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READING AND ANALYZING SHORT STORIES: FOCUS ON SEL

**Handbook of English analytical and critical reading
for pre-service English teachers**



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The handbook is essentially designed to teach analytical and critical reading of modern authentic short stories to pre-service English teachers of Bachelor programs. The book offers a scaffolding approach toward developing students' analytical and critical reading skills with focus on SEL. With an overview of SEL issues, basic theoretical frameworks of literary text interpretation, well-structured reading practice and communicative response (independent work) sections, this handbook focuses on teacher and learner priorities, upbringing, language and communication, reflective reading practices and provides valuable insights into modern American society contexts. Various tasks and activities aim to familiarize students with critical reading and SEL strategies that can be used in their academic and professional life. The handbook is designed to be used in the classroom; however, pre-service English teachers might use it on their own successfully.

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Посібник призначений для навчання аналітичного та критичного читання сучасних автентичних коротких оповідань майбутніх вчителів англійської мови програм освітнього рівня “бакалавр” із акцентом на соціально-емоційному навчанні. У посібнику пропонується цілісний підхід до формування у студентів умінь аналітичного та критичного читання з акцентом на соціально-емоційному навчанні. Пропонуючи огляд основних положень SEL, базових теоретичних засад інтерпретації художнього тексту, чітко структуровані розділи практики вмінь читання та комунікативної відповіді на прочитане (самостійна робота), цей посібник зосереджується на питаннях пріоритетів учителя та учнів, виховання, мови та комунікації, практиках рефлексивного читання та містить цінну інформацію про культурні контексти сучасного американського суспільства. Різноманітні завдання та прийоми спрямовані на ознайомлення студентів із критичним читанням і стратегіями SEL, які можна використовувати в їх академічній і професійній діяльності. Посібник призначений для аудиторної роботи; проте майбутні вчителі англійської мови можуть з успіхом використовувати його самостійно.

Посібник може бути корисним для майбутніх учителів англійської мови, здобувачів вищої освіти, викладачів вищих закладів освіти, методистів, науковців.

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PREFACE

Developing confidence in analytical and critical reading is crucial both for improving pre-service English teachers' academic reading skills and for becoming not merely a competent reader, but a profound one.

The crucial characteristic of a **profound, critical reader** is the ability to read actively, carefully, thoughtfully, and confidently: that is to be able to think and question all the way through the text in order to recreate and understand the world created by the writer, to see what is on the surface of the text and what is implied in it. The profound reader knows what to look for and is actively involved in the text – by thinking, questioning, and evaluating (Milan Spears, 2002).

While uncritical reading is content to the reader's recognizing what is directly said in the text, learning about the main facts, repeating the key provisions and their generally accepted interpretation, critical reading directs attention of the reader to what the text does and what it means. It assumes that having determined what factual information the text offers, the reader analyzes the information and dig deeper into the text as a whole. With the results of this analysis, the reader is able to make his own conclusion about the overall meaning and message of the text.

That is, **critical reading involves three levels** (stages) of analytical processing text: 1) identifying the facts given in the text and reformulating the words used (what is said in the text), 2) describing the events that actually are shown in the text (what is done in the text), 3) interpreting the text (what is meant in the text).

Once the individual words are decoded – that is, recognized and pronounced – the profound reader looks up any unfamiliar words rather than taking a chance and guessing incorrectly at their meaning.

Although knowing the meanings of individual words is obviously important, the real meaning of a text lies in the relationship these words have to each other, how they transmit ideas and form messages. At this stage it is necessary for the reader to answer the questions: What is the author saying? What is the main idea of the passage? What is the author trying to get across about the main idea? Is it possible to paraphrase the writer's ideas by putting each sentence into the reader's own words?

Then a reader looks at the relationship between the words and sentences. Here the questions to be asked are: Can the reader see a pattern? How is the main idea supported?

Next, a reader evaluates the author's ideas by answering the questions: Do they seem reasonable to him/her? Has the writer offered sufficient support? What other information does he need before he can intelligently accept or reject them? How does the writer's thinking accord with the reader's own experience,

values, observations, or thoughts? Is any pertinent information missing? Is the author biased? Is there an underlying but unstated motive?

In pre-service English teachers' education the tasks of developing analytical and critical reading skills should be viewed at the methodical level in the pedagogical perspective.

Using **authentic short stories** to teach analytical and critical reading to pre-service English teachers not only utilizes building up their skills to analyze linguistic peculiarities and interpret semantic information of a literary text, but also stands for developing their communicative, sociocultural competences and professional teaching competence in its pedagogical and psychological dimensions.

While there are abundant tools and approaches to teaching reading to future teachers, it is also quite evident that students' social and emotional competencies play a strong role in their ability both to read up to their potential and develop as an empathic, child-oriented professional. At present, it is necessary to train Ukrainian educators who are aware of children's reactions to stress and psychological trauma, and who are also able to implement strategies of social-emotional learning during a foreign language lesson (Коробова, 2023).

Basic **social and emotional learning (SEL)** skills from Collaborative for Academic, Social, and Emotional Learning (CASEL) address five broad, interrelated areas of competence and provide developing self-awareness, self-management, social awareness, developing positive relationships, resolving conflicts constructively and responsible decision-making skills including also the self-control, that are vital for academic, work, and life success (Fundamentals of SEL). They are effectively formed when students are reading modern authentic short stories.

Short story as a genre of literature can form a rich, communicative and motivational basis for developing analytical and critical reading skills with focus on SEL, as it contains all necessary elements for raising the awareness of: 1) social orientation; 2) integrity of perception; 3) expressiveness and completeness of contents and form.

To **SEL-related competencies in reading and analyzing short stories** the following ones can refer.

Recognition and proper labeling of feelings that are conveyed through dialogue and narration in short stories. If students are not able to accurately recognize feelings and distinguishing between anger, frustration, annoyance, and disappointment, reading short stories help them become relatively more differentiated regarding their own emotions.

Developing empathy for characters and being able to take others' perspectives is rooted in emotions' recognition and labeling. When students tend to have difficulty with understanding feelings of a character, his or her actions will seem hard to explain. Just to the contrary, when the emotions are recognized

and labeled properly, the flow of stories will take less cognitive work and the plot will be less frustrating to follow.

Managing strong emotions while reading follows from the students' ability to manage their own feelings. During the course of developing analytical and critical reading skills, frustration, confusion, and annoyance are the expected feelings that students should learn to manage. If they are put off with encountering story lines and character actions that don't seem to make sense or with words they don't understand, it will inevitably determine their long hanging or failing with a reading assignment.

Relating to others, especially in groups is born while facing challenges of receiving and giving feedback. To gain optimally from discussing short stories in pairs, small groups, or full classrooms, students learn to wait their turn, listen carefully to what others are saying, or focus attention to what and how others are reasoning, that is the desired characteristic of the best pedagogical approaches.

Problem-solving around difficulties happens at micro and macro levels when the process of acquiring reading skill stops in its tracks. The ability to handle these roadblocks and problem-solve around them is a key determinant in making progress. At a micro level, this can be connected with some difficulties within a sentence, multiple sentences, paragraphs, chapters, etc. When students feel puzzled or frustrated by words they don't understand, or descriptions or messages that evoke strong emotions they are not able to manage, reading progress is blocked. Guided analytical and critical reading instruction based on SEL enables students to learn and practise strategies not to let these blocks accumulate and form strong negative anticipations.

