Work Book Functional English

Reading Activities

Students of CS & SE

Name: _____

Father's Name: _____

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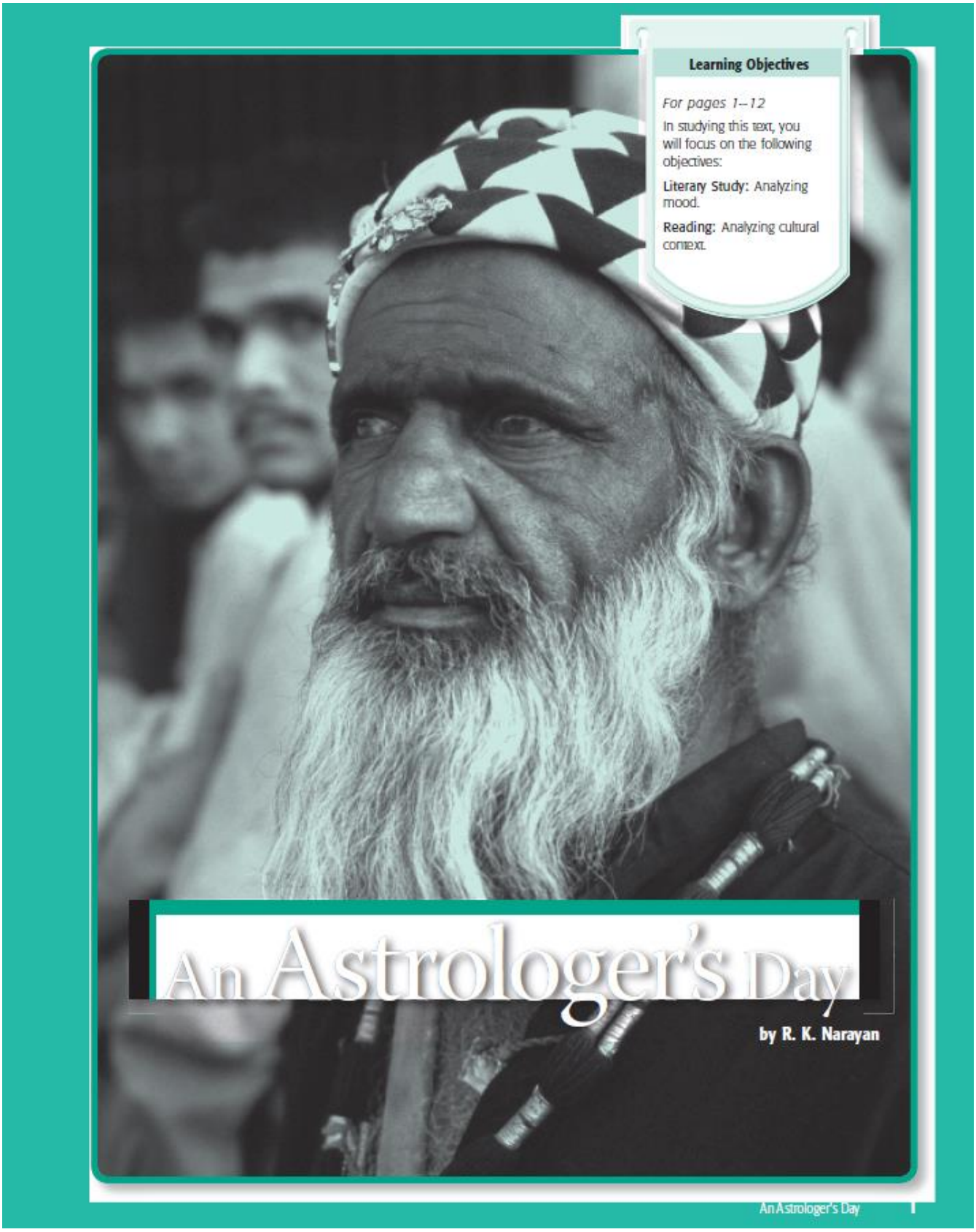
Marks Obtained: _____



Learning Objectives

For pages 1–12

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing mood.

Reading: Analyzing cultural context.

An Astrologer's Day

by R. K. Narayan

Before You Read

An Astrologer's Day

Connect to the Short Story

In "An Astrologer's Day," R. K. Narayan presents an experience that overtakes a fortune-teller who practices his trade in a city marketplace. The following words and phrases list key elements from the beginning of the story in the order in which they occur.

- astrologer
- city marketplace
- fled village
- shrewd guesswork
- careful listening
- human nature

Work with a partner to brainstorm possible ways to connect this chain of clues. Then write a one-paragraph version of what they reveal about the character of the astrologer.

_____

_____

_____

Build Background

- R. K. Narayan enjoyed writing stories that both entertain and inform readers.
- Most of his stories, including "An Astrologer's Day," take place in a make-believe Indian village.
- Many of these stories are comical accounts about individuals who are trying to find peace in a restless world.
- Astrology is a type of fortune telling. Some astrologers claim that they can predict a person's future.

Now, use information from Connect to the Story and Build Background to make a prediction about what might happen in the story.

_____

_____

Set Purposes for Reading

In this short story, Narayan's fortune-teller must think quickly when he is suddenly confronted by someone from his past. Read to find out how closely your prediction matches what happens in the story.

Literary Element Mood

Mood is the atmosphere that a writer creates in a story. The mood that the writer creates helps readers identify with the emotions that the characters experience as they react to their surroundings. Writers use language, subject matter, setting, diction, and tone to help convey a particular mood.

What situations in everyday life put you in a happy, sad, angry, nervous, or other mood? What words or phrases would you use to describe your feelings and behavior during such times? Work with a partner to make a list of verbs, adjectives, and adverbs that describe your mood in a variety of situations.

_____

_____

Reading Strategy Analyze Cultural Context

When you **analyze cultural context,** you pay attention to the details that reveal the setting, dress, speech, mannerisms, and behaviors of a particular group of people at a particular time in history. "An Astrologer's Day" takes place in a village in India during the 1940s. What do you already know about the people and customs of India during this period? What would you like to learn? Create a chart like the one shown below to record your thoughts. You can complete the third column of the chart after reading the story.

What I Know	What I Want to Learn	What I Learned

Vocabulary Word Origins

The origin and history of a word is called its **etymology.** You can find a word's etymology in a dictionary, usually at the beginning or end of an entry. For the vocabulary word *enhance,* write its definition on the line after it. Then find the word's etymology in a dictionary. Write the word's origin and its meaning on the line after the word **from.**

enhance _____ **from** _____

Vocabulary

enhance (en hans') *v.* to make greater, as in beauty or value

impetuous (im pech' ōō' əs) *adj.* rash

paraphernalia (par' ə fər nāl' yə) *n.* things used in a particular activity; equipment

piqued (pēkt) *adj.* aroused in anger; offended

incantation (in' kan tā' shən) *n.* words spoken in casting a spell

An Astrologer's Day

Punctually at midday he opened his bag and spread out his professional equipment, which consisted of a dozen cowrie[1] shells, a square piece of cloth with obscure mystic charts on it, a notebook and a bundle of palmyra writing. His forehead was resplendent with sacred ash and vermilion,[2] and his eyes sparkled with a sharp abnormal gleam which was really an outcome of a continual searching look for customers, but which his simple clients took to be a prophetic light and felt comforted. The power of his eyes was considerably **enhanced** by their position—placed as they were between the painted forehead and the dark whiskers which streamed down his cheeks: even a half-wit's eyes would sparkle in such a setting. To crown the effect he wound a saffron-colored[3] turban around his head. This color scheme never failed. People were attracted to him as bees are attracted to cosmos or dahlia stalks. He sat under the boughs of a spreading tamarind tree which flanked a path running through the Town Hall Park. It was a remarkable place in many ways: a surging crowd was always moving up and down this narrow road morning till night. A variety of trades and occupations was represented all along its way: medicine-sellers, sellers of stolen hardware and junk, magicians and, above all, an auctioneer of cheap cloth, who created enough din all day to attract the whole town. Next to him in vociferousness[4] came a vendor of fried groundnuts, who gave his ware a fancy name each day, calling

Vocabulary

enhance (en hans') *v.* to make greater, as in beauty or value

Read and Discuss

Read the opening of the story out loud with a partner, up to and including the sentence that begins "People were attracted to him." As you read, underline details that describe the astrologer. Then discuss with your partner why people would be attracted to him. How does the way he presents himself—his features and the clothes he wears—suit his profession? Write your answer on the lines below.

_____

_____

_____

_____

Reading Strategy

Analyze Cultural Context
Underline the words and phrases in the highlighted passage that help you picture the marketplace.

1. A ***cowrie*** (kau' rē) is a small snail commonly found in warm, shallow waters of the Pacific and Indian Oceans.
2. Here, ***obscure*** means "difficult to understand" and ***mystic*** means "having hidden or secret meanings." ***Palmyra*** (pal mī' ra) refers to paper made from the leaves of the palmyra tree. The man's forehead is full of splendor ***(resplendent)*** in that it is painted with dark ash and a red pigment called ***vermilion.***
3. ***Saffron*** is an orange-yellow color.
4. ***Vociferousness*** (vō sif' ar as nəs) means "noise outcrying."

it Bombay Ice Cream one day, and on the next Delhi Almond, and on the third Raja's Delicacy, and so on and so forth, and people flocked to him. A considerable portion of this crowd dallied before the astrologer too. The astrologer transacted his business by the light of a flare which crackled and smoked up above the groundnut[5] heap nearby. Half the enchantment of the place was due to the fact that it did not have the benefit of municipal lighting. The place was lit up by shop lights. One or two had hissing gaslights, some had naked flares stuck on poles, some were lit up by old cycle lamps and one or two, like the astrologer's, managed without lights of their own. It was a bewildering criss-cross of light rays and moving shadows. This suited the astrologer very well, for the simple reason that he had not in the least intended to be an astrologer when he began life; and he knew no more of what was going to happen to others than he knew what was going to happen to himself next minute. He was as much a stranger to the stars as were his innocent customers. Yet he said things which pleased and astonished everyone: that was more a matter of study, practice and shrewd guesswork. All the same, it was as much an honest man's labor as any other, and he deserved the wages he carried home at the end of a day.

He had left his village without any previous thought or plan. If he had continued there he would have carried on the work of his forefathers—namely, tilling the land, living, marrying and ripening in his cornfield and ancestral home. But that was not to be. He had to leave home without telling anyone, and he could not rest till he left it behind a couple of hundred miles. To a villager it is a great deal, as if an ocean flowed between.

He had a working analysis of mankind's troubles: marriage, money and the tangles of human ties. Long practice had sharpened his perception. Within five minutes he understood what was wrong. He charged three pice[6] per question and never opened his mouth till the other had spoken for at least ten minutes, which provided him enough stuff for a dozen answers and advices. When he told the person before him, gazing at his palm, "In many ways you are not getting the fullest results for your efforts," nine out of ten were disposed to agree with him. Or he questioned: "Is there any woman in your family, maybe

5. ***Groundnuts*** are peanuts.
6. A ***pice*** is a coin of India of very small value.

Reading Strategy

Analyze Cultural Context What kind of life would the astrologer have led if he had remained in his village? Write your answer on the lines below.

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Literary Element

Mood The description of the marketplace setting at the beginning of the story creates a positive, festive mood. Now you learn that the astrologer had to flee his village without telling anyone. How does this information affect that mood? Write your answer on the line below.

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An Astrologer's Day

Vocabulary

impetuous (im pech' ōō as) *adj.* rash

Vocabulary

paraphernalia (par' ə fər nāl' yə) *n.* things used in a particular activity; equipment

Literary Element

Mood Underline the clues in the highlighted passage that suggest something serious is about to take place.

Vocabulary

piqued (pēkt) *adj.* aroused in anger; offended

Vocabulary Skill

Word Origins *Pique* comes from a French word meaning "to prick or sting." In what sense does the astrologer feel stung? Circle the best answer below.

He feels flattered.

He feels insulted.

He feels ignored

even a distant relative, who is not well disposed[7] towards you?" Or he gave an analysis of character: "Most of your troubles are due to your nature. How can you be otherwise with Saturn where he is? You have an **impetuous** nature and a rough exterior." This endeared him to their hearts immediately, for even the mildest of us loves to think that he has a forbidding exterior.

The nuts-vendor blew out his flare and rose to go home. This was a signal for the astrologer to bundle up too, since it left him in darkness except for a little shaft of green light which strayed in from somewhere and touched the ground before him. He picked up his cowrie shells and **paraphernalia** and was putting them back into his bag when the green shaft of light was blotted out; he looked up and saw a man standing before him. He sensed a possible client and said: "You look so careworn. It will do you good to sit down for a while and chat with me." The other grumbled some vague reply. The astrologer pressed his invitation; whereupon the other thrust his palm under his nose, saying: "You call yourself an astrologer?" The astrologer felt challenged and said, tilting the other's palm towards the green shaft of light: "Yours is a nature . . ." "Oh, stop that," the other said. "Tell me something worthwhile. . . ."

Our friend felt **piqued**. "I charge only three pice per question, and what you get ought to be good enough for your money. . . ." At this the other withdrew his arm, took out an anna and flung it out to him, saying, "I have some questions to ask. If I prove you are bluffing, you must return that anna to me with interest."

"If you find my answers satisfactory, will you give me five rupees?"

"No."

"Or will you give me eight annas?"[8]

"All right, provided you give me twice as much if you are wrong," said the stranger. This pact was accepted after a little further argument. The astrologer sent up a prayer to heaven as the other lit a cheroot.[9] The astrologer caught a glimpse of his face by the matchlight. There was a pause as cars hooted on the road, jutka[10] drivers swore at their horses and the babble of the crowd agitated the semi-darkness of the park. The other sat down, sucking his cheroot, puffing out, sat there ruthlessly. The astrologer felt very uncomfortable. "Here, take your anna back. I am not used to such challenges. It is late for me today. . . ."

7. In this paragraph, ***disposed*** is used twice with slightly different meanings. The first time, you might substitute *likely* or *inclined*. The second time, substitute ***favorable*** for the phrase "well disposed."
8. The ***anna*** is a former coin of India that was equal to four pice. The ***rupee*** is a coin equal to sixteen annas.
9. A ***cheroot*** (shə rōōt') is a cigar cut square at both ends.
10. A ***jutka*** (jōōt' kə) is a two-wheeled, horse-drawn vehicle.

He made preparations to bundle up. The other held his wrist and said, "You can't get out of it now. You dragged me in while I was passing." The astrologer shivered in his grip; and his voice shook and became faint. "Leave me today. I will speak to you tomorrow." The other thrust his palm in his face and said, "Challenge is challenge. Go on." The astrologer proceeded with his throat drying up. "There is a woman . . ."

"Stop," said the other. "I don't want all that. Shall I succeed in my present search or not? Answer this and go. Otherwise I will not let you go till you disgorge[11] all your coins." The astrologer muttered a few **incantations** and replied, "All right. I will speak. But will you give me a rupee if what I say is convincing? Otherwise I will not open my mouth, and you may do what you like." After a good deal of haggling the other agreed. The astrologer said, "You were left for dead. Am I right?"

"Ah, tell me more."

"A knife has passed through you once?" said the astrologer.

"Good fellow!" He bared his chest to show the scar. "What else?"

"And then you were pushed into a well nearby in the field. You were left for dead."

11. Here, ***disgorge*** means "to give up or hand over."

READING CHECK

Question

Why do you think the astrologer becomes uncomfortable and tries to leave after he has caught a glimpse of the stranger's face? Write your answer on the lines below.

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Literary Element

Mood When the astrologer catches a glimpse of the stranger in the match light, he becomes uncomfortable. What details in this description heighten the mood of discomfort? List them on the lines below.

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Vocabulary

incantation (in' kan tā' shən) *n.* words spoken in casting a spell

An Astrologer's Day

Read and Discuss

Read out loud the advice that the astrologer gives to Guru Nayak. Then discuss these questions with a partner: How is it possible that the astrologer knows the stranger's name? Why do you think he advises Guru Nayak to return to his village immediately and never come back? Write your answers on the lines below.

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Reading Strategy

Analyze Cultural Context What details of Indian culture are mentioned on this page? Write some examples on the lines below.

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"I should have been dead if some passerby had not chanced to peep into the well," exclaimed the other, overwhelmed by enthusiasm. "When shall I get at him?" he asked, clenching his fist.

"In the next world," answered the astrologer. "He died four months ago in a far-off town. You will never see any more of him." The other groaned on hearing it. The astrologer proceeded.

"Guru Nayak—"

"You know my name!" the other said, taken aback.[12]

"As I know all other things. Guru Nayak, listen carefully to what I have to say. Your village is two days' journey due north of this town. Take the next train and be gone. I see once again great danger to your life if you go from home." He took out a pinch of sacred ash and held it out to him. "Rub it on your forehead and go home. Never travel southward again, and you will live to be a hundred."

"Why should I leave home again?" the other said reflectively.[13] "I was only going away now and then to look for him and to choke out his life if I met him." He shook his head regretfully. "He has escaped my hands. I hope at least he died as he deserved.""Yes," said the astrologer. "He was crushed under a lorry."[14] The other looked gratified to hear it.

The place was deserted by the time the astrologer picked up his articles and put them into his bag. The green shaft was also gone, leaving the place in darkness and silence. The stranger had gone off into the night, after giving the astrologer a handful of coins.

It was nearly midnight when the astrologer reached home. His wife was waiting for him at the door and demanded an explanation. He flung the coins at her and said, "Count them. One man gave all that."

"Twelve and a half annas," she said, counting. She was overjoyed. "I can buy some *jaggery*[15] and coconut tomorrow. The child has been asking for sweets for so many days now. I will prepare some nice stuff for her."

"The swine has cheated me! He promised me a rupee," said the astrologer. She looked up at him. "You look worried. What is wrong?"

"Nothing."

12. The expression ***taken aback*** means "suddenly surprised or startled."
13. Here, ***reflectively*** (ri flek' tiv lē) means "in a way that shows serious and careful consideration."
14. Here, a ***lorry*** is a long, flat, horse-drawn wagon.
15. ***Jaggery*** is unrefined sugar made from palm tree sap.

After dinner, sitting on the *pyol*,[16] he told her, "Do you know a great load is gone from me today? I thought I had the blood of a man on my hands all these years. That was the reason why I ran away from home, settled here and married you. He is alive."

She gasped, "You tried to kill!"

"Yes, in our village, when I was a silly youngster. We drank, gambled and quarreled badly one day—why think of it now? Time to sleep," he said, yawning, and stretched himself on the *pyol*.

16. A ***pyol*** (pī′ ōl) is a low bench.

READING CHECK

Summarize
Why is the astrologer relieved and at ease at the end of the story? Write your answer on the lines below.

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_____

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Literary Element

Mood What change in mood occurs at the end of the story? Write your answer on the lines below.

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After You Read

An Astrologer's Day

Connect to the Short Story

Review the paragraph you prepared for the activity on page 2. Does your description of the astrologer's character match the story's description? If not, rewrite your paragraph on the lines below to reflect what you learned about him.

