONDING TO UNIT FIVE | Understand universality  
Interpret symbols in literature  
Understand influence of history, culture, and politics on literature  
Understand culture and customs  
Identify sources of conflict  
Make intertextual comparisons  
Recognize variations on common themes in literature  
Recognize common techniques in fiction and poetry  
Compare and contrast different cultures (values, behavior, traditions)  
Reread for deeper meaning |
Using the Introductory Essays

“Who Are These Strangers?” (page 1)
This introductory essay attempts to answer the question, “Why read contemporary world literature?” There is no final answer to such a question, but here are a few of the reasons suggested in the essay.

- You become acquainted with some of the most influential contemporary writers, including many Nobel laureates.
- You are shown new worlds and new ways of thinking about and experiencing the world you live in.
- You learn different perspectives on critical events and themes of the 20th century.
- You begin to understand how some themes and human experiences and feelings are universal.

Here are a few prompts to continue the discussion started in the essay.

- Can you think of any other reasons besides those suggested in the essay to read stories, poems, and nonfiction from other parts of the world?
- The essay suggests that reading world literature “may help you to consider which differences among cultures actually matter.” Do you agree with this statement? Explain why or why not.
- What does Gwendolyn Brooks mean by her statement, “To not know is to doubt, to shrink from, sidestep or destroy”?
- Why is literature a good source of clues about “these strangers—[our] neighbors on this shrinking planet Earth”?

“The Art of Translation” (pages 2–3)
This essay explains how translating literature is an art, demanding listening, linguistic, and literary skills. Here are some questions suggested by the essay with corresponding answers.

- What do you gain from translation? Without translation, you would not have access to some of the most important literary works ever written.
- What skills are required of a translator? The translator must have mastery over the original language as well as mastery of the host language.
- How is translation an art? The translator must be familiar with the traditions of the literature he or she is translating, sensitive to the qualities of fine writing, and aware of the musical qualities of the original language that he or she is attempting to translate.

Here are a few prompts to continue the discussion started in the essay.

- Can you think of any other reasons besides those suggested in the essay to read translated literature?
- What does the writer, Khaled Mattawa, mean by saying “… translations do not take place in a political and social vacuum”? Do you agree or disagree? Explain.
- Can you think of other works that have been translated into English besides those mentioned in the essay? Name them.

Anticipation Guide (page 45 of this Teaching and Assessment Resources book)
Discuss the statements on the Anticipation Guide with your students to assess prior knowledge and stimulate discussion. You may want to administer the anticipation guide again at the end of the unit to see if their answers have changed.
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.

Pre-reading
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. 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 that come to mind 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, keep guessing as to what will happen next. Think about what the characters are up to, where the plot is going, and what the author will do next. 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.
## Differentiated Instruction

**Unit Two: Europe**

Review the Literary Map on pages 136 and 137 with your students. Ask volunteers to identify and talk about as many of the countries in Europe identified in the text as time allows. To set the mood for the selections, play a wide variety of distinctive music from Europe, both folk and classical.