Analytical and critical reading skills formed in the course that is presented in this handbook can be divided into the following groups: 1) skills to understand the linear information of a short story; 2) skills to interpret the implicit information of a short story; 3) skills to critically evaluate a short story as syncretic phenomenon on the basis of linguostylistic analysis; 4) skills to creatively respond to the text.

Thus, teaching critical and analytical reading of short stories to pre-service English teachers primarily assumes that students gradually will be able to: a) distinguish types of information given in short stories - facts, descriptions, opinions, judgments, evaluations; b) recognize hierarchies of meanings within the text - basic idea, topic and its elements, plot components, characters, etc.; c) build and explain one's own understanding of the textual information, its meaning and interpret it depending on the teaching tasks.

The content of the handbook is organized according to the following approaches to teaching and learning: social and emotional learning, communicative teaching, problem-based teaching, content and language integrated learning, culture-oriented teaching and learning, interactive teaching

and learning. It is based on the principles of interactivity, fostering critical thinking, intrinsic positive motivation, learner independence / autonomy, cooperation, problem solving, integration, and professional orientation.

The handbook structure comprises the following elements: “Introduction to SEL”; “Unit. 1. Focus on Plot, Characters, and Setting”; “Unit 2. Focus on Point of View, Theme, Tone, and Symbolism”; “Supplements”; “Literature”.

The handbook offers a scaffolding approach toward developing students’ analytical and critical reading skills with focus on SEL.

In the “Introduction to SEL” the essence of this learning and teaching approach is outlined.

Units 1-2 each consists of three main sections: 1) Theory Section, 2) Reading and Practice Section, 3) Independent Work (Writing Response) Section.

The Theory Sections present basics of literary text interpretation theory. Each theory section offers a brief outline and then a more extended and detailed theoretical input on the standard ways of talking about the particular elements of a short story.

To choose the elements of a short story to consider in the theoretical sections, the critical reading framework by C. Wallace was applied (Wallace, 1999; 2006). The framework covers two sub-features; the text analysis framework that Wallace adopted from Halliday’s framework of register analysis and the principles to teach critical reading. In terms of key principles in critical reading, C. Wallace proposes the following ones: 1) it is crucial to let the students express themselves on what they feel and think during the learning process, 2) the students should interact rather than work individually to respond to the text, that is the instructional process should be based on cooperative learning and communication; 3) it is necessary to have authentic materials as the basis in critical reading, because critical reading involves not only logic, arguments, or sentiments, but also the ideological values and cultural norms of the suggested texts (Wallace, 1999; 2006).

The theoretical materials offered are taken from: “The Elements of Literature: Third Course” (1993), “Introduction to the Short Story” (1998), “How to Use Symbolism in Your Writing” (2021).

Most of the terms used are quite familiar for pre-service English teachers, but the finer analysis points might be not. By putting technical matters first before actually reading a short story we suggest that to teach students how to analyze literature is a valid and valuable outcome: though critical reading skills are not the main reason for introducing short stories into English classes, but it considerably influences the degree of its understanding and thus the instructive, educational, pedagogical and psychological effect it might have.

The **Reading and Practice Section** and **Independent Work Section** (Writing Response) are based on the material of a particular short story.

They offer a range of tasks and activities to apply the knowledge about text analysis elements obtained from the theoretical section through the prism of SEL.

The ***selection of short stories*** offered in the handbook was based on authentic short stories selection principles by H. Podosynnikova (Подосиннікова, 2002).

The following short stories are used in the handbook.

1. «Raymond's Run» by Toni Cade Bambara.
2. «The Use of Force» by William Carlos Williams.
3. «The Gatewood Caper» by Dashiell Hammett.
4. «A Matter of Timing» by Charlotte Armstrong.
5. «Two Kinds» by Amy Tan.
6. «A Sound Of Thunder» by Ray Bradbury.

The stories offered in the handbook draw attention to the problems of upbringing, interpersonal relations, teacher and learner priorities, language and communication, reflective reading practices and provide valuable insights into modern American society contexts.

Various tasks and activities aim to familiarize students with critical reading and SEL strategies that can be used in their academic and professional life.

Reading and Practice Sections are structured to include the tasks, aimed at the development of all the critical reading skill groups mentioned with a special focus on developing SEL skills.

The structure of the handbook's main units corresponds to the ***reading teaching stages*** (pre-reading, reading, post-reading) and reflects the specifics of the course on teaching analytical and critical reading of authentic short stories with focus on SEL.

These stages correspond to the three phases of the reading process, which include: motivational, executive and governing phases predetermined by the psycho physiological mechanisms of reading and methodological principles of teaching reading skills.

The pre-reading (motivational) stage is aimed at evoking the readers' interest, eliminating difficulties in understanding wording and grammar and aiding in predicting the plot of a story. The skills to be formed are: to overcome difficulty in understanding lexical and grammatical peculiarities of short stories; to predict the possible plot development on the basis of linguistic material.

While-reading (executive) stage includes activities that guide analytical and critical reading and help overcome difficulties in understanding a short story's content and composition.

The aim of exercises is to develop skills to recognize and understand, first, linear and, second, the implicit information of a short story.

Post-reading (governing) stage presents various tasks and activities that measure the degree of understanding linear and implicit information of the text, evaluate the contents and literary merits of a story and help students dig deeper into the conceptual information of a story to respond to it.

The following skills are developed: to analyze and systematize linear information of a story; to analyze its integrity, composition and wording; to analyze a pragmatic orientation of a story, system of images; to summarize the plot and to make inferences about characters; to extract cultural information necessary for full and correct comprehension of a story; to define the message of the story.

Stage-by-stage organization framework of teaching analytical and critical reading skills is put into practice through using the three types of exercises: receptive, reproductive and productive.

The exercises of the handbook are motivated, communicatively oriented, interconnected and organized according to the logic of the course objectives.

According to the nature of the special skills being formed, individual exercises have special marks:



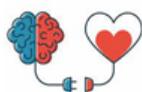
Theory Section



Reading and Practice Section



Independent Work (Writing Response) Section



SEL (Social and Emotional Learning) Skills



Analytical and Critical Reading Skills

The supplement offers tasks for independent work of the advanced level that encourage students to get back to the texts presented in the main units and to make a final point in their literary journey by extending to the final integrated analysis of all the elements of a short story considered in each topic.

The handbook is designed to be predominantly used in the classroom; however, pre-service English teachers might use it on their own successfully.

We hope that this handbook will help pre-service English teachers become profound readers and critical thinkers, to develop socially and emotionally as professionals and personalities, and will inspire them to delve deeper into the world of literature and American culture.

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*Yuliia Korobova,
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INTRODUCTION TO SOCIAL AND EMOTIONAL LEARNING

The handbook has a particular focus on developing social and emotional learning (SEL) competencies while reading and analyzing short stories.

Study the essential information on psychosocial support and SEL which you'll need during completing the tasks marked in Pre-Reading and Post-Reading

tasks with the SEL skills icon .