_____

_____

Literary Element **Mood**

Mood helps readers imagine the feeling of being in a scene and experiencing the events as the characters do. The mood in "An Astrologer's Day" changes several times in the course of the story. What mood is created at the beginning of the story? On the lines below, list some words or phrases that convey this mood.

_____

_____

How does the mood change when the astrologer encounters Guru Nayak? What details convey this change?

_____

_____

How does the mood change again at the end of the story? What details convey this change?

_____

Reading Strategy **Analyze Cultural Context**

Use information you learned from the story to fill in the last column of the chart that you began at the start of this lesson. What details about life in India during the 1940s are different from life in America today?

_____

What details are similar to your experiences today?

_____

_____

After You Read

An Astrologer's Day

Vocabulary

A. Word Meaning Circle the answer that best fits the meaning of the boldfaced vocabulary word in each sentence.

1. The cook added seasoning to the soup to **enhance** its flavor.
   - **a** weaken
   - **b** slightly change
   - **c** make greater
   - **d** sweeten
2. The **impetuous** camper ate all his rations before he realized there would be none left for the next day.
   - **a** rash
   - **b** thoughtful
   - **c** experienced
   - **d** uninformed
3. The photographer arrived early in order to set up the **paraphernalia** she would need for the photo shoot.
   - **a** pictures
   - **b** equipment
   - **c** furniture
   - **d** partitions
4. The boy's disruptive behavior in class **piqued** the teacher.
   - **a** embarrassed
   - **b** amused
   - **c** alarmed
   - **d** offended
5. The priest chanted an **incantation** to rid the child of the evil spirits that possessed her.
   - **a** a spoken spell
   - **b** a soothing lullaby
   - **c** a stern warning
   - **d** a brief sermon

B. Word Origins Match each origin word listed below with its correct meaning. Write the letter of the origin word on the line next to its meaning. Then complete each sentence with the vocabulary word that is derived from the origin word.

a. enhauncen	**b.** impetus	**c.** paraphernе	**d.** piquer	**e.** incantare

1. to sting _____ The audience was _____ by the speaker's rude comments.
2. bride's property beyond dowry _____ The athlete's exercise _____ occupied more than half of her bedroom.
3. to enchant _____ The tribe's holy man delivered an _____ to bring rain.

After You Read

An Astrologer's Day

Web Diagram

Web diagrams provide a simple, visually helpful way to organize a variety of details that illustrate a single subject. Review the information you have learned about Indian culture in "An Astrologer's Day." Then fill in the three ovals in the web diagram below with descriptive details of the marketplace, the astrologer's appearance, and other aspects of Indian life.

Cultural Details in "An Astrologer's Day"

Marketplace

Astrologer's appearance

Other aspects of Indian life

Narayan's use of details of Indian culture _____

_____

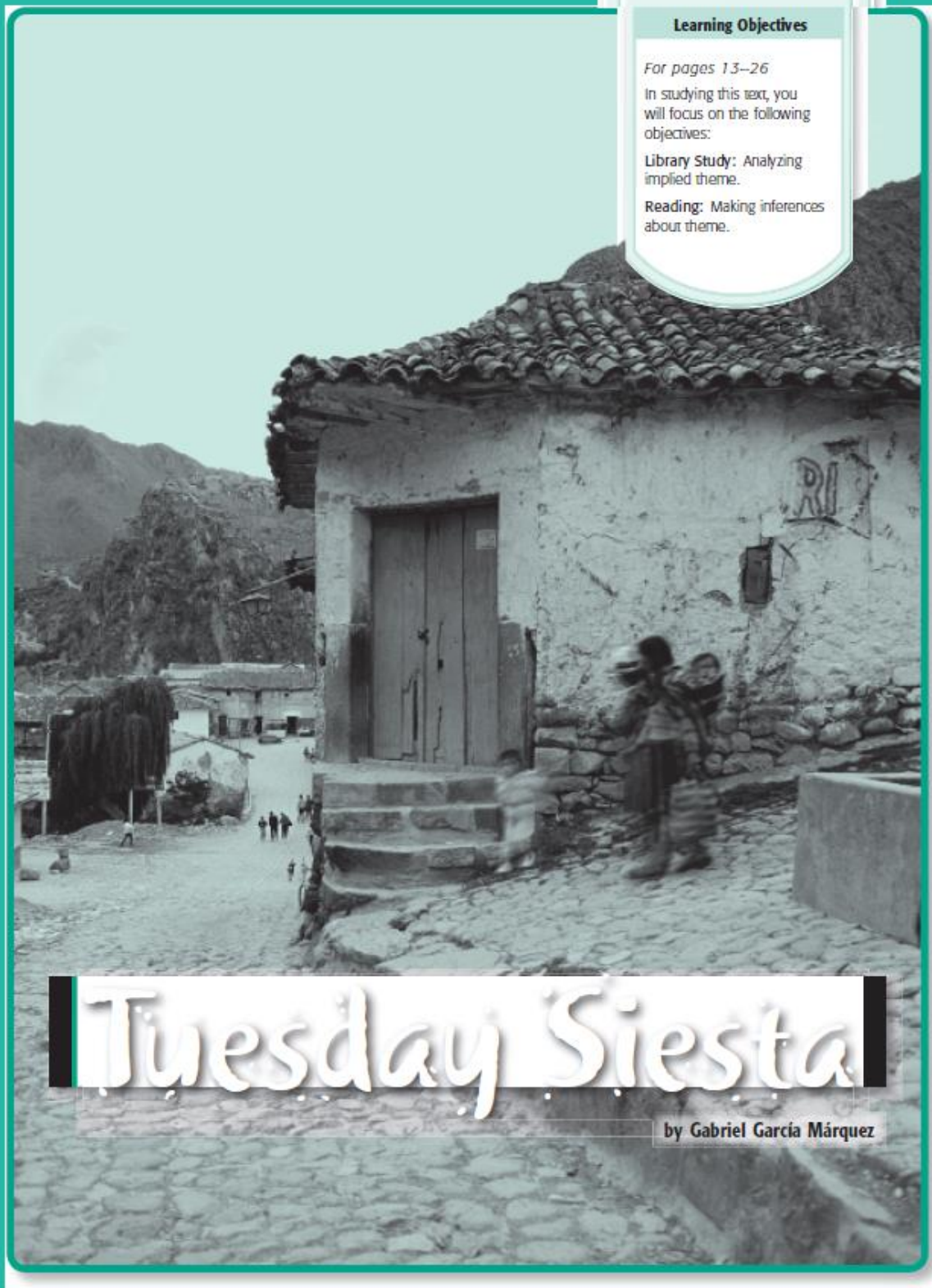
Learning Objectives

For pages 13–26

In studying this text, you will focus on the following objectives:

Library Study: Analyzing implied theme.

Reading: Making inferences about theme.



Tuesday Siesta

by Gabriel García Márquez

Before You Read

Tuesday Siesta

Connect to the Short Story

A death usually prompts mourning and sadness. What other experiences and emotions might follow a death? For example, a person might be worried about money to pay for the funeral, or troubled with regrets about the person who has died. In the left column of the chart below, record either a real or imaginary situation involving a death. In the right column note some emotions that such a situation might prompt.

Experience	I might feel that . . .

Build Background

- Latin American author Gabriel García Márquez was raised by his grandparents, who gave him a love of folktales and storytelling.
- His grandfather also helped his grandson understand how poor people suffer under oppressive leaders.
- García Márquez wrote newspaper articles attacking government corruption.

Based on the information above, which of the following types of story would you expect "Tuesday Siesta" to be? Place a check in the box next to your answer.

- ☐ a science fiction story set on Mars?
- ☐ an adventure story about explorers in the Arctic?
- ☐ a realistic story about everyday people in Latin America?

Underline words and phrases in the Build Background statements above that support your answer.

Set Purposes for Reading

In "Tuesday Siesta," García Márquez describes how a woman and her daughter travel to a town where the woman's son has recently died. They are clearly mourning a lost loved one, but their situation involves other issues and emotions besides sadness too. Read to learn how this poor family confronts tragedy, both in the aftermath of a death and in the time that led up to the death. Look for surprises and unexpected truths about people as the story unfolds.

Literary Element Implied Theme

The **theme** is the central idea an author wants people to understand when reading a story. It often reveals something true about life. Writers rarely state the theme in so many words. Instead, they imply, or hint, the theme using setting, characters, plot, and dialogue. As you read, an understanding of the **implied theme** may come to you. To help this process, pause once on each page at an important point and ask yourself one of the following questions:

- Why does this character do or say this?
- Why did the author decide to describe this?

Reading Strategy Make Inferences About Theme

To **infer** is to make a reasonable guess about what something means, using the information available and your own knowledge. As you read and collect the questions and answers described above, keep in mind that your own knowledge and experiences can help you draw conclusions about the story's meaning.

Vocabulary Word Parts

Read the vocabulary words and definitions out loud. Remember that prefixes, suffixes, and roots are the building blocks of words and can help you figure out what unfamiliar words mean. In this vocabulary list, two words share the same prefix, two share the same suffix, and two share the same root. Write down the shared word parts, along with what each means. Use a dictionary to help you if necessary.

words:

shared prefix: _____ prefix meaning: _____

words:

shared suffix: _____ suffix meaning: _____

words:

shared root: _____ root meaning: _____

Vocabulary

interminable (in tur' mi nə bəl) *adj.* endless, or at least seeming to last forever

serenity (sə ren' ə tē) *n.* calmness; peacefulness

scrutinize (skrōōt' ən īz') *v.* to examine carefully and in detail

inscrutable (in skrōō' tə bəl) *adj.* impossible to understand or interpret

skeptical (skep' ti kəl) *adj.* doubtful; suspicious

Tuesday Siesta

Vocabulary

interminable (in tur' mi na bəl) *adj.* endless, or at least seeming to last forever

Read and Discuss

Working with a partner, take turns reading the first two paragraphs of the story aloud. When you read, take care to speak slowly and clearly. When you listen, visualize the scene being described. Think not only of the sights (such as the symmetrical rows of banana trees) but also of the sounds (of the train) and details having to do with touch (such as the humid air).

Reading Strategy

Make Inferences About Theme What does this suggest about the characters' lives and their state of mind? Write your answer on the lines below. What words in the sentence support your ideas? Underline them in the text.

_____

_____

_____

_____

The train emerged from the quivering tunnel of sandy rocks, began to cross the symmetrical, **interminable** banana plantations, and the air became humid and they couldn't feel the sea breeze any more.

A stifling blast of smoke came in the car window. On the narrow road parallel to the railway there were oxcarts loaded with green bunches of bananas. Beyond the road, in uncultivated spaces set at odd intervals there were offices with electric fans, red-brick buildings, and residences with chairs and little white tables on the terraces among dusty palm trees and rosebushes. It was eleven in the morning, and the heat had not yet begun.

"You'd better close the window," the woman said. "Your hair will get full of soot."

The girl tried to, but the shade wouldn't move because of the rust.

They were the only passengers in the lone third-class car. Since the smoke of the locomotive kept coming through the window, the girl left her seat and put down the only things they had with them: a plastic sack with some things to eat and a bouquet of flowers wrapped in newspaper. She sat on the opposite seat, away from the window, facing her mother. They were both in severe and poor mourning clothes.

The girl was twelve years old, and it was the first time she'd ever been on a train. The woman seemed too old to be her mother, because of the blue veins on her eyelids and her small, soft, and shapeless body, in a dress cut like a cassock. She was riding with her spinal column braced firmly against the back of

cassock

the seat, and held a peeling patent-leather handbag in her lap with both hands. She bore the conscientious **serenity** of someone accustomed to poverty.

By twelve the heat had begun. The train stopped for ten minutes to take on water at a station where there was no town. Outside, in the mysterious silence of the plantations, the shadows seemed clean. But the still air inside the car smelled like untanned leather. The train did not pick up speed. It stopped at two identical towns with wooden houses painted bright colors. The woman's head nodded and she sank into sleep. The girl took off her shoes. Then she went to the washroom to put the bouquet of flowers in some water.

When she came back to her seat, her mother was waiting to eat. She gave her a piece of cheese, half a corn-meal pancake, and a cookie, and took an equal portion out of the plastic sack for herself. While they ate, the train crossed an iron bridge very slowly and passed a town just like the ones before, except that in this one there was a crowd in the plaza. A band was playing a lively tune under the oppressive sun. At the other side of town the plantations ended in a plain which was cracked from the drought.

The woman stopped eating.

"Put on your shoes," she said.

The girl looked outside. She saw nothing but the deserted plain, where the train began to pick up speed again, but she put the last piece of cookie into the sack and quickly put on her shoes. The woman gave her a comb.

"Comb your hair," she said.

The train whistle began to blow while the girl was combing her hair. The woman dried the sweat from her neck and wiped the oil from her face with her fingers. When the girl stopped combing, the train was passing the outlying houses of a town larger but sadder than the earlier ones.

"If you feel like doing anything, do it now," said the woman. "Later, don't take a drink anywhere even if you're dying of thirst. Above all, no crying."

The girl nodded her head. A dry, burning wind came in the window, together with the locomotive's whistle and the clatter of the old cars. The woman folded the plastic bag with the rest of the food and put it in the handbag. For a moment a complete picture of the town, on that bright August Tuesday, shone in

Vocabulary

serenity (sə ren' ə tē) *n.* calmness; peacefulness

Literary Element

Implied Theme What do the woman and girl do as the train ride comes to an end? Underline the words that tell you what they do. Why do you think they do this? Put a check in the box next to the best answer below.

- ☐ They are in a happy mood.
- ☐ They want to look more respectable.
- ☐ They are going to a party.
- ☐ They got messy as they ate.

the window. The girl wrapped the flowers in the soaking-wet newspapers, moved a little farther away from the window, and stared at her mother. She received a pleasant expression in return. The train began to whistle and slowed down. A moment later it stopped.

There was no one at the station. On the other side of the street, on the sidewalk shaded by the almond trees, only the pool hall was open. The town was floating in the heat. The woman and the girl got off the train and crossed the abandoned station—the tiles split apart by the grass growing up between—and over to the shady side of the street.

It was almost two. At that hour, weighted down by drowsiness, the town was taking a siesta. The stores, the town offices, the public school were closed at eleven, and didn't reopen until a little before four, when the train went back. Only the hotel across from the station, with its bar and pool hall, and the telegraph office at one side of the plaza stayed open. The houses, most of them built on the banana company's model, had their doors locked from inside and their blinds drawn. In some of them it was so hot that the residents ate lunch in the patio. Others leaned a chair against the wall, in the shade of the almond trees, and took their siesta right out in the street.

Keeping to the protective shade of the almond trees, the woman and the girl entered the town without disturbing the siesta. They went directly to the parish house.[1] The woman scratched the metal grating on the door with her fingernail, waited a moment, and scratched again. An electric fan was humming inside. They did not hear the steps. They hardly heard the slight creaking of a door, and immediately a cautious voice, right next to the metal grating: "Who is it?" The woman tried to see through the grating.

"I need the priest," she said.

"He's sleeping now."

"It's an emergency," the woman insisted.

Her voice showed a calm determination.

The door was opened a little way, noiselessly, and a plump, older woman appeared, with very pale skin and hair the color of iron. Her eyes seemed too small behind her thick eyeglasses.

"Come in," she said, and opened the door all the way.

1. A parish is the district (often a town) served by a church. The ***parish house*** is where the priest at that local church lives.

Reading Strategy

Make Inferences About Theme The siesta, or midday rest, is a common part of the daily routine in Latin American countries, so the woman would have known that her visit would take place while the town was quiet and at rest. What can you infer about the woman's intentions?

Complete the sentence frame below.

The woman plans to arrive during the siesta and leave before it ends because

_____

_____

_____

_____

_____

_____

_____

They entered a room permeated with an old smell of flowers. The woman of the house led them to a wooden bench and signaled them to sit down. The girl did so, but her mother remained standing, absent-mindedly, with both hands clutching the handbag. No noise could be heard above the electric fan.

The woman of the house reappeared at the door at the far end of the room. "He says you should come back after three," she said in a very low voice. "He just lay down five minutes ago."

"The train leaves at three-thirty," said the woman.

It was a brief and self-assured reply, but her voice remained pleasant, full of undertones.[2] The woman of the house smiled for the first time.

"All right," she said.

When the far door closed again, the woman sat down next to her daughter. The narrow waiting room was poor, neat, and clean. On the other side of the wooden railing which divided the room, there was a worktable, a plain one with an oilcloth cover, and on top of the table a primitive typewriter next to a vase of flowers. The parish records were beyond. You could see that it was an office kept in order by a spinster.[3]

2. In this sense, ***undertones*** are meanings that are implied by the way someone says something.
3. In a literal sense, a ***spinster*** is a woman who spins thread to make cloth. Often, as here, it is used to mean a woman who has never been married.

READING CHECK

Question

Review the page above to remind yourself what the woman does when she gets to the door of the parish house and write the answer below.

_____

How does her action fit in with what you have learned so far about the woman? Explain your ideas on the lines below.

_____

_____

Literary Element

Implied Theme Why do you think the woman would finally smile at this point? Write your answer on the lines below.

_____

_____

_____

_____

_____

_____

_____

_____

Tuesday Siesta

Reading Strategy

Make Inferences About Theme
Why would it be easier to infer the family resemblance after the priest puts on his glasses? Write your answer on the lines below.

_____

_____

_____

_____

Vocabulary

scrutinize (skrōōt' an īz') *v.* to examine carefully and in detail

Read and Discuss

This paragraph includes description of all three people in the room. Reread it carefully. What does each of them do, and what might that action reveal about the character? For example, the priest stares at the woman and blushes, because he may be embarrassed. Discuss your ideas with a partner.

The far door opened and this time the priest appeared, cleaning his glasses with a handkerchief. Only when he put them on was it evident that he was the brother of the woman who had opened the door.

"How can I help you?" he asked.

"The keys to the cemetery," said the woman.

The girl was seated with the flowers in her lap and her feet crossed under the bench. The priest looked at her, then looked at the woman, and then through the wire mesh of the window at the bright, cloudless sky.

"In this heat," he said. "You could have waited until the sun went down."

The woman moved her head silently. The priest crossed to the other side of the railing, took out of the cabinet a notebook covered in oilcloth, a wooden penholder, and an inkwell, and sat down at the table. There was more than enough hair on his hands to account for what was missing on his head.

"Which grave are you going to visit?" he asked.

"Carlos Centeno's," said the woman.

"Who?"

"Carlos Centeno," the woman repeated.

The priest still did not understand.

"He's the thief who was killed here last week," said the woman in the same tone of voice. "I am his mother."

The priest **scrutinized** her. She stared at him with quiet self-control, and the Father blushed. He lowered his head and began to write. As he filled the page, he asked the woman to identify herself, and she replied unhesitatingly, with precise details, as if she were reading them. The Father began to sweat. The girl unhooked the buckle of her left shoe, slipped her heel out of it, and rested it on the bench rail. She did the same with the right one.