<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><strong>The Divine Comedy</strong></td>
<td>Assign students to bring to class examples of illustrations created for</td>
</tr>
<tr>
<td>(poem) pp. 139–145</td>
<td>The Divine Comedy. Discuss how they differ.</td>
</tr>
<tr>
<td><strong>Challenging</strong></td>
<td></td>
</tr>
<tr>
<td><strong>First Confession</strong></td>
<td>Ask students to illustrate a scene from the story or draw a diagram of the</td>
</tr>
<tr>
<td>(short story) pp. 147–156</td>
<td>confession box.</td>
</tr>
<tr>
<td><strong>Easy</strong></td>
<td></td>
</tr>
<tr>
<td>from Clearances</td>
<td>Read the poem aloud with the students. Ask them to read a passage they</td>
</tr>
<tr>
<td>(poem) pp. 157–158</td>
<td>particularly like and to explain why they like it.</td>
</tr>
<tr>
<td><strong>Easy</strong></td>
<td></td>
</tr>
<tr>
<td>Do Not Go Gentle into</td>
<td>Assign six students, one for each stanza, and have them read aloud to the</td>
</tr>
<tr>
<td>That Good Night</td>
<td>class.</td>
</tr>
<tr>
<td>(poem) pp. 160–161</td>
<td>Have students create a graphic organizer, such as a web, that identifies and</td>
</tr>
<tr>
<td><strong>Average</strong></td>
<td>describes the different kinds of men in the poem, such as “wise men,” “good men,” “wild men,” etc.</td>
</tr>
<tr>
<td>Not Waving But Drowning</td>
<td>Have students find images in magazines that represent the differences</td>
</tr>
<tr>
<td>(poem) p. 162</td>
<td>between how people are perceived by others and how they are actually feeling.</td>
</tr>
<tr>
<td><strong>Challenging</strong></td>
<td></td>
</tr>
<tr>
<td>NAME OF SELECTION</td>
<td>TYPE OF LEARNER</td>
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<td>-------------------------------------------------------</td>
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<tr>
<td>The Love Song of J. Alfred Prufrock (poem) pp. 163–168 Challenging</td>
<td><strong>Auditory</strong>&lt;br&gt;Ask students to imagine what J. Alfred Prufrock’s voice might sound like. Have students prepare one stanza of their choice to read aloud to the class, presenting their own interpretations of Prufrock’s voice, accent, and diction.</td>
</tr>
<tr>
<td></td>
<td><strong>Visual</strong>&lt;br&gt;Ask students to choose a stanza and draw or sculpt a representation of this stanza.</td>
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<tr>
<td></td>
<td><strong>Kinesthetic</strong>&lt;br&gt;Have each student eat a peach. As they eat, have them discuss what might be “daring” about eating a peach.</td>
</tr>
<tr>
<td></td>
<td><strong>ELL/Struggling</strong>&lt;br&gt;Help students understand the literary and cultural allusions in this poem.</td>
</tr>
<tr>
<td>from Ten Songs (poem) pp. 169–171 Easy</td>
<td><strong>Auditory</strong>&lt;br&gt;Divide students into pairs. Have the pairs read the poem aloud to each other; with one student reading the first two lines of each stanza and the other student reading the third line of each stanza.</td>
</tr>
<tr>
<td></td>
<td><strong>Visual</strong>&lt;br&gt;Have students look at images of Hitler and pre-World War II Germany on the Internet or in books.</td>
</tr>
<tr>
<td></td>
<td><strong>Kinesthetic</strong>&lt;br&gt;Ask groups of three or four students to act out a scene from one of the stanzas of the poem.</td>
</tr>
<tr>
<td></td>
<td><strong>ELL/Struggling</strong>&lt;br&gt;Discuss with students the feelings and problems someone might experience when moving from one country to another, trying to find a home.</td>
</tr>
<tr>
<td>The Destructors (short story) pp. 172–189 Challenging</td>
<td><strong>Auditory</strong>&lt;br&gt;Assign to students the roles of the characters in the story. Read the narration of the story aloud to the class, allowing the students to speak the lines of dialogue.</td>
</tr>
<tr>
<td></td>
<td><strong>Visual</strong>&lt;br&gt;Have students create an illustration depicting a scene from the story.</td>
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<tr>
<td></td>
<td><strong>Kinesthetic</strong>&lt;br&gt;Have students construct a model of a house out of cardboard. Allow them to destroy the house, using the same methods used by the characters in the story.</td>
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<tr>
<td></td>
<td><strong>ELL/Struggling</strong>&lt;br&gt;Help students understand the slang used in the story.</td>
</tr>
<tr>
<td>The Guitar (poem) pp. 191–192 Average</td>
<td><strong>Auditory</strong>&lt;br&gt;Have students read the poem aloud to one another as you listen to recordings of Spanish guitar music.</td>
</tr>
<tr>
<td></td>
<td><strong>Visual</strong>&lt;br&gt;Have students create a watercolor painting that is inspired by the poem.</td>
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<tr>
<td></td>
<td><strong>Kinesthetic</strong>&lt;br&gt;Bring in an old acoustic guitar for students to try to play.</td>
</tr>
<tr>
<td></td>
<td><strong>ELL/Struggling</strong>&lt;br&gt;Help students understand the meaning of the symbols used in the poem.</td>
</tr>
<tr>
<td>Poor Fish (short story) pp. 194–202 Challenging</td>
<td><strong>Auditory</strong>&lt;br&gt;Have students describe what happens in the story and read their favorite passages aloud.</td>
</tr>
<tr>
<td></td>
<td><strong>Visual</strong>&lt;br&gt;Ask students to draw or work with clay to create an image representing the circus scene from the story.</td>
</tr>
<tr>
<td></td>
<td><strong>Kinesthetic</strong>&lt;br&gt;Have students act out the scene in which the narrator confronts the man at the circus.</td>
</tr>
<tr>
<td></td>
<td><strong>ELL/Struggling</strong>&lt;br&gt;Ask students to talk about how the narrator feels about himself and about Ida.</td>
</tr>
<tr>
<td>The Black Sheep (fable) pp. 203–205 Easy</td>
<td><strong>Auditory</strong>&lt;br&gt;Ask the students to imagine the dialogue that might have been exchanged between the thieves and the honest man. Have students improvise and perform a scene from the story with dialogue.</td>
</tr>
<tr>
<td></td>
<td><strong>Visual</strong>&lt;br&gt;Have students draw a map of the setting for the story that includes landmarks such as the honest man’s house and the bridge.</td>
</tr>
<tr>
<td></td>
<td><strong>Kinesthetic</strong>&lt;br&gt;Have students act out a scene from the story.</td>
</tr>
<tr>
<td></td>
<td><strong>ELL/Struggling</strong>&lt;br&gt;Help students understand the difference between a realistic fiction story and a fable. Ask students to compare and contrast this story with a story like “First Confession.”</td>
</tr>
<tr>
<td>The Balek Scales (short story) pp. 207–215 Average</td>
<td><strong>Auditory</strong>&lt;br&gt;Ask students to read aloud a passage from the story they especially like and explain why they like it.</td>
</tr>
<tr>
<td></td>
<td><strong>Visual</strong>&lt;br&gt;Have students draw or paint a landscape representing the setting of the story.</td>
</tr>
<tr>
<td></td>
<td><strong>Kinesthetic</strong>&lt;br&gt;Bring in a balance scale with weights and have students weigh various objects in the classroom.</td>
</tr>
<tr>
<td></td>
<td><strong>ELL/Struggling</strong>&lt;br&gt;Ask students to talk about the role of the Balek family in the community. Why weren’t the Baleks punished for deceiving the workers?</td>
</tr>
<tr>
<td>NAME OF SELECTION</td>
<td>TYPE OF LEARNER</td>
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<tr>
<td>The Last Judgment (short story) pp. 217–222 Average</td>
<td>Divide the students into pairs. In each pair, one student plays the role of God and the other plays the role of Kugler. Have students read aloud the dialogue from the story. Then they switch roles.</td>
</tr>
<tr>
<td>A Contribution To Statistics (poem) pp. 224–226 Average</td>
<td>Have students take turns reading the poem aloud in contrasting voices. One voice, for example, could be that of a cold statistician. Another voice could be of someone who is worried and afraid.</td>
</tr>
<tr>
<td>And Yet the Books (poem) pp. 227–228 Challenging</td>
<td>Read the poem aloud with the students. Ask them to read a line that they particularly like and explain why they like it.</td>
</tr>
<tr>
<td>Rhinoceros (short story) pp. 230–246 Challenging</td>
<td>Assign to students the roles of the characters in the story. Read the narration of the story aloud to the class, allowing the students to speak the lines of dialogue.</td>
</tr>
<tr>
<td>Alone (poem) pp. 248–249 Average</td>
<td>Have students divide into pairs and read the poem aloud to each other. One partner reads the first part and the other reads the second part.</td>
</tr>
<tr>
<td>The Nobel Prize (poem) pp. 251–252 Challenging</td>
<td>Read the poem aloud with the students. Ask them to read a passage they particularly like and to explain why they like it.</td>
</tr>
<tr>
<td>First Frost (poem) p. 253 Easy</td>
<td>Assign five students, one for each stanza, to read aloud to the class.</td>
</tr>
<tr>
<td>Forbidden Fruit (short story) pp. 254–263 Average</td>
<td>Have students describe what happened in the story and read a passage aloud that seems to best demonstrate the unique voice of the narrator.</td>
</tr>
</tbody>
</table>
In this unit, students will read selections from European writers.