SOCIAL AND EMOTIONAL LEARNING AND PSYCHOSOCIAL SUPPORT FOR QUALITY HOLISTIC LEARNING

Outline

1. Introduction
2. Psychosocial Support (PSS)
3. Social and Emotional Learning (SEL)

Introduction

Quality Holistic Learning is a pedagogical approach that takes into account learners in all their aspects: academic, emotional, social, physical, and psychological within a learning program that will allow all learners to develop knowledge, competencies, values, and social skills.

Well-being is a condition of holistic health and the process of achieving this condition. It refers to physical, emotional, social, and cognitive health.

The aim of educators is to develop practices that promote students' well-being through the use of psychosocial support and social and emotional learning strategies.

When students feel emotionally supported and can learn to process and communicate their emotions in healthy ways, they are more likely to engage in the hard work of learning.

2. Basic Principles of Psychosocial Support (PSS)

Psychosocial Support: processes and actions that promote the holistic wellbeing of people in their social world.

Supports can be more specialized for helping students to build social skills and resilience such as drawing pictures of past experiences or future dreams, cooperation games, role playing or therapy.

5 Principles of PSS

Sense of safety

Calm

Self and community efficacy

Social connectedness

Hope

Stress and Trauma in the Classroom

How might stress affect a student's cognition and behavior?

Students who are under stress may

- a. have trouble concentrating
- b. not attend class regularly
- c. struggle to regulate their emotions
- d. get headaches or stomach aches
- e. exhibit «bad habits» such as biting their nails or falling asleep at their desk
- f. have less patience than you would expect

These students may not know how to ask for help (or if they are allowed to get help).

How might trauma affect a student's cognition and behaviour?

Students who have experienced trauma may

- a. have emotional outbursts or be unusually quiet and withdrawn
- b. not trust easily or may trust all too easily
- c. want to do it all themselves, or they may seem overly needy of the teacher's assistance, attention, and praise.

As you can imagine, trauma manifests in many different ways. It is impossible to say that all students will be like this because they experienced traumatic events. Rather, it is important to understand that the trauma can have a biological impact on a student's brain, affecting their cognition and behavior, and that there are psychosocial interventions that can support the student in their study and relationships.

How can educators help?

- a. to understand the role of PSS in mitigating the effects of stress and trauma in their students' lives, and the potential for PSS to build resilience in crisis contexts;
- b. to recognize psychological distress and to identify the psychological and social needs of their unique students;
- c. to classify needs and interventions according to the pyramid of PSS-SEL interventions;
- d. to propose appropriate psychosocial support interventions in their teaching and learning context

PSS Interventions

When you notice that a student appears to be in some psychological distress, you might first ask: What does this student need? What could help them to feel better?

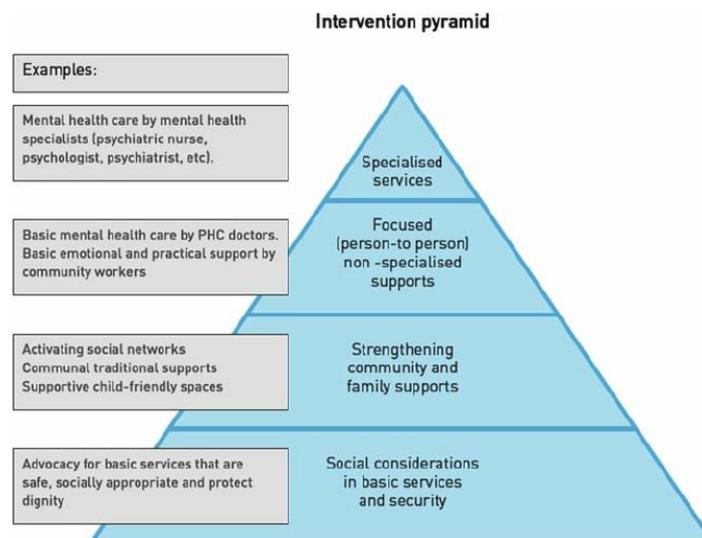
- a sense of belonging?
- peer relationships?
- personal attachments?
- intellectual stimulation?
- physical stimulation or nourishment?
- feeling valued?

Once a need is identified, you can identify a PSS intervention to increase their sense of well-being.

The PSS Intervention Pyramid

Level 1, basic services and security, and **Level 2**, community and family supports, are interventions provided by all adults in a child's life, including teachers, school staff, families, and community leaders.

Most educators who work with students will look to provide interventions at Levels 1 and 2.



Level 1 - Basic services and security: For the general population affected by trauma, including: school feeding programs, positive school climate, including teacher training for cultural sensitivity and trauma-informed approaches to instruction, early warning systems temporary learning spaces if no permanent school is available.

Level 2 - Community and family supports/Generalised supportive activities: For students with mild psychological distress & led by trained teachers, parents, volunteers, etc., including:

- a. mindfulness and stress management techniques
- b. positive parenting programmes
- c. art, music, drama life-skills classes
- d. community service
- e. play-based interventions

3. Social and Emotional Learning is the process of acquiring core competencies to recognize and manage emotions, set and achieve goals, appreciate the perspectives of others, establish and maintain positive relationships, make responsible decisions, and handle interpersonal situations constructively (by *The Inter-agency Network for Education in Emergencies* (INEE)) (McNatt et al., 2018); how students better understand themselves, relate to others, and work towards goals; a process of acquiring knowledge that helps children develop better social skills and feel confident to face the world. **The objective** is to adapt and apply SEL activities that develop students' social and emotional regulation skills.

Why SEL?

Academic learning is intertwined with social and emotional learning. Students who are motivated, can regulate emotions in different contexts, and can work well with others are more likely to engage in learning tasks. When a task is particularly challenging, students with strong social and emotional awareness will be more likely to persevere, to help others, and to ask for help.

Additionally, «students retain more information from learning experiences when their cognitive challenges in classrooms are connected to social interactions (Jones & Kahn, 2017). Indeed, activities that build relationships prepare the brain for more complex learning and experiences that allow students to develop, explore, and discover» (Immordino-Yang et al., 2018).

SEL Competencies and Activities

Key Terminology

- **a competency** is the ability to do something successfully or efficiently
- **social competencies** are skills or abilities that help us to get along and work with others
- **emotional competencies** are the abilities to recognize, process, and regulate our own emotions as well as the ability to recognize and respond appropriately to the emotions of others

SEL Competencies

1. Relationship Skills
2. Social Awareness
3. Self-Awareness
4. Self-Management
5. Responsible Decision Making

1. Relationship Skills The ability to establish and maintain healthy and supportive relationships, and to effectively navigate settings with diverse individuals and groups.

This includes the capacity to communicate clearly, listen actively, cooperate and collaborate to problem solve, navigate settings with different cultural norms, and seek or offer help when needed.

Activity 1: Community Building Circles

Students practice communication skills and get to know different perspectives through conversations about such topics as current or historical events, book plots, and even real tension in the classroom.

Activity 2: The Peace Area

Students experiencing tension or conflict go to a quiet area in the room where there is a structured protocol for discussing and trying to resolve the problem.

Note: The Peace Area is also a good place for students to develop self-awareness and self-management skills.

2. Social Awareness The ability to understand the perspectives of others and empathize with others, including those from diverse backgrounds, cultures, and contexts. This includes the capacity to feel compassion for others, understand broader social and historical norms for behavior in different settings, and recognize family, school, and community resources and support.