It had all started the Monday of the previous week, at three in the morning, a few blocks from there. Rebecca, a lonely widow who lived in a house full of odds and ends, heard above the sound of the drizzling rain someone trying to force the front door from outside. She got up, rummaged around in her closet for an ancient revolver that no one had fired since the days of Colonel Aureliano Buendía,[4] and went into the living room without turning on the lights. Orienting herself not so much by

4. ***Aureliano Buendía*** (ou rā lyä nō bwan dē ä) is a character in García Márquez's famous novel *One Hundred Years of Solitude*.

the noise at the lock as by a terror developed in her by twenty-eight years of loneliness, she fixed in her imagination not only the spot where the door was but also the exact height of the lock. She clutched the weapon with both hands, closed her eyes, and squeezed the trigger. It was the first time in her life that she had fired a gun. Immediately after the explosion, she could hear nothing except the murmur of the drizzle on the galvanized roof. Then she heard a little metallic bump on the cement porch, and a very low voice, pleasant but terribly exhausted: "Ah, Mother." The man they found dead in front of the house in the morning, his nose blown to bits, wore a flannel shirt with colored stripes, everyday pants with a rope for a belt, and was barefoot. No one in town knew him.

"So his name was Carlos Centeno," murmured the Father when he finished writing.

"Centeno Ayala,"[5] said the woman. "He was my only boy."

The priest went back to the cabinet. Two big rusty keys hung on the inside of the door; the girl imagined, as her mother had when she was a girl and as the priest himself must have imagined at some time, that they were Saint Peter's keys.[6] He took them down, put them on the open notebook on the railing, and pointed with his forefinger to a place on the page he had just written, looking at the woman.

"Sign here."

The woman scribbled her name, holding the handbag under her arm. The girl picked up the flowers, came to the railing shuffling her feet, and watched her mother attentively.

The priest sighed.

"Didn't you ever try to get him on the right track?"

The woman answered when she finished signing.

"He was a very good man."

The priest looked first at the woman and then at the girl, and realized with a kind of pious[7] amazement that they were not about to cry. The woman continued in the same tone:

"I told him never to steal anything that anyone needed to eat, and he minded me. On the other hand, before, when he used to box, he used to spend three days in bed, exhausted from being punched."

5. ***[Ayala]*** The young man's full name was Carlos ***Centeno Ayala*** (sen tā'nō ä ya' lə). In Spanish-speaking countries, a person's name consists of the first name, the father's last name, and the mother's maiden name (her last name before she married). The person's official last name is still considered to be the father's name, even though it comes second to last in the full name.
6. ***Saint Peter's keys*** refers to a scene in the Bible in which Jesus says he will give Saint Peter the keys to the gates of heaven. Often in Christian artwork Saint Peter is shown holding a key or receiving it from Jesus.
7. The word ***pious*** (pī' əs) means religious or godly, although sometimes it is used to describe fake expressions of religious devotion.

Literary Element

Implied Theme To *contradict* means to introduce something that is inconsistent with what might be expected. Authors sometimes use contradictions to hint at the theme by showing that a situation is not what it seems on the surface. What facts in this sentence contradict your expectations of what a thief is like? Write your answer on the lines below.

_____

_____

_____

What might this imply about the theme? Write your answer on the lines below.

_____

_____

_____

Literary Element

Implied Theme What is surprising about this statement? Considering what you have learned about the mother so far, are you inclined to believe her when she says this? Write your answer on the lines below.

_____

_____

_____

_____

_____

_____

Tuesday Siesta

Reading Strategy

Making Inferences About Theme In this sentence, the mother describes how she felt eating food that had been paid for with money her son earned fighting. What can you infer from her statement? On the lines below, make a list of as many ideas as you can.

Possible answer:

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Vocabulary

inscrutable (in skrōō' tə bəl) *adj.* impossible to understand or interpret

Vocabulary

skeptical (skep' ti kəl) *adj.* doubtful; suspicious

"All his teeth had to be pulled out," interrupted the girl.

"That's right," the woman agreed. "Every mouthful I ate those days tasted of the beatings my son got on Saturday nights."

"God's will is **inscrutable,**" said the Father.

But he said it without much conviction, partly because experience had made him a little **skeptical** and partly because of the heat. He suggested that they cover their heads to guard against sunstroke. Yawning, and now almost completely asleep, he gave them instructions about how to find Carlos Centeno's grave. When they came back, they didn't have to knock. They should put the key under the door; and in the same place, if they could, they should put an offering for the Church. The woman listened to his directions with great attention, but thanked him without smiling.

The Father had noticed that there was someone looking inside, his nose pressed against the metal grating, even before he opened the door to the street. Outside was a group of children. When the door was opened wide, the children scattered. Ordinarily, at that hour there was no one in the street. Now there were not only children. There were groups of people under the almond trees. The Father scanned the street swimming in the heat and then he understood. Softly, he closed the door again.

"Wait a moment," he said without looking at the woman.

His sister appeared at the far door with a black jacket over her nightshirt and her hair down over her shoulders. She looked silently at the Father.

"What was it?" he asked.

"The people have noticed," murmured his sister.

"You'd better go out by the door to the patio," said the Father.

"It's the same there," said his sister. "Everybody is at the windows."

The woman seemed not to have understood until then. She tried to look into the street through the metal grating. Then she took the bouquet of flowers from the girl and began to move toward the door. The girl followed her.

"Wait until the sun goes down," said the Father.

"You'll melt," said his sister, motionless at the back of the room. "Wait and I'll lend you a parasol."

"Thank you," replied the woman. "We're all right this way.

She took the girl by the hand and went into the street.

Reading Strategy

Making Inferences About Theme In this passage, the author introduces a contradiction between what the sister says and her actions. What is the contradiction? What might this suggest about her intentions? Write your answer on the lines below.

_____

_____

_____

_____

_____

_____

_____

_____

READING CHECK

Summarize

On the lines below, write a brief summary of this story.

_____

_____

_____

_____

_____

_____

_____

After You Read

Tuesday Siesta

Connect to the Short Story

Look back at the chart you created on page 14. Now that you know more about the woman's son, imagine that you are in her place. What emotions would you feel as you traveled to visit his grave? Write your answer on the lines below.

_____

_____

_____

Imagine that you are the son. Why might you have made the same choices in life? Write your answer on the lines below.

_____

_____

_____

Literary Element **Implied Theme**

Look over the questions and answers you compiled as you read "Tuesday Siesta." Are you still satisfied with your original answers? If the ending of the story has changed your ideas, adjust your answers.

Reading Strategy **Making Inferences About Theme**

Working with another student, share your lists of questions and discuss your answers.

- Did your partner ask some of the same questions? If so, were their answers the same? Talk about the similarities and differences and see if you can agree on the most reasonable answer.
- What about the questions our partner asked that were different from yours? Do you agree with the answers? Why or why not?

After You Read

Tuesday Siesta

Vocabulary

interminable **serenity** **scrutinize** **inscrutable** **skeptical**

A. Word Meaning Each phrase that follows can be associated with one of the vocabulary words above. The phrases are not the same as a definition of the word, but they are related. Match the phrases and words and then write a sentence that includes both the vocabulary word and the phrase. The first one has been completed for you as an example:

secret code Inscrutable

Sentence: I write my diary in secret code, so it will be inscrutable to anyone who finds it.

1. **quiet forest** _____

   Sentence: _____

2. **period of time** _____

   Sentence: _____

3. **opinionated person** _____

   Sentence: _____

4. **tiny flaw** _____

   Sentence: _____

B. Word Parts Changing the suffix on a word can change its part of speech. For example, the word *interminable* is an adjective, but you can change its suffix to create the adverb *interminably*. An example of a sentence using *interminably* would be: "It took an *interminably* long time for me to finish my book report last night."

Change the words below into the part of speech indicated and then use the new word in a sentence.

1. Change the noun *serenity* into an adjective: _____

   Sentence: _____

2. Change the verb *scrutinize* into a noun: _____

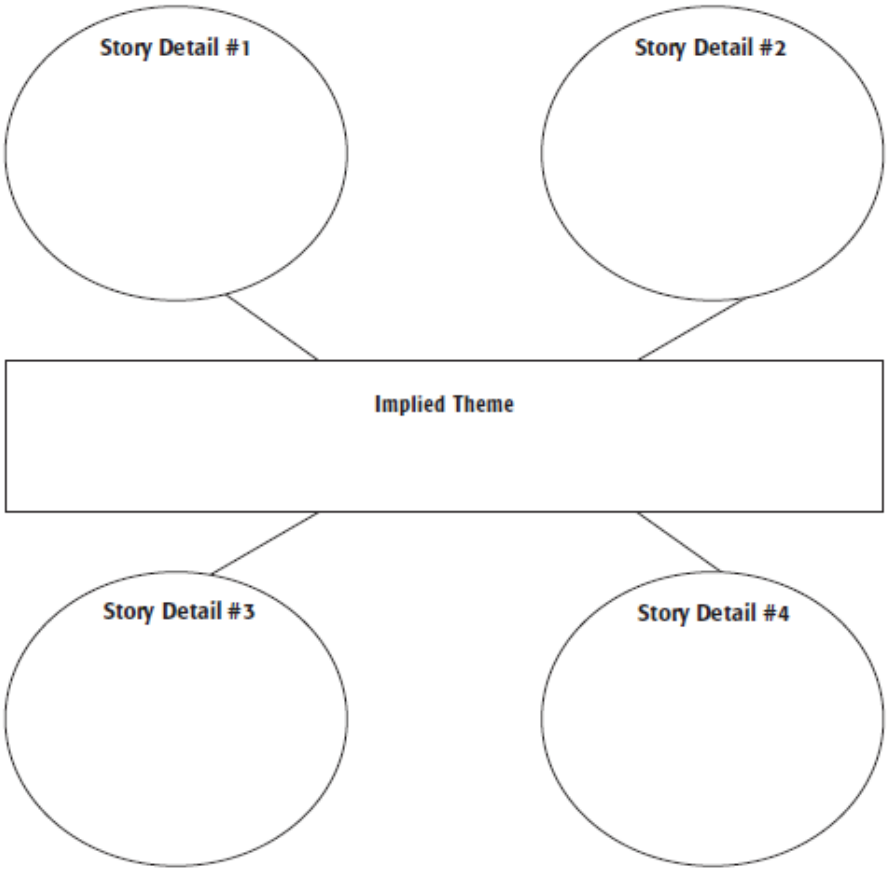
   Sentence: _____

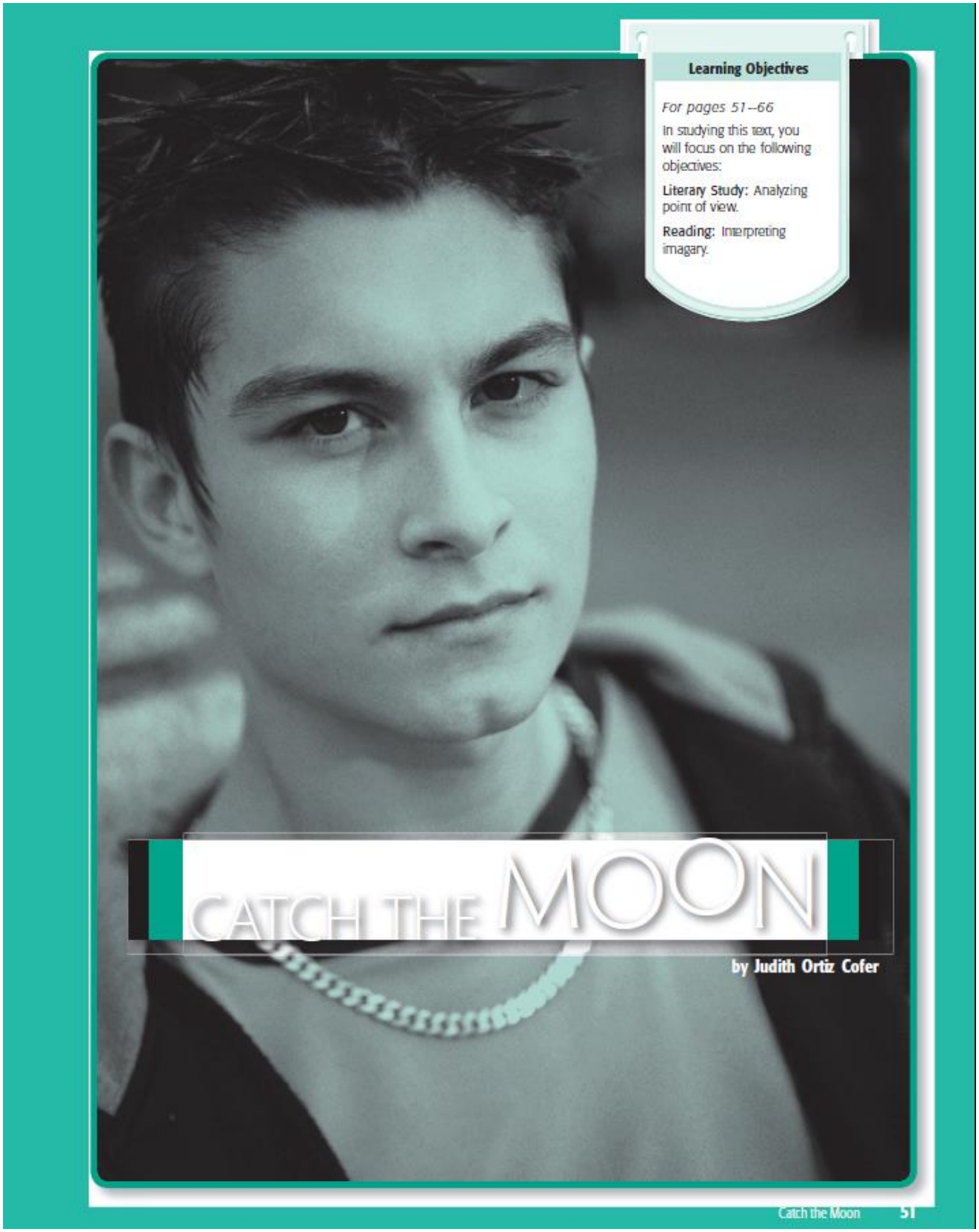
After You Read

Tuesday Siesta

Cluster Diagram

A cluster diagram can be a helpful way to show how many different details can all contribute to one central idea. Review your questions and answers relating to details and events from the story and how they might contribute to the implied theme. Choose the most meaningful details and create a cluster diagram, grouping them around a central box that contains your idea of the story's theme.





Learning Objectives

For pages 51–66

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing point of view.

Reading: Interpreting imagary.

CATCH THE MOON

by Judith Ortiz Cofer

Before You Read

CATCH THE MOON

Connect to the Story

When was the last time you did something really nice for another person without asking for or expecting anything in return? Before you read the story, freewrite for a few minutes about the following questions:

- Why might someone suddenly do something special for another person?
- Why does gift giving make the giver feel good?

_____

_____

_____

_____

Build Background

- A *barrio* is a neighborhood in a city. Most of the people who live in a barrio are of Hispanic heritage and speak Spanish. Some may have been born in the United States, while others may have come from Mexico, Puerto Rico, Cuba, or countries in South America.
- Hubcaps are covers for car wheels that keep dirt and water away from the inner parts of the wheel.
- Hubcaps for very old cars are hard to get. They can cost a lot of money to replace and take a long time to find.

Now, without looking at what you have just read, describe a barrio and explain what hubcaps are for.

_____

_____

_____

_____

Set Purposes for Reading

As you read, notice how a self-centered young man named Luis changes when he learns the value of giving.

Literary Element **Point of View**

Point of view refers to the perspective from which a story is told. In a story that is told from a **third-person limited point of view:**

- The narrator uses *he, she,* and *they* to tell the story.
- The narrator focuses on the actions, thoughts, and emotions of one character.
- The reader learns a lot about that character, but not about other characters.

Work with a partner to describe yourselves using the third-person limited point of view. Try to imagine your partner's thoughts and mindset. Use sentences such as: *Jon walked toward his partner. He smiled, wondering what she was thinking.*

Reading Strategy **Interpret Imagery**

Writers use **imagery,** or details that appeal to the reader's sense of sight, hearing, smell, taste, or touch, to create an emotional response in the reader. As a reader, you must use your own experiences to figure out the deeper meaning or idea the imagery suggests. Look at the chart below. How might you interpret the imagery from this line from the story? Write your ideas in the chart.

Imagery	Sense/Senses	What It Suggests
"steel jungle of his car junkyard"	**sight, touch**	

Vocabulary **Denotation and Connotation**

Writers choose words based on their denotations and connotations. **Denotation** is the dictionary meaning of a word. **Connotation** is its cultural meaning—the feelings, thoughts, or ideas connected with the word. A word can have positive, negative, or neutral connotations. For example, the word *makeshift* has negative connotations, suggesting that something has been hastily made or thrown together.

With a partner, discuss the denotations and connotations of the words below. Circle the word with the most positive connotations. Cross out the word with the most negative connotations.

club gang social group fellowship

Vocabulary

harass (hə ras') *v.* to bother or annoy over and over again

makeshift (māk' shift') *adj.* suitable as a temporary substitute for the proper or desired thing

vintage (vin' tij) *adj.* old but still appealing or valuable

decapitate (di kap' ə tāt') *v.* to cut off the head

relic (rel' ik) *n.* an object that has been around for a long time and that is valued for its historic interest

CATCH THE MOON

Reading Strategy

Interpret Imagery Imagine you are watching Luis. What senses do these lines appeal to? _____ What does the image of Luis yelling atop a "silver mountain" suggest about Luis?

_____

_____

_____

_____

_____

_____

Vocabulary

harass (hə ras') *v.* to bother or annoy over and over again

Read and Discuss

With a partner, read aloud what the narrator shares about Luis and his "social group." Then discuss your reaction to this information.

_____

_____

_____

Luis Cintrón sits on top of a six-foot pile of hubcaps and watches his father walk away into the steel jungle of his car junkyard. Released into his old man's custody after six months in juvenile hall—for breaking and entering—and he didn't even take anything. He did it on a dare.

But the old lady with the million cats was a light sleeper, and good with her aluminum cane. He has a scar on his head to prove it.

Now Luis is wondering whether he should have stayed in and done his full time. Jorge Cintrón of Jorge Cintrón & Son, Auto Parts and Salvage, has decided that Luis should wash and polish every hubcap in the yard. The hill he is sitting on is only the latest couple of hundred wheel covers that have come in. Luis grunts and stands up on top of his silver mountain. He yells at no one, "Someday, son, all this will be yours," and sweeps his arms like the Pope blessing a crowd over the piles of car sandwiches and mounds of metal parts that cover this acre of land outside the city. He is the "Son" of Jorge Cintrón & Son, and so far his father has had more than one reason to wish it was plain Jorge Cintrón on the sign.

Luis has been getting in trouble since he started high school two years ago, mainly because of the "social group" he organized—a bunch of guys who were into **harassing** the local authorities. Their thing was taking something to the limit on a dare or, better still, doing something dangerous, like breaking into a house, not to steal, just to prove that they could do it. That was Luis's specialty, coming up with very complicated plans,

like military strategies, and assigning the "jobs" to guys who wanted to join the Tiburones.[1]

Tiburón means "shark," and Luis had gotten the name from watching an old movie[2] about a Puerto Rican gang called the Sharks with his father. Luis thought it was one of the dumbest films he had ever seen. Everybody sang their lines, and the guys all pointed their toes and leaped in the air when they were supposed to be slaughtering each other. But he liked their name, the Sharks, so he made it Spanish and had it air-painted on his black T-shirt with a killer shark under it, jaws opened wide and dripping with blood. It didn't take long for other guys in the barrio to ask about it.