I. Help students develop a sense of how world conflicts have influenced the literature of Europe.
   A. Invite students to react to the quotation from Aleksandr Solzhenitsyn on the following page. Ask what “pains and fears” writers might portray in American society. Then remind them that many European writers lived through world wars, the Holocaust, and the collapse of the Soviet Union. Ask them to predict whether the “pains and fears” in European works will differ from those in works from other parts of the globe.
   B. Use the reproducible map on the next page as an overhead transparency or blackline master. Review the directions for the activities on the following page with students, perhaps putting one label on the map to illustrate what you want them to do.
   C. Remind them of the location of any resources you want them to use, such as the headnotes, world maps, and history texts.
   D. If you have students work in groups, you can assign each group to cover different authors and pool their results.
   E. If you want to emphasize a particular historical event, such as the spread of communism or the extent of the Holocaust, you might have students color-code their maps to reflect the countries involved in that event.

II. You might extend this activity by having students create a giant time line. Some students could create labels for the most important historical events of a given time period, while others could add labels showing how the authors they read relate to these events.
Europe

Writers are among the first targets of totalitarian regimes. Aleksandr Solzhenitsyn, who was twice sent to Siberia, is one of many European authors who were exiled, imprisoned, or silenced. However, he refused to stop criticizing Russia’s Communist regime, believing that “Literature that is not the breath of contemporary society, that dares not transmit the pains and fears of that society, that does not warn in time against threatening moral and social dangers—such literature does not deserve the name of literature; it is only a façade. Such literature loses the confidence of its own people, and its published works are used as wastepaper instead of being read.”

Directions: The essay on “The Literature of Europe” (pages 134–135) suggests several ways that changes in the map of Europe influenced writers: the rise of fascism, the spread of communism, the Holocaust, and the end of the Cold War. Using the headnotes for the stories in this unit, add this information to the map below.

1. Write each author’s name in the country of his or her origin.

2. If the headnote mentions any historical event, put a short phrase or symbol describing that event by the author’s name.

3. Add any relevant information from your own knowledge of an author or other sources your teacher asks you to use.
# 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 Divine Comedy** pages 139–145
- **mantled** covered
- **lithe** able to move with effortless grace
- **array** an imposing arrangement of elements
- **ravenous** extremely hungry
- **wan** faint; suggestive of unhappiness
- **shade** a ghost
- **sated** satisfied; appeased

**First Confession** pages 147–156
- **covet** want; desire what belongs to another
- **cryptically** obscurely; mysteriously
- **fastidious** dainty; squeamish
- **incredulously** skeptically; unbelievingly
- **mortified** ashamed; embarrassed
- **vixen** a bad-tempered female

**from Clearances** pages 157–158

**Do Not Go Gentle into That Good Night** pages 160–161

**The Love Song of J. Alfred Prufrock** pages 163–168

**from Ten Songs** pages 169–171

**The Destructors** pages 172–189
- **altruistic** unselfish; without thought of personal gain
- **ambiguously** obscurely; unclearly
- **daunted** unnerved; intimidated
- **deviation** nonconformity; departure from the norm
- **exploit** adventure; feat
- **fickleness** changeability; inconstancy
- **ignoble** dishonorable; degrading
- **implacable** inflexible; unreenting
- **impromptu** improvised; extemporaneous
- **incendiaries** bombs designed to cause fires
- **pillaged** destroyed; looted
- **rebuked** scolded; reproached
- **rendezvous** meeting; appointment
- **stealthy** secret; furtive
- **swathes** folds; wraps

**The Guitar** pages 191–192

**Poor Fish** pages 194–202
- **cowering** shrinking from; showing fear
- **nil** zero; absolutely nothing
- **piqued** irritated; bothered
**The Black Sheep** pages 203–205

- **flouted** disregarded; defied
- **poachers** trespassers; people who hunt illegally
- **seminary** school that trains priests, ministers, or rabbis
- **theology** study of religious belief and practice

**The Balek Scales** pages 207–215

- **itinerant** traveling; circuit-riding
- **morbid** unhealthy; gloomy
- **mutations** changes; alterations
- **paradoxes** seeming contradictions; anomalies
- **pedant** person who shows off learning; stickler for details
- **psychosis** mental derangement; loss of contact with reality

**The Last Judgment** pages 217–222

- **desolate** deserted; joyless
- **inveterate** habitual; confirmed
- **pensively** thoughtfully; musingly
- **stately** dignified; majestic
- **usury** lending money at a high rate of interest

**A Contribution to Statistics** pages 224–226

**And Yet the Books** pages 227–228

**Rhinoceros** pages 230–246

- **archivist** person who maintains a collection of documents
- **banal** trite; overused
- **humanism** philosophy that stresses the power of human reason; way of life centered on human interests or values

**Alone** pages 248–249

**The Nobel Prize** pages 251–252

**First Frost** page 253

**Forbidden Fruit** pages 254–263

- **abstinence** avoidance; voluntary giving up
- **diffident** hesitant; unassuming
- **egalitarian** equal; fair-minded
- **enigma** puzzle; mystery
- **gamut** range; spectrum
- **ideological** based on beliefs
- **latitude** freedom; leeway
- **notoriety** disrepute; poor reputation
- **prodigiously** enormously; excessively
- **self-effacing** modest; not seeking attention
- **tenets** principles; teachings
- **transfixed** held motionless; spellbound
The Balek Scales by Heinrich Böll, pages 207–215 Short Story

Responding and Writing

The narrator’s grandfather lived in a feudal village, where the accuracy of the scale the Baleks—the overlords—used to weigh their purchases from the villagers went unquestioned for generations. When young Franz Brücher proves the scale weights short, the village revolts. Armed men put down their attempt to get justice, and the Brüchers have to leave the village.

Vocabulary

flouted disregarded; defied
poachers trespassers; people who hunt illegally
seminary school that trains priests, ministers, or rabbis
theology study of religious belief and practice

After You Read

1. What do you think is the theme of “The Balek Scales”? Find some elements in the story that point to this idea. Answers will vary. Ask students to look for references to “justice” throughout the story. Then ask them if they can find a statement at the end of the story that sums up the theme. Possibilities include “everywhere the finger of justice swung falsely” and “but there were few who listened.”

2. When in the story does the author first reveal his sympathies? Find the line(s). Answers may vary. Evidence of the author’s sympathy for the poor villagers appears in the first paragraph, when he refers to how their work for the Baleks “killed [them] off by slow degrees” and describes them as “long-suffering, cheerful people.” Later he provides further evidence of how the Baleks exploit the villagers.

3. LITERARY LENS: POINT OF VIEW Why do you suppose the author chooses to use a first-person narrator to relate this story? Explain what he gains by doing so. Answers will vary. The first-person voice personalizes a story about economic injustice, providing it with more emotional intensity. The “I” voice also draws the reader to sympathize with a widespread problem since it has been given a human face.