Activity 1: The Empathy Heart

Students actively listen/read stories to analyze where characters are supported with empathy or are not supported with empathy.

Activity 2: Different Ways to Respond

Students consider the different ways people respond to different emotions. They learn about how to respond differently as appropriate.

An adaptation to this activity that helps to develop responsible decision making skills is called «What would you do?» Students are presented with a dilemma and take turns sharing how they or a respected adult in their home or cultural community would go about reacting to the dilemma and working toward a solution. Students consider the pros and cons of the different ways to respond.

Activity 3: Powerful Words

Students choose and then analyze powerful quotes from favourite songs, books/poems or movies to consider the impact of words and the importance of choosing words carefully.

3. Self-Awareness

The ability to understand one's own emotions, thoughts and values and how they influence behaviour across different contexts.

This includes the ability to recognize one's strengths and limitations with a well-grounded sense of confidence and purpose.

Activity 1: Mood Meter

Students identify their emotions at a given moment (in response to an activity, an image, a memory, or a current event, for example) using a word wheel or chart or even pictures of emotions.

Activity 2: Rose, Thorn, Bud

Students reflect on a success or strength, a frustration or setback, and an area for growth.

Rose, Thorn, Bud can also be a tool for students to develop social awareness.

4. Self-Management

The ability to manage one's emotions, thoughts and behaviors in different situations and to achieve goals and aspirations. This includes the capacity to delay gratification, manage stress, and feel motivation to accomplish personal goals.

Activity 1: Visualize the Future

Students imagine what is possible for them in the future, and set tangible goals and plan action steps to make their visualization more realistic.

Activity 2: Deep Breaths

Students practice breathing in through their nose for four beats, holding their breath for four beats, then breathing out through their mouth for four beats. This strategy helps students to calm down or become more present.

5. Responsible Decision Making

The ability to make caring and constructive choices about personal behavior and social interactions across diverse situations.

This includes the capacity to consider ethical standards and safety concerns, and to evaluate the benefits and consequences of various actions for personal, social, and collective well-being.

Activity 1: Pros and Cons

When faced with a tough decision, students consider the potential positive outcomes (pros) and potential negative outcomes (cons) of certain choices.

Activity 2: What's my Role?

Students analyze their role and responsibilities in their family or a particular community in order to recognize how their positive and negative choices can affect others.

Conclusion

Maintaining high expectations and an open mind about students' strengths can also promote learning. Your students may have experienced trauma, but their brains and hearts continue to be full of knowledge, creativity, thoughtfulness, resilience, and dreams of the future.

Check Yourself

In which category do the following 25 SEL skills belong?

1. Identifying Emotions

- A. Relationship Skills
- B. Responsible Decision-Making
- C. Self-Awareness
- D. Self-Management
- E. Social Awareness

2. Teamwork

- A. Self-Awareness
- B. Responsible Decision-Making
- C. Social Awareness
- D. Relationship Skills
- E. Self-Management

3. Self-Motivation

- A. Responsible Decision-Making
- B. Self-Awareness
- C. Self-Management
- D. Social Awareness
- E. Relationship Skills

4. Appreciating Diversity

- A. Social Awareness
- B. Self-Management
- C. Responsible Decision-Making
- D. Self-Awareness
- E. Relationship Skills

5. Evaluating

- A. Responsible Decision-Making
- B. Self-Management
- C. Social Awareness
- D. Relationship Skills
- E. Self-Awareness

6. Ethical Responsibility

- A. Self-Awareness
- B. Responsible Decision-Making
- C. Self-Management
- D. Relationship Skills
- E. Social Awareness

7. Self-Efficacy

- A. Relationship Skills
- B. Self-Management
- C. Self-Awareness
- D. Social Awareness
- E. Responsible Decision-Making

8. Relationship Building

- A. Self-Management
- B. Self-Awareness
- C. Relationship Skills
- D. Responsible Decision-Making
- E. Social Awareness

9. Impulse Control

- A. Relationship Skills
- B. Self-Management
- C. Social Awareness
- D. Responsible Decision-Making
- E. Self-Awareness

10. Respect for Others

- A. Self-Management
- B. Self-Awareness
- C. Responsible Decision-Making
- D. Relationship Skills
- E. Social Awareness

11. Goal Setting

- A. Self-Management
- B. Responsible Decision-Making
- C. Social Awareness
- D. Relationship Skills
- E. Self-Awareness

12. Solving Problems

- A. Self-Management
- B. Relationship Skills
- C. Self-Awareness
- D. Responsible Decision-Making
- E. Social Awareness

13. Reflecting

- A. Self-Awareness
- B. Social Awareness
- C. Relationship Skills
- D. Self-Management
- E. Responsible Decision-Making

14. Organizational Skills

- A. Self-Management
- B. Social Awareness
- C. Relationship Skills
- D. Self-Awareness
- E. Responsible Decision-Making

15. Self-Confidence

- A. Social Awareness
- B. Self-Management
- C. Self-Awareness
- D. Responsible Decision-Making
- E. Relationship Skills

16. Communication

- A. Self-Management
- B. Self-Awareness
- C. Social Awareness
- D. Relationship Skills
- E. Responsible Decision-Making

17. Perspective-Taking

- A. Self-Awareness
- B. Responsible Decision-Making
- C. Self-Management
- D. Relationship Skills
- E. Social Awareness

18. Analyzing Situations

- A. Social Awareness
- B. Self-Management
- C. Relationship Skills
- D. Responsible Decision-Making
- E. Self-Awareness

19. Self-Discipline

- A. Relationship Skills
- B. Self-Awareness
- C. Social Awareness
- D. Responsible Decision-Making
- E. Self-Management

20. Recognizing Strengths

- A. Self-Management
- B. Responsible Decision-Making
- C. Relationship Skills
- D. Self-Awareness
- E. Social Awareness

21. Social Engagement

- A. Self-Awareness
- B. Social Awareness
- C. Responsible Decision-Making
- D. Relationship Skills
- E. Self-Management

22. Empathy

- A. Social Awareness
- B. Responsible Decision-Making
- C. Self-Management
- D. Relationship Skills
- E. Self-Awareness

23. Accurate Self-Perception

- A. Responsible Decision-Making
- B. Self-Management
- C. Self-Awareness
- D. Social Awareness
- E. Relationship Skills

24. Stress Management

- A. Responsible Decision-Making
- B. Self-Awareness
- C. Self-Management
- D. Social Awareness
- E. Relationship Skills

25. Identifying Problems

- A. Self-Awareness
- B. Self-Management
- C. Social Awareness
- D. Responsible Decision-Making
- E. Relationship Skill

UNIT 1. FOCUS ON PLOT, CHARACTERS, AND SETTING

TOPIC 1.1 FOCUS ON PLOT

Theory Section



Read the theory input and extend on the outline's points.

OUTLINE

1. A plot is the series of events that happen in a story.
2. When a story develops in a linear way, it progresses through the following plot stages:
 - a) Exposition – introduces the main characters, the setting, and sometimes the conflict.
 - b) Rising action – increases tension and builds the conflict.
 - c) Climax – the point of greatest interest, where the conflict begins to be resolved.
 - d) Falling action – shows the result of the climax and brings the story to a close.
 - e) Resolution – reveals the final outcome of the conflict and ties up loose ends.