Man, had they had a good time. The girls were interested too. Luis outsmarted everybody by calling his organization a social club and registering it at Central High. That meant they were legal, even let out of last-period class on Fridays for their "club" meetings. It was just this year, after a couple of botched[3] jobs, that the teachers had started getting suspicious. The first one to go wrong was when he sent Kenny Matoa to borrow some "souvenirs" out of Anita Robles's locker. He got caught. It seems that Matoa had been reading Anita's diary and didn't hear her coming down the hall. Anita was supposed to be in the gym at that time but had copped out with the usual female excuse of cramps. You could hear her screams all the way to Market Street.

She told the principal all she knew about the Tiburones, and Luis had to talk fast to convince old Mr. Williams that the club did put on cultural activities such as the Save the Animals talent show. What Mr. Williams didn't know was that the animal that was being "saved" with the ticket sales was Luis's pet boa, which needed quite a few live mice to stay healthy and happy. They kept E.S. (which stood for "Endangered Species") in Luis's room, but she belonged to the club and it was the members' responsibility to raise the money to feed their mascot. So last year they had sponsored their first annual Save the Animals talent show, and it had been a great success. The Tiburones had come dressed as Latino Elvises and did a grand finale to "All Shook Up" that made the audience go wild. Mr. Williams had smiled while Luis talked, maybe remembering how the math teacher, Mrs. Laguna, had dragged him out in the aisle to rock-and-roll with her. Luis had gotten out of that one, but barely.

1. ***Tiburones*** (tē′ boo rō′ nās)
2. ***[old movie . . .]*** The narrator is describing the feature film *West Side Story*, a 1961 musical based on Shakespeare's play *The Tragedy of Romeo and Juliet*. *West Side Story* is set in a working class neighborhood of New York City in the late 1950s.
3. ***Botched*** means "badly or clumsily done."

Literary Element

Point of View What do you learn about Luis from the narrator's account of his reaction to *West Side Story?* Underline the words that best complete the sentence below.

Luis is a (tough/sensitive) guy who (does/does not) know how to appreciate or interpret the performances.

Literary Element

Point of View With a partner, talk about why the author chose to have the narrator share information about the Save the Animals talent show. Record your ideas on the lines below.

_____

_____

_____

_____

_____

_____

_____

Read and Discuss

Read aloud Luis's thoughts with your partner. Talk about what you learn about Luis and his relationship with his father. How would you rate the communication between the two men?

_____

_____

_____

_____

_____

_____

Vocabulary

makeshift (māk' shift') *adj.* suitable as a temporary substitute for the proper or desired thing

Vocabulary

vintage (vin' tij) *adj.* old but still appealing or valuable

Vocabulary Skill

Denotation and Connotation
Circle the words that you associate with *vintage*. Then discuss with a partner what the girl's car suggests about her.

run-down	shiny	unreliable
like-new	classy	high quality

His father was a problem too. He objected to the T-shirt logo, calling it disgusting and vulgar. Mr. Cintrón prided himself on his own neat, elegant style of dressing after work, and on his manners and large vocabulary, which he picked up by taking correspondence courses in just about everything. Luis thought that it was just his way of staying busy since Luis's mother had died, almost three years ago, of cancer. He had never gotten over it.

All this was going through Luis's head as he slid down the hill of hubcaps. The tub full of soapy water, the can of polish, and the bag of rags had been neatly placed in front of a **makeshift** table made from two car seats and a piece of plywood. Luis heard a car drive up and someone honk their horn. His father emerged from inside a new red Mustang that had been totaled. He usually dismantled every small feature by hand before sending the vehicle into the *cementerio*,[4] as he called the lot. Luis watched as the most beautiful girl he had ever seen climbed out of a **vintage** white Volkswagen Bug. She stood in the sunlight in her white sundress waiting for his father, while Luis stared. She was like a smooth wood carving. Her skin was mahogany, almost black, and her arms and legs were long and thin, but curved in places so that she did not look bony and hard—more like a ballerina. And her ebony hair was braided close to her head. Luis let his breath out, feeling a little dizzy. He had forgotten to breathe. Both the girl and his father heard him. Mr. Cintrón waved him over.

"Luis, the señorita here has lost a wheel cover. Her car is twenty-five years old, so it will not be an easy match. Come look on this side."

Luis tossed a wrench he'd been holding into a toolbox like he was annoyed, just to make a point about slave labor. Then he followed his father, who knelt on the gravel and began to point out every detail of the hubcap. Luis was hardly listening. He watched the girl take a piece of paper from her handbag.

"Señor Cintrón, I have drawn the hubcap for you, since I will have to leave soon. My home address and telephone number are here, and also my parents' office number." She handed the paper to Mr. Cintrón, who nodded.

"Sí, señorita, very good. This will help my son look for it. Perhaps there is one in that stack there." He pointed to the pile

4. ***Cementerio*** (se men tā' rē ō) is Spanish for "cemetery."

of caps that Luis was supposed to wash and polish. "Yes, I'm almost certain that there is a match there. Of course, I do not know if it's near the top or the bottom. You will give us a few days, yes?"

Luis just stared at his father like he was crazy. But he didn't say anything because the girl was smiling at him with a funny expression on her face. Maybe she thought he had X-ray eyes like Superman, or maybe she was mocking him.

"Please call me Naomi, Señor Cintrón. You know my mother. She is the director of the funeral home. . . ." Mr. Cintrón seemed surprised at first; he prided himself on having a great memory. Then his friendly expression changed to one of sadness as he recalled the day of his wife's burial. Naomi did not finish her sentence. She reached over and placed her hand on Mr. Cintrón's arm for a moment. Then she said "Adiós" softly, and got in her shiny white car. She waved to them as she left, and her gold bracelets flashing in the sun nearly blinded Luis.

Mr. Cintrón shook his head. "How about that," he said as if to himself. "They are the Dominican owners of Ramirez Funeral Home." And, with a sigh, "She seems like such a nice young woman. Reminds me of your mother when she was her age."

READING CHECK

Predict
Do you think Luis will find the hubcap that Naomi wants? Explain your answer on the lines below. Support your answer with information from the story.

_____

_____

_____

_____

_____

Literary Element

Point of View The narrator describes only what Luis sees and feels. What might be the reason for the girl's "funny expression"? Underline any reasons that apply.

a. She likes Luis.

b. She is mocking Luis.

c. She thinks he looks foolish.

d. She is amused by Luis's reaction to her.

Reading Strategy

Interpret Imagery Underline the words in the story on page 56 that help you picture the girl. How does the comparison with a ballerina help you imagine her?

_____

_____

_____

_____

Catch the Moon

Literary Element

Point of View The narrator describes Luis's memories of his mother's death and funeral. Name one detail that Luis might have left out if he was telling his own story.

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_____

Vocabulary

decapitate (dĭ kap′ ə tāt′) *v.* to cut off the head

Read and Discuss

Read Mr. Cintrón's words aloud with a partner. Do you think the father's dream will come true? Discuss this question with your partner.

_____

_____

_____

Hearing the funeral parlor's name, Luis remembered too. The day his mother died, he had been in her room at the hospital while his father had gone for coffee. The alarm had gone off on her monitor and nurses had come running in, pushing him outside. After that, all he recalled was the anger that had made him punch a hole in his bedroom wall. And afterward he had refused to talk to anyone at the funeral. Strange, he did see a black girl there who didn't try like the others to talk to him, but actually ignored him as she escorted family members to the viewing room and brought flowers in. Could it be that the skinny girl in a frilly white dress had been Naomi? She didn't act like she had recognized him today, though. Or maybe she thought that he was a jerk.

Luis grabbed the drawing from his father. The old man looked like he wanted to walk down memory lane. But Luis was in no mood to listen to the old stories about his falling in love on a tropical island. The world they'd lived in before he was born wasn't his world. No beaches and palm trees here. Only junk as far as he could see. He climbed back up his hill and studied Naomi's sketch. It had obviously been done very carefully. It was signed "Naomi Ramirez" in the lower right-hand corner. He memorized the telephone number.

Luis washed hubcaps all day until his hands were red and raw, but he did not come across the small silver bowl that would fit the VW. After work he took a few practice Frisbee shots across the yard before showing his rows and rows of shiny rings drying in the sun. His father nodded and showed him the bump on his temple where one of Luis's flying saucers had gotten him. "Practice makes perfect, you know. Next time you'll probably **decapitate** me." Luis heard him struggle with the word decapitate, which Mr. Cintrón pronounced in syllables. Showing off his big vocabulary again, Luis thought. He looked closely at the bump, though. He felt bad about it.

"They look good, hijo."[5] Mr. Cintrón made a sweeping gesture with his arms over the yard. "You know, all this will have to be classified. My dream is to have all the parts divided by year, make of car, and condition. Maybe now that you are here to help me, this will happen."

5. ***Hijo*** (ē′ hō) is Spanish for "son."

"Pop . . ." Luis put his hand on his father's shoulder. They were the same height and build, about five foot six and muscular. "The judge said six months of free labor for you, not life, okay?" Mr. Cintrón nodded, looking distracted. It was then that Luis suddenly noticed how gray his hair had turned—it used to be shiny black like his own—and that there were deep lines in his face. His father had turned into an old man and he hadn't even noticed.

"Son, you must follow the judge's instructions. Like she said, next time you get in trouble, she's going to treat you like an adult, and I think you know what that means. Hard time, no breaks."

"Yeah, yeah. That's what I'm doing, right? Working my hands to the bone instead of enjoying my summer. But listen, she didn't put me under house arrest, right? I'm going out tonight."

"Home by ten. She did say something about a curfew, Luis." Mr. Cintrón had stopped smiling and was looking upset. It had always been hard for them to talk more than a minute or two before his father got offended at something Luis said, or at his sarcastic tone. He was always doing something wrong.

Luis threw the rag down on the table and went to sit in his father's ancient Buick, which was in mint condition. They drove home in silence.

After sitting down at the kitchen table with his father to eat a pizza they had picked up on the way home, Luis asked to borrow the car. He didn't get an answer then, just a look that meant "Don't bother me right now."

Before bringing up the subject again, Luis put some ice cubes in a Baggie and handed it to Mr. Cintrón, who had made the little bump on his head worse by rubbing it. It had guilty written on it, Luis thought.

"Gracias, hijo." His father placed the bag on the bump and made a face as the ice touched his skin.

They ate in silence for a few minutes more; then Luis decided to ask about the car again.

"I really need some fresh air, Pop. Can I borrow the car for a couple of hours?"

"You don't get enough fresh air at the yard? We're lucky that we don't have to sit in a smelly old factory all day. You know that?"

Literary Element

Point of View Through the narrator, you learn that Luis feels he is "always doing something wrong." What does this tell you about him?

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Reading Strategy

Interpret Imagery What does the image of a bump displaying the word GUILTY suggest about Luis? Circle any answers that apply.

Luis is sorry for hurting his father.

Luis is clever and persuasive.

Luis is beginning to understand that his actions have consequences.

Catch the Moon

Vocabulary

relic (rel' ik) *n.* an object that has been around for a very long time and that is valued for its historic interest

Vocabulary Skill

Denotation and Connotation How does the author's use of the word *relics* connote, or suggest, how Mr. Cintrón feels toward his wife?

_____

_____

_____

_____

_____

Literary Element

Point of View What does the narrator's account of Luis's thoughts hint will happen? Share your ideas with a partner.

_____

_____

_____

_____

_____

_____

_____

"Yeah, Pop. We're real lucky." Luis always felt irritated that his father was so grateful to own a junkyard, but he held his anger back and just waited to see if he'd get the keys without having to get in an argument.

"Where are you going?"

"For a ride. Not going anywhere. Just out for a while. Is that okay?"

His father didn't answer, just handed him a set of keys, as shiny as the day they were manufactured. His father polished everything that could be polished: doorknobs, coins, keys, spoons, knives, and forks, like he was King Midas counting his silver and gold. Luis thought his father must be really lonely to polish utensils only he used anymore. They had been picked out by his wife, though, so they were like **relics**. Nothing she had ever owned could be thrown away. Only now the dishes, forks, and spoons were not used to eat the yellow rice and red beans, the fried chicken, or the mouth-watering sweet plantains that his mother had cooked for them. They were just kept in the cabinets that his father had turned into a museum for her. Mr. Cintrón could cook as well as his wife, but he didn't have the heart to do it anymore. Luis thought that maybe if they ate together once in a while things might get better between them, but he always had something to do around dinnertime and ended up at a hamburger joint. Tonight was the first time in months they had sat down at the table together.

plantain

Luis took the keys. "Thanks," he said, walking out to take his shower. His father kept looking at him with those sad, patient eyes. "Okay. I'll be back by ten, and keep the ice on that egg," Luis said without looking back.

He had just meant to ride around his old barrio, see if any of the Tiburones were hanging out at El Building, where most of them lived. It wasn't far from the single-family home his father had bought when the business started paying off: a house that his mother lived in for three months before she took up residence at St. Joseph's Hospital. She never came home again. These days Luis wished he still lived in that tiny apartment where there was always something to do, somebody to talk to.

Instead Luis found himself parked in front of the last place his mother had gone to: Ramirez Funeral Home. In the front yard was a huge oak tree that Luis remembered having climbed during the funeral to get away from people. The tree looked different now, not like a skeleton, as it had then, but green with leaves. The branches reached to the second floor of the house, where the family lived.

For a while Luis sat in the car allowing the memories to flood back into his brain. He remembered his mother before the illness changed her. She had not been beautiful, as his father told everyone; she had been a sweet lady, not pretty but not ugly. To him, she had been the person who always told him that she was proud of him and loved him. She did that every night when she came to his bedroom door to say good-night. As a joke he would sometimes ask her, "Proud of what? I haven't done anything." And she'd always say, "I'm just proud that you are my son." She wasn't perfect or anything. She had bad days when nothing he did could make her smile, especially after she got sick. But he never heard her say anything negative about anyone. She always blamed el destino, fate, for what went wrong. He missed her. He missed her so much. Suddenly a flood of tears that had been building up for almost three years started pouring from his eyes. Luis sat in his father's car, with his head on the steering wheel, and cried, "Mami, I miss you."

READING CHECK

Clarify
On the lines below, explain the change that has taken place within Luis as he sits in the car.

_____

_____

_____

_____

_____

Reading Strategy

Interpret Imagery What does the image of a "flood of tears" suggest about Luis's changing feelings? Write your answer below.

_____

_____

_____

_____

_____

_____

_____

_____

Catch the Moon

Literary Element

Point of View The narrator reports Luis's thoughts as he looks at Naomi's window. Complete the sentence frames below to explain the significance of his observations.

Luis refers to Naomi as "the princess" because

_____

_____

_____

_____

_____

_____

_____

_____

Reading Strategy

Interpret Imagery Complete the sentence frame below to explain how the hubcap is like Cinderella's shoe.

Just as the prince used a glass shoe to find the woman he desired, Luis uses Naomi's drawing to

_____

_____

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_____

When he finally looked up, he saw that he was being watched. Sitting at a large window with a pad and a pencil on her lap was Naomi. At first Luis felt angry and embarrassed, but she wasn't laughing at him. Then she told him with her dark eyes that it was okay to come closer. He walked to the window, and she held up the sketch pad on which she had drawn him, not crying like a baby, but sitting on top of a mountain of silver disks, holding one up over his head. He had to smile.

The plate-glass window was locked. It had a security bolt on it. An alarm system, he figured, so nobody would steal the princess. He asked her if he could come in. It was soundproof too. He mouthed the words slowly for her to read his lips. She wrote on the pad, "I can't let you in. My mother is not home tonight." So they looked at each other and talked through the window for a little while. Then Luis got an idea. He signed to her that he'd be back, and drove to the junkyard.

Luis climbed up on his mountain of hubcaps. For hours he sorted the wheel covers by make, size, and condition, stopping only to call his father and tell him where he was and what he was doing. The old man did not ask him for explanations, and Luis was grateful for that. By lamppost light, Luis worked and worked, beginning to understand a little why his father kept busy all the time. Doing something that had a beginning, a middle, and an end did something to your head. It was like the satisfaction Luis got out of planning "adventures" for his Tiburones, but there was another element involved here that had nothing to do with showing off for others. This was a treasure hunt. And he knew what he was looking for.

Finally, when it seemed that it was a hopeless search, when it was almost midnight and Luis's hands were cut and bruised from his work, he found it. It was the perfect match for Naomi's drawing, the moon-shaped wheel cover for her car, Cinderella's shoe. Luis jumped off the small mound of disks left under him and shouted, "Yes!" He looked around and saw neat stacks of hubcaps that he would wash the next day. He would build a display wall for his father. People would be able to come into the yard and point to whatever they wanted.

Luis washed the VW hubcap and polished it until he could see himself in it. He used it as a mirror as he washed his face and combed his hair. Then he drove to the Ramirez Funeral Home. It was almost pitch-black, since it was a moonless night. As quietly as possible, Luis put some gravel in his pocket and climbed the oak tree to the second floor. He knew he was in front of Naomi's window—he could see her shadow through the curtains. She was at a table, apparently writing or drawing, maybe waiting for him. Luis hung the silver disk carefully on a branch near the window, then threw the gravel at the glass. Naomi ran to the window and drew the curtains aside while Luis held on to the thick branch and waited to give her the first good thing he had given anyone in a long time.

Literary Element

Point of View What do you think the last sentence in the story means?

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

READING CHECK

Summarize
Describe the change that takes place in Luis as a result of the events in the story.

_____
_____
_____
_____
_____

After You Read

CATCH THE MOON

Connect to the Story

Look back at your responses to the questions on page 52. Consider what Luis learns about himself as he searches for his gift to Naomi, and what Naomi and Mr. Cintrón offer Luis. On the lines below, explain how Luis's experiences have influenced your ideas about giving to others.

_____

_____

_____

Literary Element **Point of View**

The point of view an author chooses can influence your reaction to the characters. Why might Cofer have chosen to tell this story from third-person limited point of view? Underline all that apply.

So the narrator could reveal information none of the characters know.

So the narrator could reveal the main character's inner thoughts and feelings honestly and objectively.

So the narrator could focus on the growth or change in one character.

So readers will connect with or put themselves in the place of the narrator.

Reading Strategy **Interpret Imagery**

Authors use imagery to add meaning to a story and to help readers understand characters' feelings. Imagery can also reveal how the author feels about a situation or character. Consider the title of the story. What image did "Catch the Moon" create for you before you read the story? How has your understanding of the title changed? Explain your answer, using the chart below.