4. What other institutions are bound to the power of the Baleks, according to Böll? Think about whether such relationships continue in any modern societies, especially your own. Answers will vary. The King ennobles the Baleks, the gendarmes help them put down the rebellion, and the priest is forced to demonstrate the accuracy of the scales. Students’ opinions about the sources of power and legitimacy and the efficacy of protest will vary with their politics.

For Further Discussion

What is it that the villagers—and the Baleks—want? Answers will vary. It’s unlikely that the conflict can be lessened by adding “a tenth part of justice” to the villagers’ pay. At this point in history, the peasants of Europe are beginning to protest the absolute power and wealth of the landed aristocracy. Questioning the standards used to weigh the crops is just the first step in a process that will eventually lead to representative democracies in Europe.

Critic’s Comment

Richard Plant notes, “Throughout Böll’s fiction, we also meet The Others: those who rule, possess, dictate. They show up in many guises—Böll is endowed with enough imagination to give variety to his fictional creatures. They appear as the exact counterpoint to our victimized heroes.”

Writing an Editorial

Have students write a newspaper editorial pointing out something they consider an economic injustice. They might think about differences in compensation among people at a company, the differences in taxation paid by various individuals, or the treatment of a particular ethnic or social group, or other situations. Tell the students to use concrete details to support their opinions.
The Balek Scales by Heinrich Böll, pages 207–215

Quiz: Comprehension and Analysis

Choose the best answer and write the letter on the blank.

____ 1. _____ is left to the children.
   A. Drying the flax
   B. Making the cheese
   C. Grinding the coffee
   D. Cleaning the house

____ 2. The pale coffee is the color of—
   A. hay flowers.
   B. pigtails.
   C. flax.
   D. pancakes.

____ 3. In Blaugau and Bernau it is against the law to—
   A. smoke a cigar.
   B. sing in church.
   C. own a scale.
   D. ride a horse.

____ 4. _____ weigh exactly fifty-five grams.
   A. Five pebbles
   B. Ten mushrooms
   C. Two cups of coffee
   D. Fifty lemon drops

____ 5. _____ displays the scales publicly.
   A. Frau Balek
   B. The priest
   C. The gendarmes
   D. Wilhelm Vohla

6. **ANALYSIS:** What do you learn about the grandfather when he does not take coffee for his mother?

__________________________________________________________________________________________________________
__________________________________________________________________________________________________________
__________________________________________________________________________________________________________

7. **ANALYSIS:** Describe the impact on the grandfather’s family of leaving the village.

__________________________________________________________________________________________________________
__________________________________________________________________________________________________________
__________________________________________________________________________________________________________
__________________________________________________________________________________________________________
The Balek Scales by Heinrich Böll, pages 207–215

Literary Skill: Theme
The theme of a literary work is the underlying meaning or message. The theme may be stated explicitly or it may be developed through some other element. In analyzing any literary work, it is important to identify the theme.

Directions: In the center of the web below, write a sentence or phrase that you think best describes the theme of “The Balek Scales.” Fill in the outer circles surrounding the web by answering each question.
UNIT TWO REVIEW

Europe

Discussing

1. Both "First Confession" and "Forbidden Fruit" have reminiscent narrators: narrators telling the story from the viewpoint of their younger selves. Talk about the advantages and disadvantages of this point of view. **Answers will vary.** Much of the humor and insight of both stories comes from the juxtaposition of a naïve viewpoint with a more mature understanding. For example, young Jackie thinks the priest is silent because he is horrified by Jackie's escapades; the reader might suspect that the priest is trying to keep from laughing. The technique also allows the author to contrast childish and mature understandings of religion; for example, the young Muslim learns the painful lesson that it is not enough to follow the rules—he must also keep his heart free of envy.

2. Compare the poems by Thomas, Smith, Auden, Szymborska, and Milosz. All are important 20th century writers treating a similar theme: death. Which poets address it in terms of the times they live in (and its threat of fascism) and which address it in a more personal way? Characterize each poet's treatment of this theme. **Answers will vary.** Students might find references to Nazi persecution in Auden's poem and mention of "tribes" moving across Europe and book-burning in Milosz's work. In Smith's poem, a swimmer dies because his friends don't realize he needs help. Szymborska points out that all humans are mortal. Thomas transmutes his feelings about his father's approaching death into an appeal to live fiercely and resist death.

3. World War II and Nazism influenced many of these European writers. Look at the selections by Auden, Greene, Milosz, and Ionesco for evidence of such influences. Why is war such a rich theme for writers? Compare the very different tones and perspectives these writers bring to bear on this subject. **Answers will vary.** Auden, Milosz, and Ionesco all protested against Nazi barbarism. Auden dramatized the plight of the Jewish refugees, Milosz expressed his faith that books would endure, and Ionesco compared people's conversion to Nazism to characters turning into rhinoceroses. Greene's story reflects the social upheaval after the war but suggests that destruction has its own creative energy.

4. Irony and black humor are often seen in Western European writing. Which selections in this unit display this sort of humor? Discuss why European writers, in particular, might favor this form of expression. **Answers will vary.** Students might consider irony and black humor a response to the wars and totalitarian repression suffered by Europe during the 20th century. Greene's "The Destructors" can be interpreted as a comment on the disruption of the social order. Capek's "The Last Judgment" and Calvino's "The Black Sheep" both invert the social norm. Ionesco's "Rhinoceros" takes an illustration of the pressures to conform to absurd lengths. "Not Waving but Drowning" can be read as a macabre joke, in which good intentions are not enough to overcome a tragic miscommunication.

5. Some of the writers here, such as Eliot, Auden, Calvino, and Ionesco, are modernists. This 20th century school of writing breaks from formal traditions of the past, its writers choosing free verse, internal monologues, and stream-of-consciousness over more traditional forms of expression. Their writing often explores the psychology of the individual and tends toward a darker tone, particularly writing after World War I. After making sure of the definitions of these literary terms, find examples of one or more of them in the selections by these writers. **Answers will vary.** Students might cite structural elements, such as Prufrock's monologue, or Eliot or Auden's free use of rhyme. They might also note thematic elements, such as Ionesco's story about how pressures to conform cause people to lose their humanity or Calvino's fable in which an honest man destroys the social fabric.
Writing
6. After reading the Seamus Heaney poem, “Clearances,” write about a ritual you have participated in with a loved one. Try to pick something simple that you both appreciated. Write down every sensory detail that will help you remember this activity later.
7. Try to write a poem based on the general format of “A Contribution to Statistics,” using your own formulas and assessments of human behavior.