THEORY INPUT

Summarizing a plot

You should know what it means “to summarize” something. **To summarize** means simply “to state the main points in brief form”. A good plot summary should include these features:

1. The summary should include all the story's important events.
2. The summary should state the events in the order in which they occur.
3. The summary should explain how one event in the story causes the next one.
4. Your summary should also tell how the story uses the key elements of a plot.

The plots of most stories follow a sequence, which is often diagrammed (more or less) like this (**see Fig. 1**):

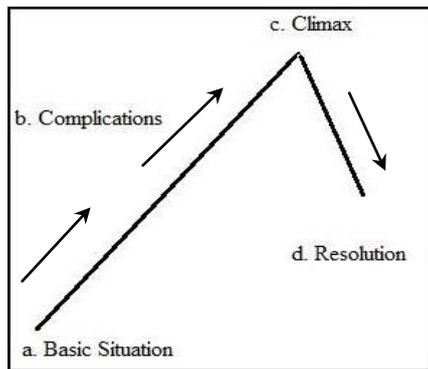


Fig. 1

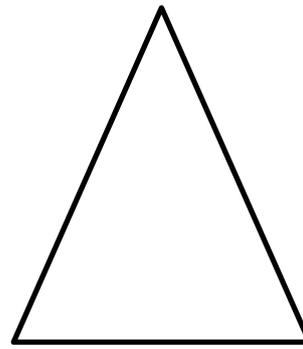


Fig. 2

- a) The **basic situation** is the opening of the story, where the **characters** and their **conflict** are introduced. Often, this part of the story includes details that make us feel **suspense** – we are anxious to know “what happens next?”
- b) The **complications** are all the problems that arise as the main character takes action to resolve the conflict.
- c) The **climax** is the story’s high point – the peak of our chart. It is that emotional moment when our suspense and tension are greatest. When we finally realize how the conflict is going to end.
- d) The **resolution** is the last part of the story, where the writer ties up loose ends of the plot and gives the story a sense of completion. In modern stories, the resolution is very, very brief – some stories don’t even have one. (This bothers some readers, who prefer a strong sense of “closure” to a story.)

Some versions of this famous diagram are drawn as a pyramid (see **Fig.2**). The three points of the pyramid would be the basic situation (or exposition), the climax, and the resolution. According to this pyramid, where would the climax come in the story?

(Adopted from: Anderson, Brinnin, & Leggett, 1993: 57)

Ex. 1 Complete the following sentences by filling in the gaps with the appropriate information:

1. When a story develops in a linear way, it progresses through the following plot stages in the order in which they are listed:
 - a) Exposition – introduces _____.
 - b) Rising action – increases tension and builds _____.
 - c) Climax – the point of greatest interest, or the turning point in the story where _____.
 - d) Falling action – shows the result of the climax and brings _____.
 - e) Resolution – reveals the final outcome of the conflict and ties up _____.

2. Summarizing a plot means _____. A good plot summary should include these features:
- The summary should include _____.
 - The summary should state the events in the _____.
 - The summary should explain how one event in the story causes or leads to _____.
3. The plots of most stories follow a sequence:
- The basic situation is _____.
 - The complications are _____.
 - The climax is _____.
 - The resolution is _____.

Ex. 2 Do the matching to reconstruct the key terms based on your understanding of the theory input.

Key Terms	Definitions/Descriptions
1. Plot	a) The point of greatest interest or the turning point in the story where the conflict begins to be resolved.
2. Exposition	b) reveals the final outcome of the conflict
3. Rising Action	c) The series of events that happen in a story.
4. Climax	d) The opening of the story, creating suspense and curiosity
5. Falling Action	e) The problems that arise as the main character takes action to resolve the conflict.
6. Resolution	f) Introduces the main characters, setting, and sometimes the conflict.
7. Basic Situation	g) Shows the result of the climax and brings the story to a close.
8. Complications	h) Increases tension and builds the conflict.
9. Summarizing	i) The last part of the story where loose ends are tied up, giving the story a sense of completion.
10. Closure	j) We are anxious to know "what happens next?"
11. Suspense	k) Briefly stating the main points of the story.

Reading and Practice Section



Text 1 «RAYMOND'S RUN» by TONI CADE BAMBARA

The story you are going to read is “Raymond’s run”. It is about a young African American, named Hazel Elizabeth Parker, who tells us how she feels about her hobby – running, her mentally-retarded brother Raymond, her family, and her competitors, Cynthia and Gretchen. She also reveals some thought-provoking insights about human nature.

I. PRE-READING TASKS

Language Use

Ex. 1 Read the vocabulary units in the left-hand column and try to guess their meaning. Then match the units and their definitions from the right-hand column.

1. hustling	a) to make someone very nervous or crazy
2. to mind (my brother)	b) doing a variety of chores to earn money
3. squeaky	c) small brown spots on the skin (from exposure to the sun)
4. freckles	d) to be likely to
5. to give smb. a fit	e) to hold up one’s head with pride
6. liable	f) having a sharp, thin, high-pitched sound
7. to hang out with	g) to pay attention to; take care of
8. to signify	h) to scare smb.
9. to walk tall	i) to spend time with someone on a regular basis
10. to drive someone up the wall	j) to show one's personal attitude toward another person by walking, moving, or standing in special ways

Ex. 2 The boldfaced words help Toni Cade Bambara tell a story about a race that’s important in more ways than one. Use context clues to figure out what each word means.

1. Teams of three or four usually compete in **relay** races.
2. The talented young sprinter was considered a track **prodigy**.
3. Mai’s teammate is also her good friend, or **sidekick**.
4. Ben is **liable** to get injured if he doesn’t warm up before the race.
5. At the start of a race, runners **crouch** close to the ground.
6. The winner might **clutch** the blue ribbon to her chest.

Prognosing / Predicting

Ex. 3 Try to guess the right order of the events as they appear in the story.

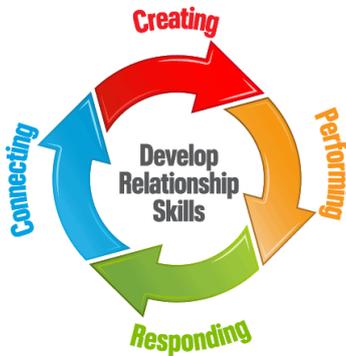
1. Hazel's encounter with the competitor Gretchen and her sidekicks.
2. Raymond's participation in May Day races.
3. Hazel's stroll down Broadway with Raymond.



SEL Skills

Ex. 4

- a) Review the essential information on SEL competence **RELATIONSHIP SKILLS** in Introduction.
- b) Focus on your ability to establish and maintain healthy and supportive relationships. What are the ways of developing them?



- c) Use the words and phrases listed above in Ex. 1 to describe (in 6-8 sentences) your daily routine and your relations with others in the following situations:
 - you are Afro-American and live in the USA;
 - you belong to the black race and live in Ukraine.

II. WHILE-READING TASKS

Ex. 1 Read the original text and find out if you have guessed the right order of the events while doing Pre-reading tasks.