Before Reading	"Catch the Moon"	After Reading

After You Read

CATCH THE MOON

Vocabulary

harass **makeshift** **vintage** **decapitate** **relic**

A. Word Meaning Read each sentence. Write the missing word in the corresponding space in the crossword puzzle.

Across

1. The boys did not have a tent, so they created a _____ one from old blankets.
2. Reveal the secret, or I will _____ you until you tell it to me.
3. Sarah treated her great-grandmother's diary like a valuable _____.

Down

4. My little brother uses his toy sword to _____ the snowmen in our yard.
5. At the antique shop, Maria found a lovely, _____ dress for the dance.

			4.			5.				
1.										
					2.					
		3.								

B. Denotation and Connotation Reread in the story the sentence that contains each word below. Write the connotative meanings the word has for you.

1. **harassing**

   Connotations: _____

2. **makeshift**

   Connotations: _____

3. **vintage**

   Connotations: _____

4. **decapitate**

   Connotations: _____

After You Read

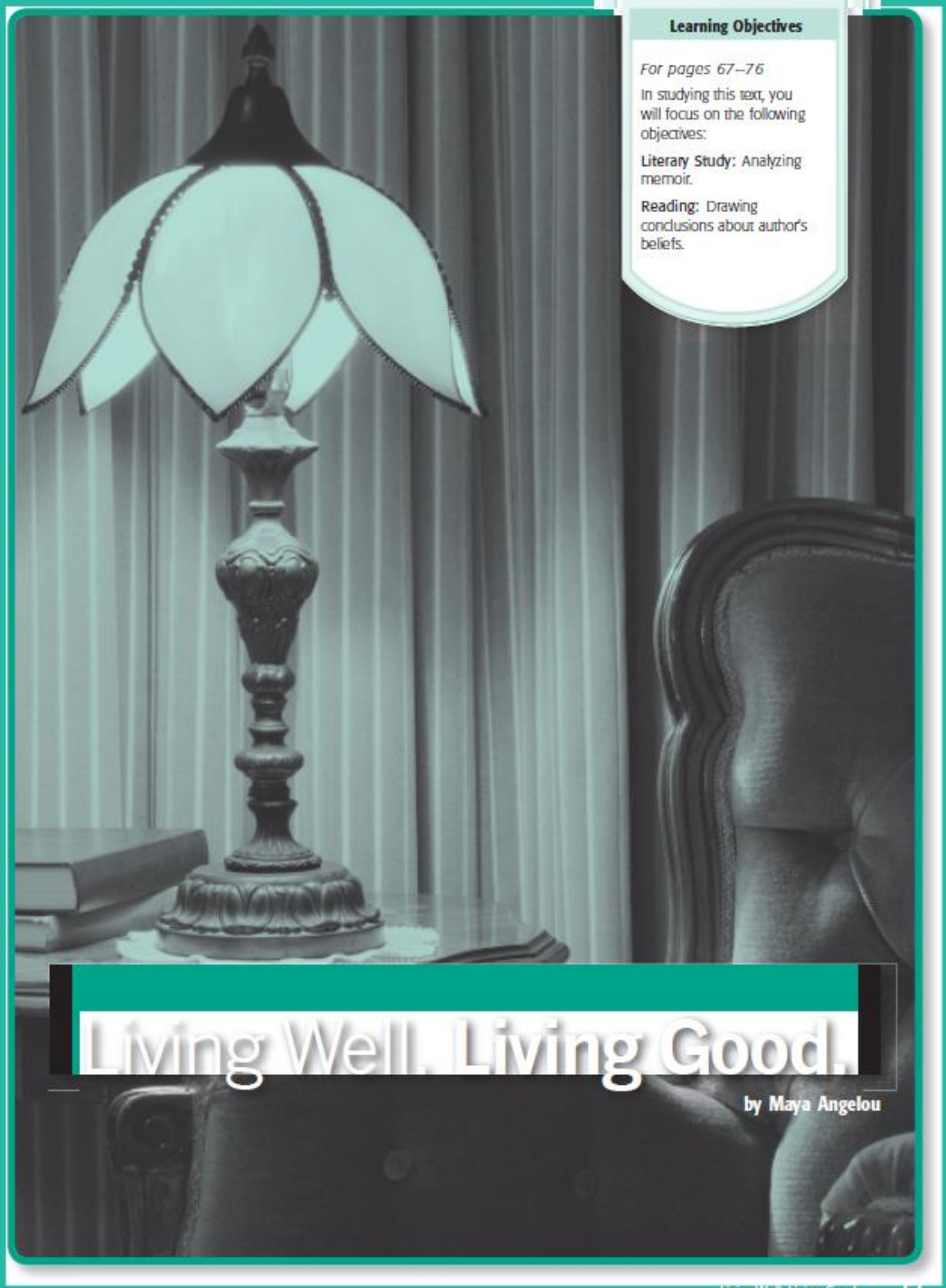
CATCH THE MOON

Three-Column Chart

In "Catch the Moon, " the narrator reveals a great deal of information about Luis, but not as much about the other characters. How would "Catch the Moon" be different if one of the characters told the story from his or her point of view? What would Luis share about his thoughts and feelings? What would you learn from Mr. Cintrón? What would Naomi say in her version of the story? A three-column chart can help you organize and compare this type of information.

Reread the scene in which Luis, Mr. Cintrón, and Naomi meet in the junkyard. Then use the chart below to record what each character might reveal if he or she were telling the story. Remember to use the words *I, me, my, we,* or *us* when you refer to the character in the first person.

Details that Luis Reveals	Details that Mr. Cintrón Reveals	Details that Naomi Reveals



Learning Objectives

For pages 67–76

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing memoir.

Reading: Drawing conclusions about author's beliefs.

Living Well, Living Good.

by Maya Angelou

Before You Read

Living Well, Living Good.

Connect to the Essay

Some people believe that the more money and possessions they have, the happier they will be. Other people believe that all the money in the world can't buy happiness or love. Think about what makes people happy. Then answer the following questions. Write your answers on the lines below.

1. I am happiest when I am _____
2. I think the key to happiness is _____
3. Money is _____ important to me because _____

_____

Build Background

- Maya Angelou spent much of her childhood being raised by her grandmother in Stamps, Arkansas. She overcame a difficult early life to become one of the most influential African American women of her time.
- Angelou traveled the world, working as an actress, singer, dancer, journalist, and lecturer. When she returned to the United States, she decided to write about her family and growing up in the South.
- African Americans have many traditions that were brought to the United States by enslaved African peoples. One tradition, sometimes called "soul food," combines African and European cooking methods. In this excerpt, Angelou's aunt cooks a meal of pigs' feet, greens, and fried chicken, all of which would be considered "soul food."

Summarize what you just read about Angelou and her life in the South. Write your answer on the lines below.

_____

_____

_____

Set Purposes for Reading

Read to learn the conclusions the author draws about what is most important in life.

Literary Element Memoir

A **memoir** is a type of narrative nonfiction that describes an event or memory from the author's life. A memoir is usually written in the first person (using *I, my,* and *me*) and shares a specific personal experience. Some writers also reveal why that event or memory was important to them and how it affected them. If you were writing a memoir, what facts, details, and memories would you include? On a separate sheet of paper, make a list of events in your life. For each item, note why you would include it or how it affected you.

Reading Strategy Draw Conclusions About Author's Beliefs

Most authors don't directly state their beliefs. Instead, they give you clues about them. Finding these clues and using them to **draw conclusions about the author's beliefs** will help you understand the text. As you read, pay attention to the details that help you draw conclusions about what Angelou believes. Use the chart below to track the details and your conclusions.

Details from "Living Well. Living Good."	My Conclusions
• **Angelou writes about her Aunt Tee.**	• **Family is important to Angelou.**

Vocabulary Analogies

An **analogy** shows a relationship between two things. The type of analogy you might see on a test compares two sets of relationships. You will be given a pair of words that are related in some way. You have to figure out the relationship, and then choose the pair of words that has a similar relationship. For example:

loud : quiet :: happy : sad

Read this example as "*Loud* is to *quiet* as *happy* is to *sad*." In this example, the words in each pair are antonyms (opposites). Now look at this analogy:

car : drive :: fork : eat

What is the relationship between the words in the analogy? Circle your answer.

Part to whole

Object to use

Synonyms

Vocabulary

meticulous (mə tĭk′ yə ləs) *adj.* very concerned about details

commodious (kə mō′ dē əs) *adj.* having or containing a lot of space; spacious

convivial (kən vĭv′ ē əl) *adj.* fond of parties with good company; sociable

scenario (sə när′ ē ō′) *n.* an outline or model of a series of events

inhibit (ĭn hĭb′ ĭt) *v.* to hold back one's natural impulses; restrain

Living Well, Living Good.

Literary Element

Memoir Angelou begins her memoir with the first time she met her aunt. Then she gives a detailed description of her aunt. Complete the sentence:

Angelou describes her aunt because it helps the reader

_____

_____

_____

_____

_____

_____

Literary Element

Memoir Underline the word in the highlighted passage that gives you a clue that this work of literature is a memoir.

Vocabulary

meticulous (mi tik' ya las) *adj.* characterized by great or excessive concern about detail

Aunt Tee was a Los Angeles member of our extended family.[1] She was seventy-nine when I met her, sinewy,[2] strong, and the color of old lemons. She wore her coarse, straight hair, which was slightly streaked with gray, in a long braided rope across the top of her head. With her high cheekbones, old gold skin, and almond eyes, she looked more like an Indian chief than an old black woman. (Aunt Tee described herself and any favored member of her race as Negroes. *Black* was saved for those who had incurred her disapproval.)

She had retired and lived alone in a dead, neat ground-floor apartment. Wax flowers and china figurines sat on elaborately embroidered and heavily starched doilies. Sofas and chairs were tautly upholstered. The only thing at ease in Aunt Tee's apartment was Aunt Tee.

I used to visit her often and perch on her uncomfortable sofa just to hear her stories. She was proud that after working thirty years as a maid, she spent the next thirty years as a live-in housekeeper, carrying the keys to rich houses and keeping **meticulous** accounts.

"Living in lets the white folks know Negroes are as neat and clean as they are, sometimes more so. And it gives the Negro maid a chance to see white folks ain't no smarter than Negroes. Just luckier. Sometimes."

1. Parents and their children make up what is called the nuclear family. One's ***extended family*** includes other relatives who are related by blood or marriage, such as grandparents, aunts, uncles, and cousins.
2. Here, ***sinewy*** (sin' ū ē) could mean "physically powerful" or "energetically healthy."

Aunt Tee told me that once she was housekeeper for a couple in Bel Air,[3] California, lived with them in a fourteen-room ranch house. There was a day maid who cleaned, and a gardener who daily tended the lush gardens. Aunt Tee oversaw the workers. When she had begun the job, she had cooked and served a light breakfast, a good lunch, and a full three- or four-course dinner to her employers and their guests. Aunt Tee said she watched them grow older and leaner. After a few years they stopped entertaining and ate dinner hardly seeing each other at the table. Finally, they sat in a dry silence as they ate evening meals of soft scrambled eggs, melba toast, and weak tea. Aunt Tee said she saw them growing old but didn't see herself aging at all.

She became the social maven.[4] She started "keeping company" (her phrase) with a chauffeur down the street. Her best friend and her friend's husband worked in service[5] only a few blocks away.

On Saturdays Aunt Tee would cook a pot of pigs' feet, a pot of greens, fry chicken, make potato salad, and bake a banana pudding. Then, that evening, her friends—the chauffeur, the other housekeeper, and her husband—would come to Aunt Tee's **commodious** live-in quarters. There the four would eat and drink, play records and dance. As the evening wore on, they would settle down to a serious game of bid whist.[6]

Naturally, during this revelry jokes were told, fingers snapped, feet were patted, and there was a great deal of laughter.

Aunt Tee said that what occurred during every Saturday party startled her and her friends the first time it happened.They had been playing cards, and Aunt Tee, who had just won the bid, held a handful of trumps. She felt a cool breeze on her back and sat upright and turned around. Her employers had cracked her door open and beckoned to her. Aunt Tee, a little peeved, laid down her cards and went to the door. The couple backed away and asked her to come into the hall, and there they both spoke and won Aunt Tee's sympathy forever.

"Theresa, we don't mean to disturb you . . ." the man whispered, "but you all seem to be having such a good time . . ."

Vocabulary

commodious (kə mō′ dē əs) *adj.* having or containing ample room; spacious

Read and Discuss

Read the description of Saturday nights at Aunt Tee's living quarters. As you read, underline details that describe what Aunt Tee and her friends did. Then discuss with a partner what these details reveal about Aunt Tee and her friends. What do you think they were like? Do you think it would have been fun to be at these parties?

_____

_____

_____

_____

_____

_____

3. ***Bel Air*** is one of the wealthiest, most fashionable communities in Los Angeles.
4. A ***maven*** is one who has special knowledge or experience and is an expert in a given field.
5. Aunt Tee's two friends ***in service*** are servants in another household.
6. ***Bid whist*** is a card game, somewhat like bridge, for two players or two teams of two players each.

Living Well. Living Good.

Reading Strategy

Draw Conclusions About Author's Beliefs How do you think Angelou feels about money? Do you think she believes that things make people happy? Write your answers on the lines below.

_____

_____

_____

_____

_____

_____

_____

Literary Element

Memoir Why does Angelou share this story with the reader? Why has she remembered it for so long? Circle the reason you think Angelou included this story in her memoir.

It probably affected the way she looked at life and tried to live her own life.

It probably made her feel sorry for the employers and other rich people.

It probably made her want to be a live-in housekeeper.

Vocabulary

convivial (kan viv´ e al) *adj.* fond of merriment and parties with good company; sociable

The woman added, "We hear you and your friends laughing every Saturday night, and we'd just like to watch you. We don't want to bother you. We'll be quiet and just watch."

The man said, "If you'll just leave your door ajar, your friends don't need to know. We'll never make a sound." Aunt Tee said she saw no harm in agreeing, and she talked it over with her company. They said it was OK with them, but it was sad that the employers owned the gracious house, the swimming pool, three cars, and numberless palm trees, but had no joy. Aunt Tee told me that laughter and relaxation had left the house; she agreed it was sad.

That story has stayed with me for nearly thirty years, and when a tale remains fresh in my mind, it almost always contains a lesson which will benefit me.

My dears, I draw the picture of the wealthy couple standing in a darkened hallway, peering into a lighted room where black servants were lifting their voices in merriment and comradery, and I realize that living well is an art which can be developed. Of course, you will need the basic talents to build upon: They are a love of life and ability to take great pleasure from small offerings, an assurance that the world owes you nothing and that every gift is exactly that, a gift. That people who may differ from you in political stance, sexual persuasion, and racial inheritance can be founts of fun, and if you are lucky, they can become even **convivial** comrades.

Living life as art requires a readiness to forgive. I do not mean that you should suffer fools gladly, but rather remember your own shortcomings, and when you encounter another with flaws, don't be eager to righteously seal yourself away from the offender forever. Take a few breaths and imagine yourself having just committed the action which has set you at odds.

Because of the routines we follow, we often forget that life is an ongoing adventure. We leave our homes for work, acting and even believing that we will reach our destinations with no unusual event startling us out of our set expectations. The truth is we know nothing, not where our cars will fail or when our buses will stall, whether our places of employment will be there when we arrive, or whether, in fact, we ourselves will arrive whole and alive at the end of our journeys. Life is pure adventure, and the sooner we realize that, the quicker we will be able to treat life as art: to bring all our energies to each encounter, to remain flexible enough to notice and admit when what we expected to happen did not happen. We need to remember that we are created creative and can invent new **scenarios** as frequently as they are needed.

Life seems to love the liver of it. Money and power can liberate only if they are used to do so. They can imprison and **inhibit** more finally than barred windows and iron chains.

Vocabulary

scenarios (si när' ē ōz') *n.* an outline or model of an expected or imagined series of events

Reading Strategy

Draw Conclusions About Author's Beliefs Reread the last three paragraphs of the memoir. What do you think Angelou believes about living and life? Check all that apply.

- ☐ Money and power will always make you happy.
- ☐ You can have fun even if you don't have a lot of money.
- ☐ You need to take pleasure in small things.
- ☐ You need to be able to forgive and accept other people who may be different.
- ☐ You should always follow a routine.

Vocabulary

inhibit (in hib' it) *v.* to hold back one's natural impulses; restrain

READING CHECK

Clarify
Why do you think Aunt Tee and her friends agree to let her employers watch them every Saturday night? How do they feel about her employers?

_____

_____

_____

_____

_____

After You Read

Living Well, Living Good.

Connect to the Essay

Look back at the answers you wrote on page 68. Did reading this memoir change your attitude about happiness or about money? Would you change any of your answers? Why or why not?

_____

Literary Element **Memoir**

Now that you have read this example of memoir, what do you think a good memoir should include or be about? Complete the sentence.

A good memoir should be _____

_____

Look back at the list of memories and events you were asked to make on page 69. Which memory do you think would make the best memoir? Why?

_____

_____

How do you think your memoir would compare to Angelou's memoir?

_____

Reading Strategy **Draw Conclusions About Author's Beliefs**

Look back over the Reading Strategy chart you made on page 69. Then use the sentence frames below to summarize your conclusions about the memoir.

The description of how the meals Aunt Tee cooked for her employers changed over the years shows that Angelou believes

_____ .

The comparison between the meals Aunt Tee makes for her employers and the ones she makes for her friends shows that Angelou believes

_____

_____

_____ .

After You Read

Living Well, Living Good.

Vocabulary

A. Word Meaning Think about the meaning of the boldface word as you read the sentence. Does the vocabulary word make sense in the context of the sentence? If it does, circle "true." If not, circle "false."

1. The **meticulous** housekeeper left piles of magazines and papers everywhere.
   true false

2. My sister moved out of our parents' **commodious** house because there wasn't enough room for four people to live there.
   true false

3. Our **convivial** grandfather prefers eating out with friends to eating at home alone.
   true false

4. Becky gave a detailed **scenario** of everything that could possibly go wrong with our plan.
   true false

5. My parents always encourage us because they don't want to **inhibit** us from following our dreams.
   true false

B. Analogies For each item below, decide what the relationship is between the first pair of words. Then apply that relationship to complete the second pair of words. Finally, explain how the two pairs are related. In each expression, ":" means "is to" and "::" means "as."

1. **meticulous : perfectionist :: irritable : _____**
   a happy **c** anger
   b loveable **d** grouch
   Relationship: _____

2. **commodious : cramped :: careful : _____**
   a precise **c** sloppy
   b caring **d** gigantic
   Relationship: _____

3. **convivial : socialite :: victorious : _____**
   a winner **c** loser
   b careless **d** spacious
   Relationship: _____

After You Read

Living Well, Living Good.