Speaking/Listening
8. Conduct a mock jury trial of Kugler, from “The Last Judgment.” Have one class member preside as judge and others perform the tasks of defense and prosecution lawyers, witnesses, and jury members. Add to the details of the crimes mentioned in the stories and conclude with a verdict based on the evidence presented at trial.
9. Give an oral report on some aspect of World War II that moves, fascinates, or horrifies you, or that gives you some critical insight. Refer to Researching the World and the Research Handbook for ideas about what to research and how to narrow the focus of your presentation.

Hands-on Project
Many Americans have European ancestors or are familiar with European culture because of its widespread influence. Choose a European cuisine that you are familiar with or that you would like to learn more about—for example, Italian, German, Spanish, or Portuguese—and demonstrate how to make a certain dish or holiday repast for your classmates. Try to choose something tasty that is typical of the region.

Personal Connections
After reading the selections in this unit, choose one of the following questions to write about in your journal.
1. Which characters or selections helped open your eyes to a new way of seeing the world?
2. What new understanding do you have about European culture, your family, or yourself?

This organizer will help students make generalizations about the selections they have read. Ask them to
1. List any selections that stand out in their minds in a chart like the one below.
2. Review the Table of Contents for Europe to see if there are any other selections they want to include.
3. Choose one of the three questions to write about.
4. Use the second column of the chart to collect their ideas about the details they want to include in their journal entry.

<table>
<thead>
<tr>
<th>Title</th>
<th>Reactions/Insights</th>
</tr>
</thead>
<tbody>
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<td></td>
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</table>
Unit Two Vocabulary Test

I. Multiple Choice
Choose the meaning of the bold word in each passage.

1. Now, girls are supposed to be fastidious, but I was the one who suffered most from this. (“First Confession,” p. 1147)
   - At fashionable
   - C talkative
   - S squeamish
   - D delightful

2. “Someone will go for her with a bread-knife one day, and he won’t miss her,” [the priest] said rather cryptically. (“First Confession,” p. 155)
   - A jokingly
   - C proudly
   - B mysteriously
   - D angrily

3. The gang met every morning in an impromptu car park, the site of the last bomb of the first blitz. (“The Destructors,” p. 173)
   - A glorified
   - C improvised
   - B shabby
   - D communal

4. [T] was late at the rendezvous, and the voting for that day’s exploit took place without him. (“The Destructors,” p. 175)
   - A meeting
   - C veto
   - B decision
   - D nomination

5. Physical strength, then—nil: I am small, crooked, rickety, my arms and legs are like sticks, I’m like a spider. (“Poor Fish,” p. 194)
   - A obvious
   - C average
   - B unusual
   - D zero

6. The lions, cowering, poor beasts, on top of these cat-sized seats, roared and showed their teeth . . . . (“Poor Fish,” pp. 198–199)
   - A showing fear
   - C showing ferocity
   - B showing hunger
   - D showing affection

7. True, there were some among these quiet people who flouted the law, poachers bent on making more money in one night than they could earn in a whole month in the flax sheds . . . . (“The Balek Scales,” p. 209)
   - A enforced
   - C defied
   - B obeyed
   - D enacted

8. “Kugler, Ferdinand was a thief before his tenth year and an inveterate liar.” (“The Last Judgment,” p. 219)
   - A habitual
   - C undetectable
   - B believable
   - D entertaining

   - A regretfully
   - C happily
   - B eagerly
   - D thoughtfully

10. “The council has forbidden itinerant entertainers to stop on municipal property.” (“Rhinoceros,” p. 231)
    - A acrobatic
    - C country
    - B acting
    - D traveling

11. [W] . . . began to talk about the weather again, . . and other banal and insoluble questions. (“Rhinoceros,” p. 231)
    - A trite
    - C controversial
    - B critical
    - D unexpected
12. “Collective psychosis,” retorted Botard, who was a freethinker, “just like religion, the opium of the people!” (“Rhinoceros,” p. 236)
   - awakening  
   - derivation
   - discovery  
   - bargain

13. Though another of Mohammed’s commandments—the one on alcoholic drinks—was broken (and without constraint, as I know now) no latitude was allowed with regard to pork. (“Forbidden Fruit,” p. 254)
   - argument  
   - leeway
   - sharing  
   - expense

14. It seemed to me that a person with such a record ought to be more diffident, more self-effacing, ought to wait for worthier people to tell the story. (“Forbidden Fruit,” p. 261)
   - assertive  
   - indirect
   - modest  
   - agreeable

15. Perhaps I hadn’t expressed myself properly, or maybe Mohammed’s great tenets and a little urge to capture someone else’s notebooks didn’t go together. (“Forbidden Fruit,” p. 262)
   - teachings  
   - accomplishments
   - questions  
   - efforts

II. Matching
Match each vocabulary word with its definition.

   ______ 16. altruistic  
   ______ 17. deviation  
   ______ 18. egalitarian  
   ______ 19. gamut  
   ______ 20. ideological  
   ______ 21. mutations  
   ______ 22. notoriety  
   ______ 23. paradoxes  
   ______ 24. pillaged  
   ______ 25. piqued

   a. changes  
   b. range  
   c. equal  
   d. looted  
   e. irritated  
   f. unselfish  
   g. nonconformity  
   h. poor reputation  
   i. based on ideas  
   j. seeming contradictions
UNIT TWO TEST

Europe

I. Sentence Completion
Choose the word that best completes the meaning of each sentence. Fill in the circle next to that word.

1. In “Do Not Go Gentle into That Good Night,” Dylan Thomas urged his father to resist _______.
   A  aging  C  quitting
   B  despair  D  death

2. The speaker in the poem from Auden’s “Ten Songs” is trying to flee from _______.
   A  police  C  memories
   B  Hitler  D  floods

3. The people in Eugene Ionesco’s story start turning into _______.
   A  cockroaches  C  rhinoceroses
   B  monkeys  D  giraffes

4. The “black sheep” in Italo Calvino’s fable causes problems because he is _______.
   A  honest  C  dishonest
   B  gullible  D  cruel

5. Andrei Voznesensky compares a young girl’s first disappointment to “First _______."
   A  Spring  C  Frost
   B  Raindrops  D  Skylark

6. The Muslim narrator in “Forbidden Fruit” prides himself on his _______.
   A  appetite  C  handwriting
   B  driving  D  abstinence

7. The “Forbidden Fruit” in Fazil Iskander’s story is _______.
   A  milk  C  oranges
   B  pork  D  chocolate

II. True-False
If the statement is true, mark it T; if false, mark it F.

   _____  8. The priest in “First Confession” tells Jackie he should follow his sister Nora’s good example.
   _____ 10. Federico García Lorca compares the guitar to a wounded heart.
   _____ 11. In “The Last Judgment,” a murderer learns that he will receive not divine but human justice.
   _____ 13. Boris Pasternak was allowed to accept the Nobel Prize for Doctor Zhivago when it was awarded.
III. Multiple Choice
Select the best answer to complete each statement.