RAYMOND'S RUN

by Toni Cade Bambara

I don't have much work to do around the house like some girls. My mother does that. And I don't have to earn my pocket money by hustling; George runs errands for the big boys and sells Christmas cards. And anything else that's got to get done, my father does. All I have to do in life is mind my brother Raymond, which is enough.

Sometimes I slip and say my little brother Raymond. But as any fool can see he's much bigger and he's older too. But a lot of people call him my little brother because he needs looking after cause he's not quite right. And a lot of smart mouths got lots to say about that too, especially when George was minding him. But now, if anybody has anything to say to Raymond, anything to say about his big head, they have to come by me. And I don't play the dozens or believe in standing around with somebody in my face doing a lot of talking. I much rather just knock you down and take my chances even if I am a little girl with skinny arms and a squeaky voice, which is how I got the name Squeaky. And if things get too rough, I run. And as anybody can tell you, I'm the fastest thing on two feet.

There is no track meet that I don't win the first-place medal. I used to win the twenty-yard dash when I was a little kid in kindergarten. Nowadays, it's the fifty-yard dash. And tomorrow I'm subject to run the quarter-meter relay all by myself and come in first, second, and third. The big kids call me Mercury cause I'm the swiftest thing in the neighborhood. Everybody knows that—except two people who know better, my father and me. He can beat me to Amsterdam Avenue with me having a two-fire-hydrant headstart and him running with his hands in his pockets and whistling. But that's private information. Cause can you imagine some thirty-five-year-old man stuffing himself into PAL shorts to race little kids? So as far as everyone's concerned, I'm the fastest and that goes for Gretchen, too, who has put out the tale that she is going to win the first-place medal this year. Ridiculous. In the second place, she's got short legs. In the third place, she's got freckles. In the first place, no one can beat me and that's all there is to it.

I'm standing on the corner admiring the weather and about to take a stroll down Broadway so I can practice my breathing exercises, and I've got Raymond walking on the inside close to the buildings, cause he's subject to fits of fantasy and starts thinking he's a circus performer and that the curb is a tightrope strung high in the air. And sometimes after a rain he likes to step down off his tightrope right into the gutter and slosh around getting his shoes and cuffs wet. Then I get hit when I get home. Or sometimes if you don't watch him he'll dash across traffic to the island in the middle of Broadway and give the pigeons a fit. Then I have to go behind him apologizing to all the old people sitting around trying to get some sun and getting all upset with the pigeons fluttering around them, scattering their newspapers and upsetting the wax paper lunches in their laps. So I keep Raymond on the inside of me, and he plays like he's driving a stage coach which is OK by me so long as he doesn't run me over or interrupt my breathing exercises, which I have to do on account of I'm serious about my running, and I don't care who knows it.

Now some people like to act like things come easy to them, won't let on that they practice. Not me. I'll high-prance down 34th Street like a rodeo pony to keep my knees strong even if it does get my mother uptight so that she walks ahead like she's not with me, don't know me, is all by herself on a shopping trip, and I

am somebody else's crazy child. Now you take Cynthia Procter for instance. She's just the opposite. If there's a test tomorrow, she'll say something like, "Oh, I guess I'll play handball this afternoon and watch television tonight," just to let you know she ain't thinking about the test. Or like last week when she won the spelling bee for the millionth time, "A good thing you got 'receive,' Squeaky, cause I would have got it wrong. I completely forgot about the spelling bee." And she'll clutch the lace on her blouse like it was a narrow escape. Oh, brother. But of course when I pass her house on my early morning trots around the block, she is practicing the scales on the piano over and over and over and over. Then in music class she always lets herself get bumped around so she falls accidentally on purpose onto the piano stool and is so surprised to find herself sitting there that she decides just for fun to try out the ole keys. And what do you know—Chopin's waltzes just spring out of her fingertips and she's the most surprised thing in the world. A regular prodigy. I could kill people like that. I stay up all night studying the words for the spelling bee. And you can see me any time of day practicing running. I never walk if I can trot, and shame on Raymond if he can't keep up. But of course he does, cause if he hangs back someone's liable to walk up to him and get smart, or take his allowance from him, or ask him where he got that great big pumpkin head. People are so stupid sometimes.

So I'm strolling down Broadway breathing out and breathing in on counts of seven, which is my lucky number, and here comes Gretchen and her sidekicks: Mary Louise, who used to be a friend of mine when she first moved to Harlem from Baltimore and got beat up by everybody till I took up for her on account of her mother and my mother used to sing in the same choir when they were young girls, but people ain't grateful, so now she hangs out with the new girl Gretchen and talks about me like a dog; and Rosie, who is as fat as I am skinny and has a big mouth where Raymond is concerned and is too stupid to know that there is not a big deal of difference between herself and Raymond and that she can't afford to throw stones. So they are steady coming up Broadway and I see right away that it's going to be one of those Dodge City scenes cause the street ain't that big and they're close to the buildings just as we are. First I think I'll step into the candy store and look over the new comics and let them pass. But that's chicken and I've got a reputation to consider. So then I think I'll just walk straight on through them or even over them if necessary. But as they get to me, they slow down. I'm ready to fight, cause like I said I don't feature a whole lot of chit-chat, I much prefer to just knock you down right from the jump and save everybody a lotta precious time.

"You signing up for the May Day races?" smiles Mary Louise, only it's not a smile at all. A dumb question like that doesn't deserve an answer. Besides, there's just me and Gretchen standing there really, so no use wasting my breath talking to shadows.

"I don't think you're going to win this time," says Rosie, trying to signify with her hands on her hips all salty, completely forgetting that I have whipped her behind many times for less salt than that.

"I always win cause I'm the best," I say straight at Gretchen who is, as far as I'm concerned, the only one talking in this ventriloquist-dummy routine. Gretchen smiles, but it's not a smile, and I'm thinking that girls never really smile at each other because they don't know how and don't want to know how and there's probably no one to teach us how, cause grown-up girls don't know either. Then they all look at Raymond who has just brought his mule team to a standstill. And they're about to see what trouble they can get into through him.

"What grade you in now, Raymond?"

"You got anything to say to my brother, you say it to me, Mary Louise Williams of Raggedy Town, Baltimore."

"What are you, his mother?" sasses Rosie.

"That's right, Fatso. And the next word out of anybody and I'll be their mother too." So they just stand there and Gretchen shifts from one leg to the other and so do they. Then Gretchen puts her hands on her hips and is about to say something with her freckle-face self but doesn't. Then she walks around me looking me up and down but keeps walking up Broadway, and her sidekicks follow her. So me and Raymond smile at each other and he says, "Gidyap" to his team and I continue with my breathing exercises, strolling down Broadway toward the ice man on 145th with not a care in the world cause I am Miss Quicksilver herself.

I take my time getting to the park on May Day because the track meet is the last thing on the program. The biggest thing on the program is the May Pole dancing, which I can do without, thank you, even if my mother thinks it's a shame I don't take part and act like a girl for a change. You'd think my mother'd be grateful not to have to make me a white organdy dress with a big satin sash and buy me new white baby-doll shoes that can't be taken out of the box till the big day. You'd think she'd be glad her daughter ain't out there prancing around a May Pole getting the new clothes all dirty and sweaty and trying to act like a fairy or a flower or whatever you're supposed to be when you should be trying to be yourself, whatever that is, which is, as far as I am concerned, a poor black girl who really can't afford to buy shoes and a new dress you only wear once a lifetime cause it won't fit next year.