Main Idea and Details

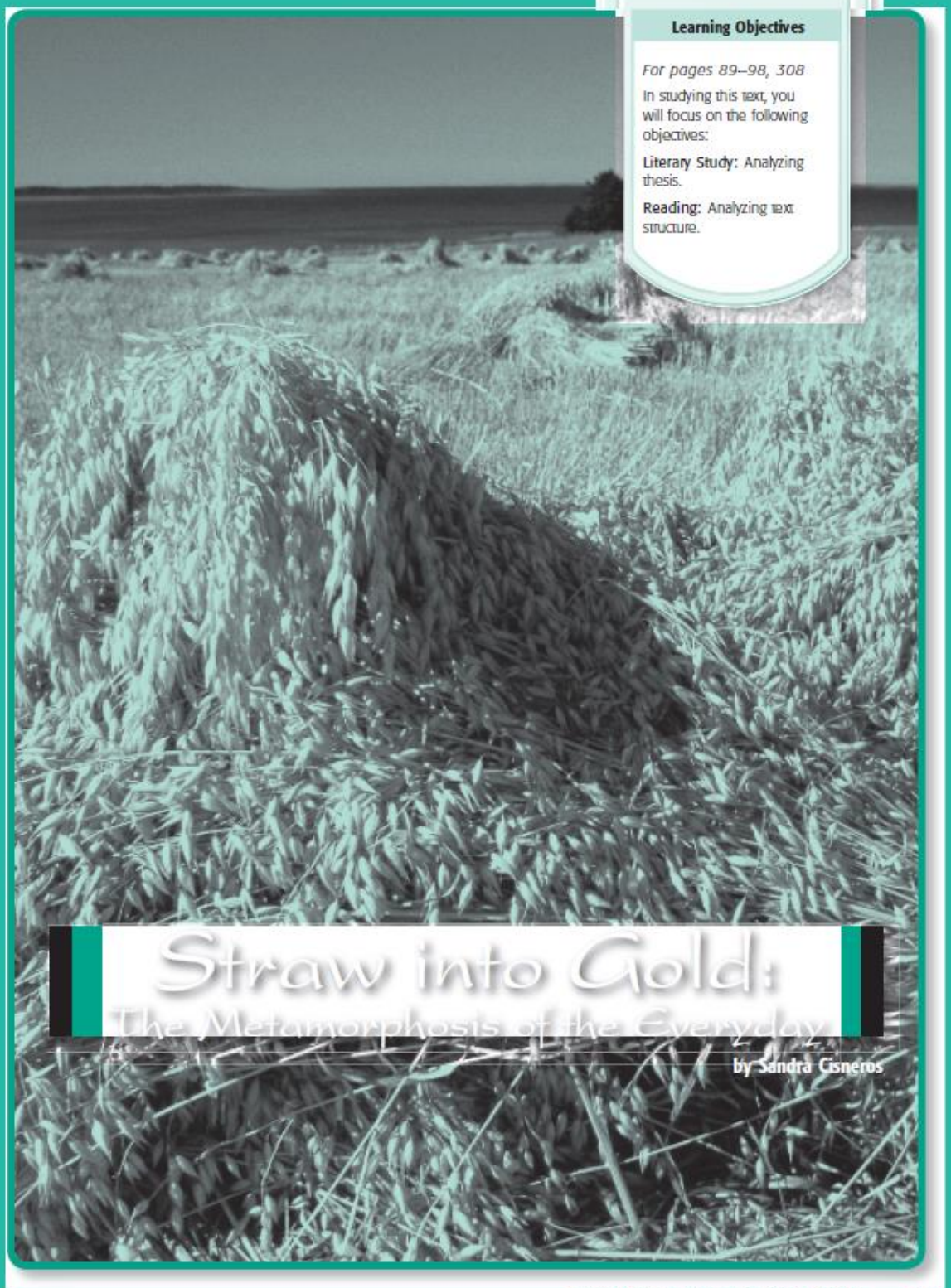
Reread the last three paragraphs of the memoir. Here Angelou explains the lessons she learned from Aunt Tee's experience with her employers. For each paragraph, circle the main idea. Then find at least three details that support that main idea. In your own words, write the main ideas and details in the chart below.

Main Idea:
Detail:
Detail:
Detail:

Main Idea:
Detail:
Detail:
Detail:

Main Idea:
Detail:
Detail:
Detail:

76



Learning Objectives

For pages 89–98, 308

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing thesis.

Reading: Analyzing text structure.

Straw into Gold:

The Metamorphosis of the Everyday

by Sandra Cisneros

Before You Read

Straw into Gold: The Metamorphosis of the Everyday

Connect to the Essay

In this essay, Sandra Cisneros writes about how she became a writer. Cisneros feels the hardships and joys she encountered growing up have made her the writer and person she is today. Write for a few minutes about how life's difficulties can help someone achieve their goals.

_____

_____

_____

_____

_____

Build Background

- Sandra Cisneros is a Mexican American author who was born in Chicago.
- During her childhood, she and her family often traveled to Mexico.
- Each time they returned to the United States, the family would settle in a new location.
- Moving so often made it difficult for Cisneros to make friends.
- As a result, Cisneros became shy and often felt like an outsider.

Now, without looking at what you have just read, write one or two statements that explain why Cisneros often writes about the difficulty of being an outsider.

_____

_____

_____

_____

_____

Set Purposes for Reading

Read to find out how Sandra Cisneros has done things in her life that she never expected to do.

Literary Element **Thesis**

A **thesis** is the main idea in a work of nonfiction. In some works, the thesis is stated directly. In other works, the thesis is suggested through details and examples. Recognizing the thesis of a nonfiction work helps the reader to understand the author's purpose for writing a work. Make a list of three nonfiction works you have read. Then briefly describe what you think is the thesis of each work.

_____

Reading Strategy **Analyze Text Structure**

Text structure is the order a writer uses to present ideas. A reflective essay is an example of narrative writing. Some narratives follow a chronological order. However, the structure of persuasive or expository writing may vary. Below are three major events. Place them in chronological order by writing which came first, second, and third.

_____ Graduating from college.

_____ Becoming a college professor.

_____ Winning a science fair in middle school.

Vocabulary **Analogies**

Analogies are comparisons that show similarities between two things that are otherwise dissimilar. An analogy helps explain something unfamiliar by comparing to something familiar. Analogies use : to mean "is to" and :: to mean "as." For example:

computer : machine :: dog : animal

This should be read as "computer is to machine as dog is to animal." This analogy describes an example and class relationship. Now look at this analogy:

swarm : bee :: army : soldier

What is the relationship between the words in this analogy? Circle your answer.

Object/Use

Synonym/Antonym

Part/Whole

Vocabulary

intuitively (in tōō′ ə tiv lē) *adv.* knowing, sensing, or understanding instinctively

taboo (tə bōō′) *n.* a cultural or social rule that forbids something

nomadic (nō mad′ ik) *adj.* moving from place to place; wandering

nostalgia (nos tal′ jə) *n.* a longing for things or people of the past

Straw into Gold: The Metamorphosis of the Everyday

Reading Strategy

Analyze Text Structure With the two events listed below, check which one happened first.

- ☐ Cisneros lived in the south of France.
- ☐ Cisneros received an NEA grant.

Read and Discuss

Read the highlighted section out loud with a partner. Underline details that show why the dinner hosts assumed Cisneros could make tortillas. Then discuss with your partner how you think Cisneros felt about being in this situation.

_____

_____

_____

Vocabulary

intuitively (in tōō′ ə tiv lē) *adv.* knowing, sensing, or understanding instinctively

Vocabulary Skill

Analogy Cisneros makes an analogy between making tortillas and writing a critical paper. Complete the following analogy with the correct word that best describes Cisneros's feelings.

making tortillas : difficult :: writing poetry : _____

inappropriate hard

different intuitive

When I was living in an artists' colony in the south of France, some fellow Latin-Americans who taught at the university in Aix-en-Provence invited me to share a home-cooked meal with them. I had been living abroad almost a year then on an NEA[1] grant, subsisting mainly on French bread and lentils so that my money could last longer. So when the invitation to dinner arrived, I accepted without hesitation. Especially since they had promised Mexican food.

What I didn't realize when they made this invitation was that I was supposed to be involved in preparing the meal. I guess they assumed I knew how to cook Mexican food because I am Mexican. They wanted specifically tortillas, though I'd never made a tortilla in my life.

It's true I had witnessed my mother rolling the little armies of dough into perfect circles, but my mother's family is from Guanajuato; they are *provincianos,* country folk. They only know how to make flour tortillas. My father's family, on the other hand, is *chilango*[2] from Mexico City. We ate corn tortillas but we didn't make them. Someone was sent to the corner tortilleria to buy some. I'd never seen anybody make corn tortillas. Ever.

Somehow my Latino hosts had gotten a hold of a packet of corn flour, and this is what they tossed my way with orders to produce tortillas. *Así como sea.* Any ol' way, they said and went back to their cooking.

Why did I feel like the woman in the fairy tale who was locked in a room and ordered to spin straw into gold? I had the same sick feeling when I was required to write my critical essay for the MFA[3] exam—the only piece of noncreative writing necessary in order to get my graduate degree. How was I to start? There were rules involved here, unlike writing a poem or story, which I did **intuitively.** There was a step by step process needed and I had better know it. I felt as if making tortillas—or writing a critical paper, for that matter—were tasks so impossible I wanted to break down into tears.

1. The ***NEA,*** or National Endowment for the Arts, is a public agency that supports excellence in the arts through funding.
2. ***Chilango*** (chē lăn′ gō) is a Mexican slang term that means "native to Mexico City."
3. ***MFA*** stands for Master of Fine Art, which is an academic degree.

Somehow though, I managed to make tortillas—crooked and burnt, but edible nonetheless. My hosts were absolutely ignorant when it came to Mexican food; they thought my tortillas were delicious. (I'm glad my mama wasn't there.) Thinking back and looking at an old photograph documenting the three of us consuming those lopsided circles I am amazed. Just as I am amazed I could finish my MFA exam.

I've managed to do a lot of things in my life I didn't think I was capable of and which many others didn't think I was capable of either. Especially because I am a woman, a Latina, an only daughter in a family of six men. My father would've liked to have seen me married long ago. In our culture men and women don't leave their father's house except by way of marriage. I crossed my father's threshold with nothing carrying me but my own two feet. A woman whom no one came for and no one chased away.

To make matters worse, I left before any of my six brothers had ventured away from home. I broke a terrible **taboo.** Somehow, looking back at photos of myself as a child, I wonder if I was aware of having begun already my own quiet war.

I like to think that somehow my family, my Mexicanness, my poverty, all had something to do with shaping me into a writer. I like to think my parents were preparing me all along for my life as an artist even though they didn't know it. From my father I inherited a love of wandering. He was born in Mexico City but as a young man he traveled into the U.S. vagabonding. He eventually was drafted and thus became a citizen. Some of the stories he has told about his first months in the U.S. with little or no English surface in my stories in *The House on Mango Street* as well as others I have in mind to write in the future. From him I inherited a sappy heart. (He still cries when he watches Mexican soaps—especially if they deal with children who have forsaken their parents.)

My mother was born like me—in Chicago but of Mexican descent. It would be her tough streetwise voice that would haunt all my stories and poems. An amazing woman who loves to draw and read books and can sing an opera. A smart cookie.

Literary Element

Thesis Remember that a thesis is the main idea of a work. Underline the sentence on this page that clearly states the thesis of this work.

What examples does Cisneros give to support her thesis?

_____

_____

_____

_____

Vocabulary

taboo (tə bōō') *n.* a cultural or social rule that forbids something

Straw into Gold: The Metamorphosis of the Everyday

Vocabulary

nomadic (nō mad' ik) *adj.* moving from place to place; wandering

Vocabulary

nostalgia (nos tal' jə) *n.* a longing for things or people of the past

Literary Element

Thesis Do you think Cisneros's teachers thought that it was possible for Cisneros to become a writer? Explain your answer.

_____

_____

_____

_____

_____

_____

_____

_____

When I was a little girl we traveled to Mexico City so much I thought my grandparents' house on La Fortuna, number 12, was home. It was the only constant in our **nomadic** ramblings from one Chicago flat to another. The house on Destiny Street, number 12, in the colonia Tepeyac would be perhaps the only home I knew, and that **nostalgia** for a home would be a theme that would obsess me.

My brothers also figured greatly in my art. Especially the older two; I grew up in their shadows. Henry, the second oldest and my favorite, appears often in poems I have written and in stories which at times only borrow his nickname, Kiki. He played a major role in my childhood. We were bunk-bed mates. We were co-conspirators. We were pals. Until my oldest brother came back from studying in Mexico and left me odd woman out for always.

What would my teachers say if they knew I was a writer now? Who would've guessed it? I wasn't a very bright student. I didn't much like school because we moved so much and I was always new and funny looking. In my fifth-grade report card I have nothing but an avalanche of C's and D's, but I don't remember being that stupid. I was good at art and I read plenty of library books and Kiki laughed at all my jokes.At home I was fine, but at school I never opened my mouth except when the teacher called on me.

When I think of how I see myself it would have to be at age eleven. I know I'm thirty-two on the outside, but inside I'm eleven. I'm the girl in the picture with skinny arms and a crumpled skirt and crooked hair. I didn't like school because all they saw was the outside me. School was lots of rules and sitting with your hands folded and being very afraid all the time. I liked looking out the window and thinking. I liked staring at the girl across the way writing her name over and over again in red ink. I wondered why the boy with the dirty collar in front of me didn't have a mama who took better care of him.

I think my mama and papa did the best they could to keep us warm and clean and never hungry. We had birthday and graduation parties and things like that, but there was another hunger that had to be fed. There was a hunger I didn't even have a name for. Was this when I began writing?

In 1966 we moved into a house, a real one, our first real home. This meant we didn't have to change schools and be the new kids on the block every couple of years. We could make friends and not be afraid we'd have to say goodbye to them and start all over. My brothers and the flock of boys they brought home would become important characters eventually for my stories—Louie and his cousins, Meme Ortiz and his dog with two names, one in English and one in Spanish.

My mother flourished in her own home. She took books out of the library and taught herself to garden—to grow flowers so envied we had to put a lock on the gate to keep out the midnight flower thieves. My mother has never quit gardening.

This was the period in my life, that slippery age when you are both child and woman and neither, I was to record in *The House on Mango Street*. I was still shy. I was a girl who couldn't come out of her shell.

How was I to know I would be recording and documenting the women who sat their sadness on an elbow and stared out a window? It would be the city streets of Chicago I would later record, as seen through a child's eyes.

Reading Strategy

Analyze Text Structure Place these sentences in chronological order by writing which came first, second, and third in Cisnero's narrative.

_____ "We could make friends and not be afraid we'd have to say goodbye to them and start all over."

_____ "We had birthday and graduation parties and things like that, but there was another hunger that had to be fed."

_____ "In 1966 we moved into a house, a real one, our first real home."

Read and Discuss

Read Cisneros remembrance of her family's first house. Discuss with a partner how having a "real home" might change the way the Cisneros family lived.

_____

_____

_____

READING CHECK

Summarize
What memories does Cisneros record from her childhood in her stories and poems? Why does she pick them? Write your answer in the lines below.

_____

_____

_____

_____

_____

I've done all kinds of things I didn't think I could do since then. I've gone to a prestigious university, studied with famous writers, and taken an MFA degree. I've taught poetry in schools in Illinois and Texas. I've gotten an NEA grant and run away with it as far as my courage would take me. I've seen the bleached and bitter mountains of the Peloponnesus.[4] I've lived on an island. I've been to Venice twice. I've lived in Yugoslavia. I've been to the famous Nice[5] flower market behind the opera house. I've lived in a village in the pre-Alps and witnessed the daily parade of promenaders.

I've moved since Europe to the strange and wonderful country of Texas, land of Polaroid-blue skies and big bugs. I met a mayor with my last name. I met famous Chicana and Chicano artists and writers and *políticos.*[6]

Texas is another chapter in my life. It brought with it the Dobie-Paisano Fellowship, a six-month residency on a 265-acre ranch. But most important, Texas brought Mexico back to me.

In the days when I would sit at my favorite people-watching spot, the snakey Woolworth's counter across the street from the Alamo[7] (the Woolworth's which has since been torn down to make way for progress), I couldn't think of anything else I'd rather be than a writer. I've traveled and lectured from Cape Cod to San Francisco, to Spain, Yugoslavia, Greece, Mexico, France, Italy, and now today to Texas. Along the way there has been straw for the taking. With a little imagination, it can be spun into gold.

Literary Element

Thesis How do Cisnero's travels and encounters with reputable people relate to her thesis? Circle the correct answer.

a. She wants to go back home.

b. She's experiencing things she never imagined before.

c. She decides the nomadic life is right for her.

d. She questions her life choices.

4. The ***Peloponnesus*** (pel'ə pə nē'səs) is the peninsula forming the southern part of mainland Greece.
5. ***Nice*** (nēs) is a port city in southern France.
6. ***Políticos*** (pō lē' tē kōs) means "politicians" in Spanish.
7. The ***Alamo*** is a mission chapel in San Antonio, Texas. It was the site of a famous battle in Texas's war for independence from Mexico.

READING CHECK

Summarize
What does Cisneros enjoy most about Texas? Write your answer in the lines below.

_____

_____

_____

After You Read

Straw into Gold: The Metamorphosis of the Everyday

Connect to the Essay

Look back at your response on page 90. Use the chart below to connect the hardships Cisneros encountered with how the experience benefits her later in life. An example has been provided for you.

Hardships	Benefit
Constantly moving as a child	Later writes books about being an outsider

Literary Element Thesis

In the chart below, write what you think is the thesis of "Straw into Gold: The Metamorphosis of the Everyday." Then write three details from the essay that support this thesis in the boxes below.

Thesis		
Supporting Detail	Supporting Detail	Supporting Detail

Reading Strategy Analyze Text Structure

When you analyze any piece of writing, you are looking carefully at its parts. Analyzing a text's structure is looking at the organization of ideas present in the text. In the essay, Cisneros is in the present looking back at her past. Why do you think Cisneros tells her story this way? Explain.

_____

_____

_____

After You Read

Straw into Gold: The Metamorphosis of the Everyday

Vocabulary

A. Word Meaning Think about the meaning of the boldface word as you read each sentence. Circle the correct answer.

1. Cisneros mentioned that she felt **nostalgia** about traveling constantly between Mexico and the United States.
   true false

2. Cisneros experienced constant **nomadic** ramblings from one Chicago flat to another.
   true false

3. For Cisneros's mother, working in a garden was **taboo.**
   true false

4. Unlike making tortillas, Cisneros writes **intuitively.**
   true false

B. Analogies An analogy is a comparison that is based on relationships between objects or ideas. Some common types of relationships are: synonym, antonym, item and characteristic, action to object, or degree of intensity. For each item below, decide what the relationship is between the first pair of words. Then apply that relationship to the second pair and circle your answer. The first one has been completed for you.