_______ 14. In Stevie Smith’s poem, a swimmer tries to tell his friends that he is
   a. afraid of the water.
   b. dying of cancer.
   c. only pretending to be in trouble.
   d. not waving but drowning.

_______ 15. At the end of “The Destructors,” the lorry driver tells Old Misery that
   a. “Those boys really hated you.”
   b. “I’ll call the police.”
   c. “You’ve got to admit it’s funny.”
   d. “You haven’t lost anything more than anyone else.”

_______ 16. The narrator of “Poor Fish” wonders
   a. “Will anyone ever love me?”
   b. “Why do people call me a ‘poor fish’?”
   c. “Will Ida stay true to me?”
   d. “Who can tell what women see when they’re in love?”

_______ 17. In “The Balek Scales,” the villagers’ protest
   a. forces the Baleks to return the money they stole.
   b. is put down by force.
   c. ends peacefully after the priest negotiates a settlement.
   d. results in the destruction of the village.

_______ 18. In Szymborska’s “A Contribution to Statistics,” the only category that applies to everyone is
   a. “those who always know better.”
   b. “glad to lend a hand.”
   c. “savage in crowds.”
   d. “mortal.”

_______ 19. In “And Yet the Books,” Czeslaw Milosz expresses his
   a. belief that the ideas in books cannot be destroyed.
   b. fear that the Nazis will burn his poetry.
   c. despair that books are being burned throughout Germany.
   d. hope for an end to book-burnings.

_______ 20. Tomas Tranströmer’s “Alone” describes a walk in the fields and a
   a. childhood memory.
   b. waking dream.
   c. near-fatal accident.
   d. mountain rescue.

IV. Short Essay
Write a paragraph that answers the question below. Include at least two supporting details or examples.

In “The Literature of Europe,” Petra Fiero writes: “In the twentieth century, Europe was ravaged by two World Wars, saw the rise and fall of fascism and communism, and began to live with the threat of the atomic bomb. The impact of these events on all areas of human life, including literary activity, was enormous.” Explain how this statement applies to one of the selections you read. Be sure to include the title of the selection and explain which event(s) you believe affected the author you choose to write about.
UNIT TWO WRITING PROMPTS, RESEARCH, AND PROJECTS

Europe

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

Writing About Literature

1. Ask students to pick a story in Unit Two in which setting plays a major role and write about it.
2. Ask students to write about the selection in this unit that they enjoyed the most, giving their reasons.
3. If students could become any character in one of these selections, which one would it be? What particularly appealed to them about the character?
4. There are a number of poems in this unit. Ask students to choose two and compare them.
5. Ask students to compare and contrast the plots and writers’ styles of “The Black Sheep” by Italo Calvino and “The Balek Scales” by Heinrich Böll.
6. Do European writers seem to have different concerns than writers from the Americas? Ask students to answer this question based on the two units they have read thus far.
7. Ask students to examine one element that the selections in this unit have in common, not including the fact that they are all written by Europeans. Have students write a short essay detailing their findings.

Writing Nonfiction

1. Ask students to think about one of the stories in this unit and then write about the sights, sounds, smells, and tastes they would encounter if they visited there.
2. Have students choose one of the authors in this unit and write a biography of that person.
3. Ask students to collect their favorite passages from the readings in this unit. Then ask them to choose two of these and rephrase them in their own words.
4. Have students write a description of a place they have visited. Remind them to include information on the location, flora, fauna, people, and other sights.
5. Have students listen to CDs or tapes of the poets represented in this unit reading their own work. Ask them to write a short piece describing their impressions of the readings.
6. Encourage students to write a letter to their favorite author. They should tell the author why they admire his or her writing as well as something about themselves.
7. Ask students to write a descriptive paragraph that begins, “My best friend is . . .”

Creative Writing

1. Have students write a descriptive essay of themselves from the viewpoint of their parents or teacher.
2. Ask students to rewrite “Rhinoceros” as an essay for a popular news magazine.
3. Have students choose one scene from “The Destructors” and rewrite it from the perspective of Blackie.
4. Ask students to write a paragraph describing how they felt when they first did something that delighted them. Encourage them to use vivid images and creative language.
5. Using either “Not Waving but Drowning” or “A Contribution to Statistics” as a model, students should write a poem that incorporates as many of the poetic elements found in the chosen poem as possible.
6. Ask students to choose a character from one of the selections in Unit Two and write a letter to a living political, literary, or cultural figure as that character.
7. Ask students to write a poem or song lyrics about one of the countries represented in this unit.
8. Have students rewrite the ending to the story “The Last Judgment.”
Writing Research Papers
1. Ask students to research the European Union, or EU, and write a research paper about it, including when it was established, who the members are, its purpose and its institutions.
2. Ask students if they know anyone living in one of the countries represented in Unit Two. If they are able to, have them interview the person, asking pertinent questions about the people, economy, major cities, and other vital information. Have students augment this interview with facts and figures gained through research. They should then write a research report detailing their findings.
3. Have students research the form of government in two of the countries represented in this unit. Ask them to write a paper comparing and contrasting each country’s governmental systems.
4. Have students choose a poet represented in Unit Two and write a research paper on that author’s life, work, major influences, and common themes.
5. Ask students to research the arts or music of one of the countries in Unit Two. Have them write an informative report as to what they discover.