I was once a strawberry in a Hansel and Gretel pageant when I was in nursery school and didn't have no better sense than to dance on tiptoe with my arms in a circle over my head doing umbrella steps and being a perfect fool just so my mother and father could come dressed up and clap. You'd think they'd know better than to encourage that kind of nonsense. I am not a strawberry. I do not dance on my toes. I run. That is what I am all about. So I always come late to the

May Day program, just in time to get my number pinned on and lay in the grass till they announce the fifty-yard dash.

I put Raymond in the little swings, which is a tight squeeze this year and will be impossible next year. Then I look around for Mr. Pearson, who pins the numbers on. I'm really looking for Gretchen if you want to know the truth, but she's not around. The park is jam-packed. Parents in hats and corsages and breast-pocket handkerchiefs peeking up. Kids in white dresses and light-blue suits. The parkees unfolding chairs and chasing the rowdy kids from Lenox as if they had no right to be there. The big guys with their caps on backwards, leaning against the fence swirling the basketballs on the tips of their fingers, waiting for all these crazy people to clear out the park so they can play. Most of the kids in my class are carrying bass drums and glockenspiels and flutes. You'd think they'd put in a few bongos or something for real like that.

Then here comes Mr. Pearson with his clipboard and his cards and pencils and whistles and safety pins and fifty million other things he's always dropping all over the place with his clumsy self. He sticks out in a crowd because he's on stilts. We used to call him Jack and the Beanstalk to get him mad. But I'm the only one that can outrun him and get away, and I'm too grown for that silliness now.

"Well, Squeaky," he says, checking my name off the list and handing me number seven and two pins. And I'm thinking he's got no right to call me Squeaky, if I can't call him Beanstalk.

"Hazel Elizabeth Deborah Parker," I correct him and tell him to write it down on his board.

"Well, Hazel Elizabeth Deborah Parker, going to give someone else a break this year?" I squint at him real hard to see if he is seriously thinking I should lose the race on purpose just to give someone else a break. "Only six girls running this time," he continues, shaking his head sadly like it's my fault all of New York didn't turn out in sneakers. "That new girl should give you a run for your money." He looks around the park for Gretchen like a periscope in a submarine movie. "Wouldn't it be a nice gesture if you were ... to ahhh ..."

I give him such a look he couldn't finish putting that idea into words. Grown-ups got a lot of nerve sometimes. I pin number seven to myself and stomp away, I'm so burnt. And I go straight for the track and stretch out on the grass while the band winds up with "Oh, the Monkey Wrapped His Tail Around the Flag Pole," which my teacher calls by some other name. The man on the loudspeaker is calling everyone over to the track and I'm on my back looking at the sky, trying to pretend I'm in the country, but I can't, because even grass in the city feels hard as sidewalk, and there's just no pretending you are anywhere but in a "concrete jungle" as my grandfather says.

The twenty-yard dash takes all of two minutes cause most of the little kids don't know no better than to run off the track or run the wrong way or run smack

into the fence and fall down and cry. One little kid, though, has got the good sense to run straight for the white ribbon up ahead so he wins. Then the second-graders line up for the thirty-yard dash and I don't even bother to turn my head to watch cause Raphael Perez always wins. He wins before he even begins by psyching the runners, telling them they're going to trip on their shoelaces and fall on their faces or lose their shorts or something, which he doesn't really have to do since he is very fast, almost as fast as I am. After that is the forty-yard dash which I used to run when I was in first grade. Raymond is hollering from the swings cause he knows I'm about to do my thing cause the man on the loudspeaker has just announced the fifty-yard dash, although he might just as well be giving a recipe for angel food cake cause you can hardly make out what he's saying for the static. I get up and slip off my sweat pants and then I see Gretchen standing at the starting line, kicking her legs out like a pro. Then as I get into place I see that ole Raymond is on line on the other side of the fence, bending down with his fingers on the ground just like he knew what he was doing. I was going to yell at him but then I didn't. It burns up your energy to holler.

Every time, just before I take off in a race, I always feel like I'm in a dream, the kind of dream you have when you're sick with fever and feel all hot and weightless. I dream I'm flying over a sandy beach in the early morning sun, kissing the leaves of the trees as I fly by. And there's always the smell of apples, just like in the country when I was little and used to think I was a choo-choo train, running through the fields of corn and chugging up the hill to the orchard. And all the time I'm dreaming this, I get lighter and lighter until I'm flying over the beach again, getting blown through the sky like a feather that weighs nothing at all. But once I spread my fingers in the dirt and crouch over the Get on Your Mark, the dream goes and I am solid again and am telling myself, Squeaky you must win, you must win, you are the fastest thing in the world, you can even beat your father up Amsterdam if you really try. And then I feel my weight coming back just behind my knees then down to my feet then into the earth and the pistol shot explodes in my blood and I am off and weightless again, flying past the other runners, my arms pumping up and down and the whole world is quiet except for the crunch as I zoom over the gravel in the track. I glance to my left and there is no one. To the right, a blurred Gretchen, who's got her chin jutting out as if it would win the race all by itself. And on the other side of the fence is Raymond with his arms down to his side and the palms tucked up behind him, running in his very own style, and it's the first time I ever saw that and I almost stop to watch my brother Raymond on his first run. But the white ribbon is bouncing toward me and I tear past it, racing into the distance till my feet with a mind of their own start digging up footfuls of dirt and brake me short. Then all the kids standing on the side pile on me, banging me on the back and slapping my head

with their May Day programs, for I have won again and everybody on 151st Street can walk tall for another year.

“In first place ...” the man on the loudspeaker is clear as a bell now. But then he pauses and the loudspeaker starts to whine. Then static. And I lean down to catch my breath and here comes Gretchen walking back, for she’s overshot the finish line too, huffing and puffing with her hands on her hips taking it slow, breathing in steady time like a real pro and I sort of like her a little for the first time. “In first place ...” and then three or four voices get all mixed up on the loudspeaker and I dig my sneaker into the grass and stare at Gretchen who’s staring back, we both wondering just who did win. I can hear old Beanstalk arguing with the man on the loudspeaker and then a few others running their mouths about what the stopwatches say. Then I hear Raymond yanking at the fence to call me and I wave to shush him, but he keeps rattling the fence like a gorilla in a cage like in them gorilla movies, but then like a dancer or something he starts climbing up nice and easy but very fast. And it occurs to me, watching how smoothly he climbs hand over hand and remembering how he looked running with his arms down to his side and with the wind pulling his mouth back and his teeth showing and all, it occurred to me that Raymond would make a very fine runner. Doesn’t he always keep up with me on my trots? And he surely knows how to breathe in counts of seven cause he’s always doing it at the dinner table, which drives my brother George up the wall. And I’m smiling to beat the band cause if I’ve lost this race, or if me and Gretchen tied, or even if I’ve won, I can always retire as a runner and begin a whole new career as a coach with Raymond as my champion. After all, with a little more study I can beat Cynthia and her phony self at the spelling bee. And if I bugged my mother, I could get piano lessons and become a star. And I have a big rep as the baddest thing around. And I’ve got a roomful of ribbons and medals and awards. But what has Raymond got to call his own?