1. lukewarm : scalding :: cool : **freezing**
   a uncertain **c** freezing
   b hot **d** fruit

   Relationship: _____

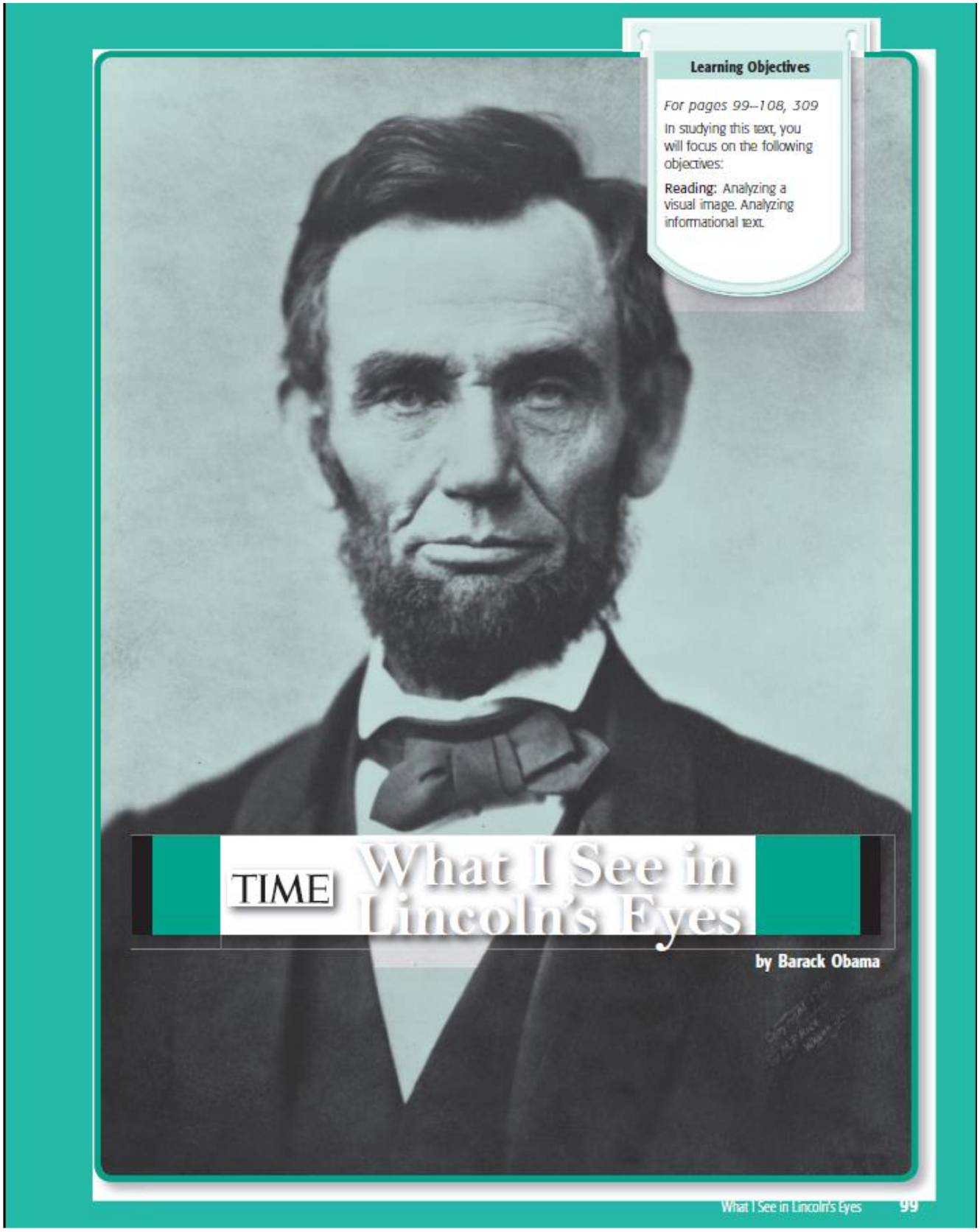
2. wandering : _____ :: studying : studious
   a nomadic **c** aimless
   b academic **d** sleepy

   Relationship: _____

3. disapproval : praise :: legal : _____
   a excitement **c** taboo
   b scold **d** police

   Relationship: _____

For more practice, see page 308.



Learning Objectives

For pages 99–108, 309

In studying this text, you will focus on the following objectives:

Reading: Analyzing a visual image. Analyzing informational text.

TIME

What I See in Lincoln's Eyes

by Barack Obama

Before You Read

TIME

What I See in Lincoln's Eyes

Connect to the Personal Essay

Have you ever been moved by a portrait or a photograph of someone? In this essay, Barack Obama describes a portrait of Abraham Lincoln that has special meaning to him. Think about photographs or paintings you have seen of Lincoln. Which one image do you think best captures his essence, or inner self? Freewrite about what that picture shows about Lincoln and what it means to you. Share your ideas with a partner.

_____

_____

Build Background

Read these facts about Lincoln. Underline three details that offer clues to Lincoln's personality.

- Abraham Lincoln was the tallest president and the first one to wear a beard.
- Abraham Lincoln was elected to two terms as president. He is considered by many to be America's greatest president.
- Lincoln worked hard to make a better life for himself and his country. His law partner said that "His ambition was a little engine that knew no rest."
- Lincoln loved to read, especially the works of Edgar Allan Poe.
- Lincoln may have struggled with depression and a preoccupation with death, but with good reason. His mother died when he was ten years old. Three of his four sons died young. Lincoln dreamed about of his own death just days before he was assassinated.
- Walt Whitman's poem "Oh Captain! My Captain!" was written as a tribute to Lincoln in 1866.

Set Purposes for Reading

Read the essay to learn about Barack Obama and his views of President Lincoln, both as a political leader and as a source of inspiration.

Reading Strategy **Analyze a Visual Image**

When you analyze a visual image, you consider the significance of each part of the image to better understand the effect of the image as a whole. In "What I See in Lincoln's Eyes," Barack Obama shares his analysis of a photograph of Abraham Lincoln taken shortly before Lincoln's death.

As you read, notice how Obama uses imagery, figurative language, and precise, vivid words to paint a verbal picture of Lincoln. What does his choice of words suggest about his opinion of Lincoln? What kind of emotional response do these images create in you, the reader? A chart like the one below can help you organize your thoughts. Record your response to Obama's description of Lincoln's face.

Visual Image		Emotional Response
"Lincoln's face is as finely lined as a pressed flower."	→	

Note Taking

This selection will guide you to take notes, which will help you to understand and remember what you read. Taking notes while you read will help you perform better on tests and use the knowledge you have gained in other settings as well. You will use the following skills in taking notes during this selection.

Skill	Description		
Reread	**Record**	**Recap**	**Summarize**
Look back over the page you have read.	**Write down your answers to the questions you are given.**	**Briefly review the text in your own words.**	**Briefly state the main points you recorded.**

TIME

What I See in Lincoln's Eyes

Reading Strategy

Analyze a Visual Image Underline details that help you visualize the portrait of Lincoln. Why does Obama focus on Lincoln's mouth last?

_____

_____

_____

_____

_____

_____

_____

Reading Strategy

Analyze a Visual Image In the highlighted text, Obama uses personification to communicate the effect this portrait of Lincoln has on him. Explain the appeal of this technique.

_____

_____

_____

_____

_____

_____

My favorite portrait of Abraham Lincoln comes from the end of his life. In it, Lincoln's face is as finely lined as a pressed flower. He appears frail, almost broken; his eyes, averted from the camera's lens, seem to contain a heartbreaking melancholy, as if he sees before him what the nation had so recently endured.

It would be a sorrowful picture except for the fact that Lincoln's mouth is turned ever so slightly into a smile. The smile doesn't negate the sorrow. But it alters tragedy into grace. It's as if this rough-faced, aging man has cast his gaze toward eternity and yet still cherishes his memories—of an imperfect world and its fleeting, sometimes terrible beauty. On trying days, the portrait, a reproduction of which hangs in my office, soothes me; it always asks me questions.

What is it about this man that can move us so profoundly? Some of it has to do with Lincoln's humble beginnings, which often speak to our own. When I moved to Illinois 20 years ago to work as a community organizer, I had no money in my pockets and didn't know a single soul. During my first six years in the state legislature, Democrats were in the minority, and I couldn't get a bill heard, much less passed. In my first race for Congress, I had my head handed to me. So when I, an African American man with a funny name, born in Hawaii of a father from Kenya and a mother from Kansas, announced my candidacy for the

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. This portrait of Lincoln is Barack Obama's favorite because _____

   _____.

2. Obama states that in this portrait Lincoln appears "melancholy." A context clue for the meaning of *melancholy* is _____.

3. List at least two ways that Abraham Lincoln and Barack Obama are similar. _____

   _____

4. One thing I learned on this page that I didn't know is _____

   _____.

5. Recap, in your own words, what you learned by reading this page of the essay.

   _____

   _____

   _____

6. Summarize below what you've recorded:

The Word that Best Describes Lincoln	How Lincoln Is Like Obama	One Thing I Learned

What I See in Lincoln's Eyes

Reading Strategy

Analyze a Visual Image In this paragraph, underline four words or phrases that make Lincoln appear heroic. Explain the effect Obama's word choice has on your feelings about Lincoln.

_____

_____

_____

_____

_____

_____

Reading Strategy

Analyze a Visual Image The highlighted text contains three metaphors. Explain the comparisons Obama makes in these lines.

_____

_____

_____

_____

_____

_____

_____

United States Senate, it was hard to imagine a less likely scenario than that I would win—except, perhaps, for the one that allowed a child born in the backwoods of Kentucky with less than a year of formal education to end up as Illinois' greatest citizen and our nation's greatest President.

In Lincoln's rise from poverty, his ultimate mastery of language and law, his capacity to overcome personal loss and remain determined in the face of repeated defeat—in all this, he reminded me not just of my own struggles. He also reminded me of a larger, fundamental element of American life—the enduring belief that we can constantly remake ourselves to fit our larger dreams.

A connected idea attracts us to Lincoln: As we remake ourselves, we remake our surroundings. He didn't just talk or write or theorize. He split rail, fired rifles, tried cases, and pushed for new bridges and roads and waterways. In his sheer energy, Lincoln captures a hunger in us to build and to innovate. It's a quality that can get us in trouble; we may be blind at times to the costs of progress. And yet, when I travel to other parts of the world, I remember that it is precisely such energy that sets us apart, a sense that there are no limits to the heights our nation might reach.

Still, as I look at his picture, it is the man and not the icon that speaks to me. I cannot swallow whole the view of Lincoln as the Great Emancipator. As a law professor and civil rights lawyer and as an African American, I am fully aware of his limited views on race. Anyone who actually reads the Emancipation Proclamation knows it was more a military document than a clarion call for justice. Scholars tell us too that Lincoln wasn't immune from political considerations and that his temperament could be indecisive and morose.

But it is precisely those imperfections—and the painful self-awareness of those failings etched in every crease of his face and reflected in those haunted eyes—that make him so compelling. For when the time came to confront the greatest moral challenge this nation has ever faced, this all too human man did not pass the challenge on to future generations. He neither demonized the fathers and sons who did battle on the other side nor sought to diminish the terrible costs of his war. In the midst of slavery's dark storm and the complexities of governing a house divided, he somehow kept his moral compass pointed firm and true.

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. One word I didn't know on this page is _____ It means _____

   _____.

2. One thing I learned on this page that I didn't already know is _____

   _____.

3. Lincoln was a complex man. Some of the positive and negative aspects of Lincoln's personality discussed on this page are:

Positive Traits	Negative Traits

4. Recap in your own words what you learned by reading this page of the essay. _____

   _____

   _____

   _____

   _____

5. Summarize below what you've recorded on this page.

   A new word I learned is _____.

   I also learned that _____

   _____.

   Lincoln was a _____.

   At the same time, Lincoln could be _____.

What I See in Lincoln's Eyes

Reading Strategy

Analyze a Visual Image Obama compares Lincoln to "a figure from the Old Testament." What does this allusion suggest about Lincoln? Underline any statements that apply.

a. He was a good man who cared for people.

b. He communicated with his god.

c. He did the best he could to protect the nation and keep it on a righteous path.

d. He was lost in the wilderness for much of his life.

Read and Discuss

Refer back to page 104 and with a partner, read and discuss Obama's opinion on Lincoln being viewed as "the Great Emancipator." Do you agree or disagree with Obama? Give reasons for your answer.

_____

_____

_____

_____

_____

_____

What I marvel at, what gives me such hope, is that this man could overcome depression, self-doubt, and the constraints of biography and not only act decisively but retain his humanity. Like a figure from the Old Testament, he wandered the earth, making mistakes, loving his family but causing them pain, despairing over the course of events, trying to divine God's will. He did not know how things would turn out, but he did his best.

A few weeks ago, I spoke at the commencement at Knox College in Galesburg, Illinois. I stood in view of the spot where Lincoln and Stephen Douglas held one of their famous debates during their race in 1858 for the U.S. Senate. The only way for Lincoln to get onto the podium was to squeeze his lanky frame through a window, whereupon he reportedly remarked, "At last I have finally gone through college." Waiting for the soon-to-be graduates to assemble, I thought that even as Lincoln lost that Senate race, his arguments that day would result, centuries later, in my occupying the same seat that he coveted. He may not have dreamed of that exact outcome. But I like to believe he would have appreciated the irony. Humor, ambiguity, complexity, compassion—all were part of his character. And as Lincoln called once upon the better angels of our nature, I believe that he is calling still, across the ages, to summon some measure of that character, the American character, in each of us today.

READING CHECK

Summarize
Choose the sentence that best states the main idea of "What I See in Lincoln's Eyes." Then explain your choice.

a. Lincoln could be "indecisive and morose," contrary to most people's perceptions of him.

b. Barack Obama admires Lincoln without question and gives Lincoln direct credit for all of Obama's political success.

c. Lincoln remains an important and meaningful source of inspiration to many people in the United States, including Obama, largely due to the story of his success and his actions as president.

_____

_____

_____

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. When Obama says that Lincoln "retained his humanity," he means that Lincoln _____

   _____.

2. Record the traits that Obama believes define American character and tell in your own words what each word means.

   _____

   _____

   _____

   _____

3. Recap in your own words the significance of the last two paragraphs. _____

   _____

   _____

   _____

   _____

4. Use the sentence frames below to summarize what you recorded:

   Lincoln was a complex man who _____

   _____.

   Obama admires _____.

   Obama believes _____.

After You Read

TIME What I See in Lincoln's Eyes

Connect to the Personal Essay

Review the freewriting that you completed before reading "What I See in Lincoln's Eyes." In what ways have your views of Lincoln changed as a result of reading this essay?

Before reading the essay, my impression of Lincoln was _____

_____.

After reading "What I See in Lincoln's Eyes," _____

_____

_____.

Reading Strategy **Analyze a Visual Image**

Barack Obama uses imagery, figurative language, along with vivid verbs and adjectives to create an image of Abraham Lincoln. Choose three examples of his word choices that you find particularly effective and explain their appeal.

1. _____

_____

_____

2. _____

_____

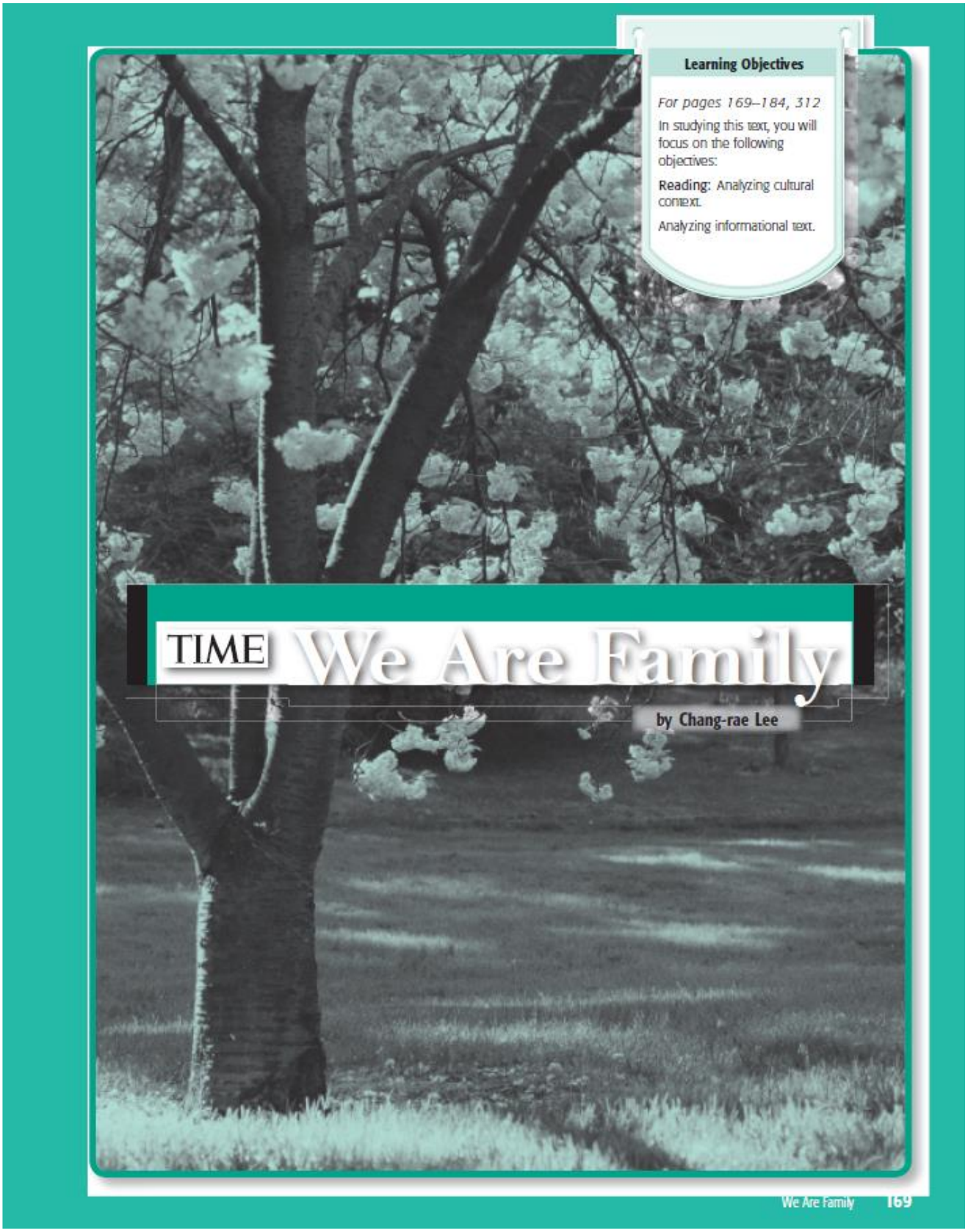
_____

3. _____

_____

_____

For more practice, see page 309.



Learning Objectives

For pages 169–184, 312

In studying this text, you will focus on the following objectives:

Reading: Analyzing cultural context.

Analyzing informational text.

TIME

We Are Family

by Chang-rae Lee

Before You Read

TIME We Are Family

Connect to the Essay

In this personal essay, author Chang-rae Lee discusses issues of identity. What factors in your life influence your identity? Are you more sure of who you are now than you were last year? How do you think your identity will evolve as you grow older? Write your answers to these questions on the lines below.

_____

_____

_____

_____

Build Background

- Chang-rae Lee and his family emigrated to the United States from Korea in 1968.
- Despite his successful career in the United States as a writer and a teacher of writing at Princeton, because of the stereotypes associated with Asian Americans, Lee feels like an outsider in the country he has called home since he was nearly three years old.
- Lee's unfamiliarity with Korean traditions and difficulty with the language initially make him feel that he was not truly connected to his Korean heritage.