Presentations and Projects
1. Ask students who have listened to taped readings and have read the work of a particular poet, to stage a presentation in which they assume the character of the poet reading his or her poems.
2. Encourage groups of students to prepare a Readers Theatre piece based on one of the longer selections in this unit. Have students perform their piece for the entire class.
3. Ask students to draw a portrait of two characters from Unit Two. Have them name the character and write a descriptive passage about the character. Display their work in the classroom.
4. Ask students to create a four-page travel brochure that invites travelers to visit one of the countries represented in this unit. The brochure must include interesting and noteworthy images as well as some descriptive text about the country.
5. Have students memorize one of the poems in this unit and recite it for the class.
6. Ask groups of students to represent various countries in the European Union and to plan and present a conference in which these representatives voice their feelings about the EU and about the other countries in the European Union.
7. Have students work together to study the educational systems in particular countries in Europe. Have students share their findings.
8. Have groups of students of each learning style work together to study the history of one of the countries represented in this unit. Students should write a report that includes maps, images, and aspects of the cultural, religious, and political issues in the country.
9. Get the entire class brainstorming to create a “European Collage.” Have them compile photographs, text, and other items to put together in their collage. Each student must contribute at least three items.
**Differentiated Instruction**

**Unit Three: Africa**

Review with students the Literary Map of Africa on pages 258–259. Ask volunteers to identify and talk about as many of the countries in Africa identified in the text as time allows. To set the mood for the selections, play a wide variety of distinctive music from Africa.

<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><strong>NAME OF SELECTION</strong></td>
<td><strong>TYPE OF LEARNER</strong></td>
</tr>
<tr>
<td>Sunjata</td>
<td>Have students read aloud their favorite passages from the story. Discuss what they liked about their passage.</td>
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<tr>
<td>(oral tradition)</td>
<td></td>
</tr>
<tr>
<td>pp. 271–279</td>
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<tr>
<td>Average</td>
<td></td>
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<tr>
<td>Africa</td>
<td>Have students take turns reading the poem aloud. Suggest that students change the tone of their voice when they get to the line, “But a grave voice answers me.”</td>
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<tr>
<td>(poem)</td>
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<tr>
<td>pp. 281–282</td>
<td></td>
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<tr>
<td>Average</td>
<td></td>
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<tr>
<td>Black Girl</td>
<td>Have students describe what happens in the story and choose a significant passage to read aloud.</td>
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<tr>
<td>(short story)</td>
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<tr>
<td>pp. 283–298</td>
<td></td>
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<tr>
<td>Challenging</td>
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<tr>
<td>I Will Pronounce Your Name</td>
<td>Have students practice saying their own names in the different ways described in the poem, such as “mild like cin- namon” or “like a ‘dry tornado.’ ”</td>
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<tr>
<td>(poem)</td>
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<tr>
<td>pp. 299–300</td>
<td></td>
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<tr>
<td>Challenging</td>
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<tr>
<td>Telephone Conversation</td>
<td>Divide the students into pairs and have them read the dialogue in the poem in two parts: the narrator and the landlady.</td>
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<tr>
<td>(poem)</td>
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<tr>
<td>pp. 302–303</td>
<td></td>
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<tr>
<td>Average</td>
<td></td>
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<tr>
<td>Marriage Is a Private Affair</td>
<td>Assign to students the roles of the characters in the story. Read the narration aloud to the class, allowing students to speak the lines of dialogue.</td>
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<tr>
<td>(short story)</td>
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<tr>
<td>pp. 304–310</td>
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<tr>
<td>Average</td>
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<tr>
<td>NAME OF SELECTION</td>
<td>TYPE OF LEARNER</td>
</tr>
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</tbody>
</table>
| **In the Shadow of War**  
(short story)  
pp. 311–316  
Average | **Auditory**  
Ask students to read aloud a passage from the story that they found especially detailed and vivid. | **Visual**  
Show students photographs of the people and the landscape of Nigeria. | **Kinesthetic**  
Have students move like the woman in the story, "as if an invisible force were trying to blow her away." | **ELL/Struggling**  
Help students understand the impact of civil war in Nigeria. |
| **Loyalties**  
(short story)  
pp. 317–320  
Easy | **Auditory**  
Assign to students the roles of the characters in the story. Read the narration aloud, allowing students to speak the dialogue. | **Visual**  
Ask students to illustrate a scene from the story. | **Kinesthetic**  
Have students act out the scene in which the father is trying to convince the mother to flee into the forest. | **ELL/Struggling**  
Discuss with students the differences between the beliefs of the mother and those of the father. |
| **A Meeting in the Dark**  
(short story)  
pp. 322–338  
Average | **Auditory**  
Have students describe what happens in the story and choose a significant passage to read aloud. | **Visual**  
Have students draw or work with clay to create an image from the story. | **Kinesthetic**  
Have students act out the story within the story, about the girl who has no home. Allow students to come up with their own endings. | **ELL/Struggling**  
Discuss with students the relationship between John and his father. Why did John feel so afraid of displeasing his father? |
| **The Pig**  
(short story)  
pp. 340–347  
Easy | **Auditory**  
Have students read the story aloud to one another. Encourage discussion as they read. Play a recording of traditional East African music. | **Visual**  
Have students draw a portrait of Kibuka with his pig. | **Kinesthetic**  
Have students pantomime the movements of Kibuka as he took the pig for a walk. | **ELL/Struggling**  
Discuss with students the character of Kibuka. Why did he become so attached to the pig? |
| **No Witchcraft for Sale**  
(short story)  
pp. 349–357  
Average | **Auditory**  
Have students retell the story of how Gideon saved Teddy as if they had been witnesses to the events. | **Visual**  
Have students draw or paint a landscape representing the setting of the story. | **Kinesthetic**  
Have students demonstrate what Gideon’s body language might have been when he was questioned by the scientist. | **ELL/Struggling**  
Help students understand the deep chasm between the two social classes described in the story. |
| **The Moment Before the Gun Went Off**  
(short story)  
pp. 359–365  
Challenging | **Auditory**  
Have students retell the story from the point of view of the dead man’s mother. | **Visual**  
Show students photographs, from books or from the Internet, of South African life during apartheid. | **Kinesthetic**  
Have students act out the scene when the gun goes off. | **ELL/Struggling**  
Help students understand the system of apartheid and its oppressions. |
| **The Prisoner Who wore Glasses**  
(short story)  
pp. 366–373  
Average | **Auditory**  
Ask students to illustrate a scene from the story. | | **Kinesthetic**  
Ask students to imagine and act out the way the prisoners stole bites of cabbages while they were working in the fields. | **ELL/Struggling**  
Help students understand the slang and terminology used in the story, such as the word “Baas.” |
### General Standards and Criteria for Project Evaluation

Apply those standards that fit the specific project. Some standards might not be used.