Based on what you have just read, note on the lines below what made Chang-rae Lee feel like an outsider in both the United States and in Korea.

_____

_____

_____

_____

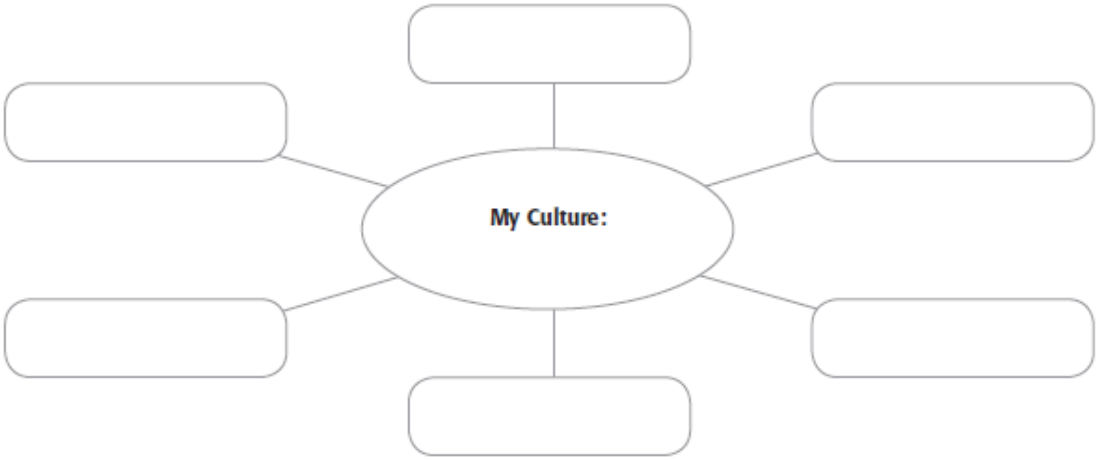
Set Purposes for Reading

Read the following article to discover how Chang-rae Lee discovered his identification with his Korean family.

Reading Strategy **Analyze Cultural Context**

When you analyze cultural context you consider the customs, beliefs, values, arts, and intellectual activities of a group of people. This knowledge is used to better understand the theme or message an author wishes to present in a piece of literature. For this selection, consider the cultural characteristics of the author's experience in both Korea and the United States to understand the essay's cultural context.

To practice analyzing cultural contexts, record facts about a culture of which you are a member—perhaps your family, your friends, or your heritage—in the web below. Note which culture you are analyzing in the central circle, perhaps "my family" or "my friends," and in the surrounding circles write down examples of that culture's customs, beliefs, values, arts, and intellectual activities.



Note Taking

This selection will guide you to take notes, which will help you to understand and remember what you read. Taking notes while you read will help you perform better on tests and use the knowledge you have gained in other settings as well. You will use the following skills in taking notes during this selection.

Skill	Description
Reread	Look back over the page you have read
Record	Write down your answers to the questions you are given
Recap	Briefly review in your own words
Summarize	Briefly state the main points

TIME

We Are Family

Read and Discuss

Read aloud Lee's description of the gravesite. As you read, underline the details that give the site a "worn-out quality."

Reading Strategy

Analyze Cultural Context How does Lee react to his father's behavior at the grave? How might this experience make him feel removed from Korean culture?

_____

_____

_____

_____

_____

_____

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_____

_____

_____

During a visit to his native South Korea, novelist Chang-rae Lee learns that living abroad and losing his language are no barriers to belonging.

The last time I stood before my grandfather's grave, in the spring of 1989, it had been newly dug. My uncle had driven my father and me to Yong-In City, one hour south of Seoul, so that we could pay our respects. I remember the fog burning off to reveal the new season bursting forth in blooms of wild cherry and persimmon all around us on the hillside. And yet, there was a worn-out quality at the site. The burial ground was a three-meter-wide amphitheater carved out of the steep face of the hillside. The fresh earth was laid bare, roughly cut roots jutting out from the sheer wall of dirt. In the center of the dugout, the mound beneath which my grandfather was buried showed the first wispy strands of baby grass. There was no headstone as yet.

My father was on the verge of tears, finally seeing where his father lay. I wanted to feel the same pinch of loss, the same onrush of sadness. But I couldn't. Our family left Korea for America when I wasn't yet three, and since then I'd spent perhaps five hours total in my grandfather's presence. All I knew of him was that he'd lost his hardware business in Pyongyang to the communists on the eve of the Korean War. And when my father knelt low and bowed respectfully, the image I saw of my grandfather's face was drawn not from any

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. Three Korean cities mentioned on this page are _____,
   _____, and _____.

2. One word that I didn't know on this page is _____.
   It means _____
   _____
   _____.

3. I learned that Koreans _____ as a sign of respect to their deceased family members.

4. Recap in your own words Lee's initial reaction to his father's tears at his grandfather's gravesite.
   _____
   _____
   _____
   _____

5. Summarize below what you've learned about Korea and Korean culture on this page.
   _____
   _____
   _____
   _____
   _____
   _____

Reading Strategy

Analyze Cultural Context What does Lee learn about Korean culture from the headstone? Why does this seem so remarkable to Lee?

_____
_____
_____
_____
_____
_____
_____
_____

Read and Discuss

Discuss with a partner what the listing on the headstone means to Lee. Why is it important to him?

_____
_____
_____
_____
_____
_____
_____
_____

memory of life but from the black-and-white picture of him that hung prominently in my childhood home.

I pictured that image once more when I visited his grave in May 2003. I was in Korea to visit my family, particularly to see my ailing maternal grandmother, and to do some research for my next novel. I had come once again with my uncle, a professor of business, but this time with his two sons as well, one of whom was just back from a year of language study in San Diego. Our mood as we climbed up the hill was expansive and lighthearted, and it seemed we were more on a picnicking hike than a dutiful visit to our ancestral dead. But as we ascended the path to the grave, the talk quieted.

Finally, at the end of a narrow deer path, there came an opening, and we emerged onto the same burial landing I had visited 14 years ago. To my surprise, there were two mounds instead of one and now a black granite headstone centered between, carved on the faces and sides with Chinese characters. I asked about the second mound and my uncle said that my grandmother and stepgrandmother had been unearthed from their resting places in Seoul and moved here some years before to join my grandfather.

"What is all the writing?" I asked. We were crouched by the black slab of rock.

"It's your grandfather's name. Your grandmothers' names are here," he said, pointing them out.

"And what about all these other characters?"

"These are his children. Here's your father. Here are your other uncles, then me, and your aunt. And here are the names of our spouses. This one is your mother's."

"My mother's?"

I touched the unfamiliar language sharply carved into the stone, almost saying her name aloud. She died a few years after my grandfather did, of stomach cancer.

"I didn't know it was done this way."

"Oh yes," my uncle said. "Everyone is here."

Learning to Belong

I kept thinking back on that phrase during the rest of my stay in Seoul: Everyone is here. As uttered by my uncle, it was a simple answer to a simple question, a matter of fact and a literal record. And so it was. And yet, as I thought about the notion, it became more than just a straightforward record of my

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. The most interesting fact I learned on this page is _____

   _____

2. One word that I didn't know on this page is _____

   It means _____

3. One thing that I learned on this page is that Koreans use _____

   _____ in addition to the Korean alphabet.

4. The most descriptive use word on this page is _____

   Lee uses it to describe _____

   _____

   In this instance it means _____

   _____

5. Recap in your own words what you learned by reading this page of text. _____

   _____

   _____

6. Summarize below what you've recorded on this notes page:

Most Interesting Fact	Unfamiliar Word	Most Descriptive Word	One Thing I Learned

ancestors. For I realized how differently than I my uncle and his sons viewed that dark stone, how the names to them were just an ordinary fact of their lives, like the ancient arrangement of the planets. To me, raised away in the States, the listing seemed more remarkable than that, a kind of supernatural alliance, extraordinary and wonderful.

For in our immigrant family of four, we were all we ever had. In the town where we lived (a small northern suburb of New York City), we were one of a handful of nonwhite families. Every great once in a while, there would be an uncle or aunt passing through New York, and they'd stay with us a few days or a week. In the evenings, my parents would chatter at the dinner table with special enthusiasm about all the reports from Seoul. My parents were generally happy, easygoing people, but in their first years in America, I would say they didn't always allow themselves to experience many emotions, perhaps because they felt outside of and flustered by all the strangeness of their new world. And it was only when "home" made its return that they seemed to truly liven up.

In later years, my parents considered America to be their only home, and although they possessed the means to do so by the time my mother died in 1991, our family had made only four visits to Korea in 23 years. Even as a serious teen, I didn't mind the summer trips we took as a family. Korea was a lot better than, say, a car trip to family friends, not so much because of any reconnecting with the family but for the food.

Best of all, were the grand meals we'd have at our relatives' cramped apartments or houses, the dozens of dishes completely covering the low tables they'd set out for us—the men sitting at the main table, the women lodged at one nearer the kitchen. In the fog of my jet-lagged mind, the only things that made sense to me amid the superfast talk, which I mostly couldn't understand, were all the bracing flavors, the radish kimchi and marinated raw crab and sesame-leaf pancakes. Even my father seemed somewhat overwhelmed by the rush of native language, occasionally asking people to repeat what they'd said.

And this is how I found myself on my recent trip, out with my father's side of the family at a popular barbecue

Reading Strategy

Analyze Cultural Context How does Lee's family react to feelings of being cultural outsiders during their first few years in America? Check all that apply.

- ☐ They often had people over for dinner.
- ☐ They felt flustered.
- ☐ They didn't allow themselves to get emotional.

Read and Discuss

Discuss with a partner what the seating arrangement at the family dinners shows about the roles of men and women in Korean culture.

_____

_____

_____

_____

_____

_____

_____

_____

_____

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. The most interesting word on this page is _____

   because _____

   _____

   _____.

2. One word that I didn't know on this page is _____

   It is _____ .

3. One thing that I learned on this page is that _____

   _____

   _____.

4. Recap in your own words what you learned about the immigrant experience during the early years in a new country.

   _____

   _____

   _____

5. Summarize the experience of the traditional Korean meals Lee experienced.

Food	Seating	Location
• radish kimchi	• low tables	

restaurant, straining to understand everyone's questions about my family and work. I could say only a few words in response, my speaking ability in Korean not as developed as my aural comprehension. After the initial assurances that I could tolerate spicy food and a recounting of the names and ages of my daughters, I naturally retreated into the customary table rituals of the barbecue. I attended to grilling the meat and whole cloves of garlic, readying the bean paste and the fragrant shoots of chrysanthemum, cupping the fresh lettuce leaf to wrap all of it in. While the others ate heartily and engaged in their lively conversations, I was happy for their company and just as pleased simply to sit there and eat, gleaning what talk I could.

There was no awkwardness due to the differences of our language or the brief time we'd spent together during our lives. Somehow all was fine. They were family. There was a certain ease in the gathering that I have rarely felt in my life. There was a level of comfort drawn, I think, from not having to explain myself in the customary ways. I wasn't defined by the cultural and personal stereotypes that are part of my "regular" existence as a teacher and writer and maybe (if there really is such a person) as an Asian American.

I kept thinking how plainly, deeply satisfying it was to be back among my cousins and aunts and uncles. With them, at least, I was not a provisional "I," not an ethnic, or outsider, or an artist or intellectual, but simply someone whose connections to others were clear and traceable and real.

Reading Strategy

Analyze Cultural Context How does Lee feel he is viewed in American society? How is it different from how he is viewed by his family?

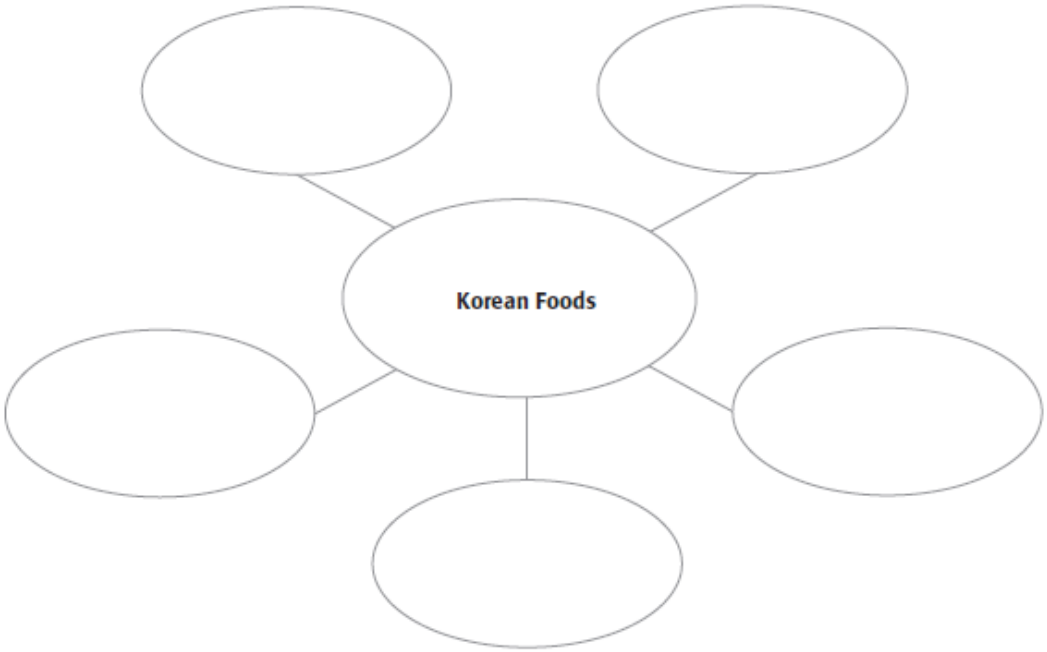
READING CHECK

Clarify
What positive memories does Lee have of his visits to Korea as a teen?

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. Lee discusses some of the foods that he eats on his trips to Korea. Fill out the web with some of the different foods he mentions.



2. The meal Lee has when he visits Korea as an adult is different than those he remembers from his childhood because _____

3. Recap in your own words the customary rituals of the Korean barbecue.

_____

4. Summarize below what you've learned in the article thus far:

_____

_____

_____

_____

Keep the Family Together

The next night, I went to my maternal aunt's house south of the Han River, where my grandmother Halmoni was staying. She was my only living grandparent, in her late 80s, and from recent reports, not doing terribly well. Her back was finally giving way, and she wasn't very mobile; my cousin told me she sometimes crawled to the bathroom rather than ask anyone for help.

I was nervous about seeing Halmoni in a bad state, not only for the sadness of such a sight but for the sake of her own pride. I almost wished I could have simply telephoned her my wishes of good health and love. When I rang the bell of my aunt's house, a young cousin greeted me and led me inside. My two aunts were busy back in the kitchen making final preparations for dinner. My cousin and I sat down in the living room. Before I could say anything, my aunts came out, both wiping their hands on their aprons. We all hugged each other, then my younger aunt asked her son where Halmoni was.

My cousin said he'd go look for our grandmother upstairs, but then Halmoni cleared her throat in the next room, effectively announcing herself. She came in, not crawling at all but walking with slowed, careful steps, her hunched back bent down almost to 90 degrees. She wrapped her arms around me, her face pressed into my chest, hardly taller now with her fallen posture than my six-year-old daughter. I could smell the faint almondy oiliness of her hair. And as much as I didn't want to think of her as frail, she most clearly was, her hold of me like the cling of someone straining to grab on more than to hug. Soon enough, we were sitting together on the sofa, her hands cupping mine, gently kneading them just as she had often done to my sister and me as children.

Reading Strategy

Analyze Cultural Context Based on Lee's account, how do Koreans care for elderly family members? How is this different from how the elderly are cared for in the United States?

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. Lee's grandmother, _____, lives _____

2. On this page, Lee discusses seeing his grandmother after many years. Fill out the chart below with examples of Lee's grandmother's actions and what they show about her character.

Action	Characteristic
She will crawl to the bathroom instead of asking for help.	
	She has physical challenges, but struggles to remain active.

3. What are Lee's concerns for his grandmother?

4. Summarize Lee's experiences on his most recent trip to Korea up to this point. Explain how these experiences affect him.

"It's too far for you to come," she said. "It's good you didn't try to bring your family. You yourself shouldn't have bothered."

"It's no bother."

My cousin piped in, "Halmoni, he came over to see you, you know."

"Even more reason," she said, though half-smiling. She asked earnestly, "Are you tired?"

"I'm fine."

"You must be hungry."

"Not so much."

She called out to the kitchen, telling her daughters that I needed to eat right away. My younger aunt came out and said she could set the table, that we didn't have to wait for the men to arrive (which was of course possible, though an impossibility).

"Really," I told her. "I want to wait."

She nodded and went back to the kitchen. Halmoni made a raspy sound in her throat at me, a distinctive Korean mother-style scold, the sound of which contains just the pitch to make one feel at once guilty and beloved.

"Are you feeling well these days?" I asked, having practiced the phrase (in Korean) on the subway ride.

"Sometimes I have a little trouble with my back. But not today. Your father is in good health?"

"Yes."

"You visit him regularly?"

"I try to."

"You must do so always," she said, tapping my hand for emphasis. "Keep the family together." She paused. "And your stepmother, she is well, too?"

"Yes."

Halmoni nodded.

"That's good," she said. "It's how it should be."

She was staring right into my eyes, gazing, I'm sure, at the remnants of her first child, my mother, the only one, with any mercy, who would precede her to the grave. I pictured my mother's black granite headstone back in New York, and then, too, my paternal grandfather's stone, and then Halmoni's and my father's and even my own, all the written names, cast wide.

Reading Strategy

Analyze Cultural Context Lee says that the sound Halmoni makes is distinctly Korean. What is this sound intended to do? Can you think of a sound or gesture from your own culture that has a similar intention?

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

READING CHECK

Clarify

During his 2003 trip to South Korea, Lee learned many things about his family and what it means to be part of a family. How did Lee's interaction with Halmoni solidify the lessons he learned?

_____

_____

_____

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. What did Lee feel was an impossibility even though his aunt suggested it?

2. Use the chart to list the order of events during Lee's trip to Korea in 2003.

Lee visits his grandfather's grave with his uncle and cousin.

3. Recap, in your own words, Halmoni's directives to Lee.

4. Use the sequence chart above to write a brief summary of what Lee realizes on his trip to Korea.

After You Read

TIME We Are Family

Connect to the Essay

Look back at the sentences you wrote on page 170 about the factors that influence identity. Now write about the factors that influenced Chang-rae Lee's identity in the United States versus those that influenced it in Korea.

_____

_____

_____

_____

Reading Strategy **Analyze Cultural Context**

Recognizing the cultural context of a text can help you to better understand the theme or message of the author. Consider the cultural context in "We Are Family." Then answer the questions below.

1. Why do you think Lee is more comfortable in the company of his Korean relatives than he might feel in the United States?

_____

_____

2. Lee comments that he does not have to explain himself to his relatives. Why do you think he feels the need to explain himself in the United States?

_____

_____

_____

3. How does Lee describe family meals in Korea versus family meals in America?

_____

_____

_____

_____

_____

For more practice, see page 312.