<table>
<thead>
<tr>
<th>Standards</th>
<th>Criteria</th>
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</thead>
<tbody>
<tr>
<td><strong>Areas of Assessment</strong></td>
<td><strong>High</strong></td>
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<tr>
<td></td>
<td><strong>Very Good</strong></td>
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<tr>
<td></td>
<td><strong>Adequate</strong></td>
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<td></td>
<td><strong>Needs Work</strong></td>
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<tr>
<td>Research and Preparation</td>
<td>- used a variety of challenging, reliable, and appropriate resources</td>
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<td></td>
<td>- made effort to use evidence and examples</td>
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<td></td>
<td>- met deadlines</td>
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<td></td>
<td>- used any extra time to extend research</td>
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<td></td>
<td>- used preparation time well</td>
</tr>
<tr>
<td>Content</td>
<td>- creatively fulfilled purpose</td>
</tr>
<tr>
<td></td>
<td>- used logical, easy-to-follow order</td>
</tr>
<tr>
<td></td>
<td>- created and maintained high audience interest</td>
</tr>
<tr>
<td></td>
<td>- covered topic with outstanding information</td>
</tr>
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<td></td>
<td>- credited sources</td>
</tr>
<tr>
<td>Visual Elements</td>
<td>- were highly interesting, easy to see and understand</td>
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<tr>
<td></td>
<td>- supported purpose</td>
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<td></td>
<td>- communicated main ideas clearly</td>
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<td></td>
<td>- showed outstanding effort</td>
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<td></td>
<td>- had few errors</td>
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<tr>
<td>Written Elements</td>
<td>- were thoroughly proofread and revised</td>
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<td></td>
<td>- supported main ideas with rich details</td>
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<tr>
<td>Oral Presentation</td>
<td>- spoke audibly and expressively</td>
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<td></td>
<td>- used engaging gestures and props</td>
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<td></td>
<td>- maintained excellent eye contact</td>
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</tbody>
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Related Literature

The Americas


**Europe**


**Africa**


### The Middle East & South Asia


**East Asia & the Pacific Rim**


Hwang, Sun-won. *The Stars and Other Korean Short Stories*. Hong Kong: Heinemann Asia, 1980. Translated and introduced by Edward W. Poitras. (in English)


Santos, Bienvenido N. *The Wounded Stag: A Collection of Poems*. Manila: Capitol Publishing House, 1956. (in English)


THE BLACK SHEEP

Quiz: Comprehension and Analysis p. 165
6. Answers will vary. Suggested answers follow.
   - The honest man arrives.
   - The rich people start going to the bridge.
   - The rich people hire the poor people to protect them.
7. Answers will vary. Suggested answers follow.
   - Probably less, because Calvino uses simple language to create a simple story with a child-like quality.

Literary Skill: Allegory p. 166
Answers will vary. Possible answers:
- The thieves: ordinary people; those who follow accepted ways
- The honest man: a force for change; a leader; a savior
- The rich people: capitalists
- The bridge: a place for contemplation and repose; spiritual element; religion
- Money: evil
- Prisons: the modern workplace; place of retribution and inequality or injustice
- The honest man arrives: catalyst for change; offers an opportunity for redemption
- The rich people hire the poor people: exploitation; slavery and oppression
- The people only spoke of rich and poor: modern class system is established; inequality is the norm

THE BALEK SCALES

Quiz: Comprehension and Analysis p. 168
6. Answers will vary. Suggested answer follows.
   - Instead of taking coffee for his mother, he walks for two hours to see an apothecary who has a scale so he can determine how far off the Balek scales are. This shows his determination and his commitment to justice.
7. Answers will vary. Suggested answer follows.
   - The family became basket weavers and did not stay anywhere long. They sang about justice and told their story to anyone who would listen.

Literary Skill: Theme p. 169
Answers will vary. Possible responses:
- What is the theme?
  - The struggle to achieve justice
- How does the plot support the theme?
  - The plot is built around the moment the grandfather discovers the scales are not fair and the consequences of his discovery.
- How does the setting support the theme?
  - The story is set during a time when there was a great divide between the rich and the poor and when the rich could create laws that restricted the rights of the poor.
- How does the characterization support the theme?
  - The author does not include detailed description of the characters or their emotions. This gives the story an objective and impartial feel, like he is presenting a case in a court of law.
- Find a passage from the story that supports the theme.
  - “…but every Sunday, as soon as the Baleks entered the church, the hymn was struck up: ‘The justice of this
earth, O Lord, hath put Thee to death, ’until the reeve ordered it proclaimed in every village that the singing of the hymn was forbidden.”

**The Last Judgment**

**Quiz: Comprehension and Analysis p. 171**


6. Answers will vary. Suggested answer follows.

They couldn’t judge because they would know the accused too well and their hearts would ache. Student may agree, noting that more knowledge can lead to more sympathy. Others may disagree, pointing out that even with more knowledge, a person can decide that punishment is appropriate.

7. Answers will vary. Suggested answer follows.

Kugler’s crimes resulted “from anger, from greed, deliberately and by chance, sometimes with pleasure and other times from necessity.” Students may find that “crimes from necessity” seem more justifiable than those committed “with pleasure.”

**Literary Skill: Dialogue p. 172**

Answers will vary. Possible answers follow.

Sample 1:

The sample shows that Kugler began getting into trouble from a very young age and that his parents were upset by his actions. We also learn that Kugler had tender feelings for Irma.

The sample shows that God knows everything that happened and knows how other people felt about it. The phrase, “Young man,” sounds like God is a father speaking to his son.

Sample 2:

The sample shows that Kugler is bold enough to think he can point out God’s mistakes. We also learn that Kugler believes some people are completely worthless.

The sample shows that God sees both the good and bad in each person. He also seems to be trying to gently show Kugler that Kugler was wrong in his views.

**Vocabulary Quiz p. 163**


**A Contribution to Statistics**

**Quiz: Comprehension and Analysis p. 175**

1. D; 2. C; 3. B; 4. D; 5. A

6. Answers will vary. Suggested answers follow.

Examples of exact numbers include “fifty-two” and “seventy-seven.” Examples of approximate numbers include “four, well maybe five” and “sixty, give or take a few.”

Perhaps the poet is mocking professional statisticians who present hard numbers to represent things that can’t really be defined, like emotions. The exact numbers give the poem an authoritarian tone while the approximate numbers give the impression that nothing can really be too certain.

7. Answers will vary. Suggested answers follow.

Many of the statistics suggest that people can be cruel and learn little from experience. These statistics are discouraging about the future. However, the next to last stanza states that 99 percent of people are worthy of compassion implies some hope.

**Critical Thinking Skill: Analyze Author’s Purpose p. 176**

Answers will vary. Possible answers:

Author’s Purpose

To suggest to the reader that people should improve the way they treat each other.