So I stand there with my new plans, laughing out loud by this time as Raymond jumps down from the fence and runs over with his teeth showing and his arms down to the side, which no one before him has quite mastered as a running style. And by the time he comes over I’m jumping up and down so glad to see him—my brother Raymond, a great runner in the family tradition. But of course everyone thinks I’m jumping up and down because the men on the loudspeaker have finally gotten themselves together and compared notes and are announcing “In first place – Miss Hazel Elizabeth Deborah Parker.” (Dig that.) “In second place – Miss Gretchen P. Lewis.” And I look over at Gretchen wondering what the “P” stands for. And I smile. Cause she’s good, no doubt about it. Maybe she’d like to help me coach Raymond; she obviously is serious about running, as any fool can see. And she nods to congratulate me and then she smiles. And I smile. We stand there with this big smile of respect between us. It’s about as real a smile as girls can do for each other, considering we don’t practice real smiling every day, you know, cause maybe we’re too busy being

flowers or fairies or strawberries instead of something honest and worthy of respect ... you know ... like being people.

III. POST-READING TASKS

Comprehension Check

Ex.1. Let's see how good you are at completing multiple-choice tests. Choose the correct answer.

1. All Hazel has to do in life is:
 - a) mind her brother Raymond;
 - b) earn money by hustling;
 - c) run errands for the big boys and sell Christmas cards.
2. Tomorrow she's subject to:
 - a) give a talk on the radio;
 - b) run the quarter-meter relay;
 - c) appear on stage during the concert.
3. While doing her running exercises, Hazel meets:
 - a) Gretchen and her sidekicks;
 - b) Mr. Pearson;
 - c) her brother George.
4. The girls, Hazel meets while strolling down Broadway are:
 - a) her friends; b) her enemies.
5. Hazel's nearest competitor during the race was:
 - a) Gretchen; b) Rosie; c) Mary Louise.
6. The race was won by:
 - a) Raymond; b) Hazel; c) Gretchen; d) Raphael Perez.
7. After the race Gretchen:
 - a) hit Hazel; b) abused Hazel and her brother;
 - c) congratulated Hazel.

Ex. 2. Fill in the gaps using the information from the story.

1. The story is about the young Afro-American, Hazel Parker, whose only duty in life was _____.
2. Hazel characterizes herself as _____.
3. There is no track meet that she doesn't _____.
4. While she was strolling down Broadway she met _____.
5. Some years ago Gretchen and Hazel were _____.
6. Gretchen is also going to participate _____.
7. Although Gretchen and Hazel were running equally good, the race was won by _____.

Ex. 3. Share with the fellow-students your ideas about the following.

1. The nickname of the heroine is Squeaky. Why is she called this? What other nicknames does she have, and why?
2. Why does Squeaky feel the May Pole dance is a waste of time?
3. Describe Squeaky's reaction when she sees Raymond running parallel to her in the race.
4. What is Squeaky's role in the family? What do the other family members do? In your opinion is Squeaky a good sister? A good daughter?
5. Describe Squeaky's attitude toward life and the people she comes into contact with. Why does she condemn such people as Cynthia Procter and Mr. Pearson?
6. What is Squeaky's feeling about respect? Does she try to earn it? To whom does she show respect?
7. How do Squeaky's feelings about Gretchen change? When? Why?

Language Use

Ex.4 Find and translate the sentences with the vocabulary units (see Ex. 1, 2 Pre-reading tasks) from the story. Recall the situations in which the Active Vocabulary is used. Describe what preceded or followed the situations.

Ex.5 Answer each question to show your understanding of the vocabulary words.

1. Is a **sidekick** likely to be a friend or someone you just met?
2. If you were to **clutch** something, would you be tossing it away or holding it close?
3. Which would you expect a sports **prodigy** to be—clumsy or talented?
4. When are you more likely to **crouch**—picking a flower from the garden or reaching for a glass in the cabinet?
5. If a person is **liable** to do something, does that mean it's likely or unlikely to happen?
6. What's more important in a **relay** race—one good runner or a team effort?

Ex 6.

a) Find in the story the words and phrases listed below. Say if they belong to colloquial, formal or literary colloquial segments of English.

b) Explain how the communicative situations in which these units are used influence the word choice. Supply the units with stylistically different synonyms.

- 1) Earn one's pocket money -
- 2) Run errands -
- 3) Slosh around -

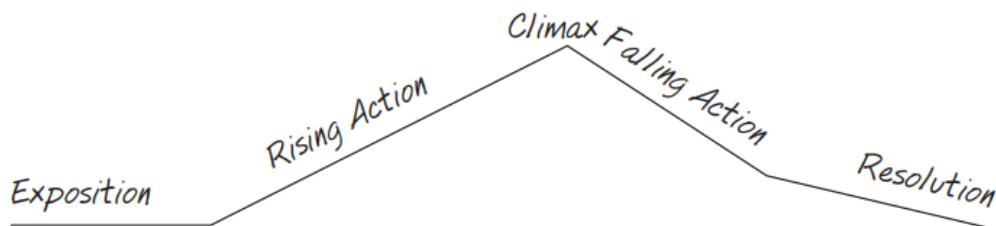
- 4) Get bumped around –
- 5) Take allowance from smb. –
- 6) Waste one’s breath –
- 7) Brake smb. short –
- 8) Jut out –
- 9) Run one’s mouths –
- 10) Get smb. uptight –



Analytical and Critical Reading Skills

Ex. 7 Analyze and evaluate the plot of the story. Use the questions below as the hint.

1. The plot of “Raymond’s Run” revolves around Squeaky’s desire to win the May Day race. Using a diagram like the one shown, note the events that happen at each stage of the plot. How is the conflict resolved?

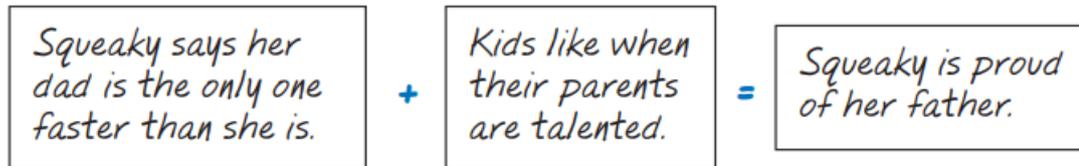


2. Mark out the means of connection in the story and the events, which develop its plot.
3. Comment on its organization or structure. Notice whether the incidents are presented in chronological order or whether chronology is violated and, if so, for what purpose.
4. In what way would you comment on the title of the story? Is it possible to predict the plot of this story by its title?
5. Is the plot told in a way that keeps you interested? Is the ending of the story believable? Given the nature of the characters, is the ending logical?
6. Draw Conclusions. How do the events in the story change the way Squeaky views competition?
7. Evaluate the Plot. A plot should be suspenseful, coherent, well-paced, and satisfying. What is your evaluation of the plot of “Raymond’s Run”? Be sure to assess the climax and resolution of the story as well as the other structural elements of the plot.

Ex. 8 Make your inferences.

- a) Look through the story “Raymond’s Run” making inferences to better understand the main character’s feelings, thoughts, and ideas.
- b) Record your inferences in equations. When you make an inference while reading, you use clues from the story and your own knowledge to guess about things the author doesn’t say directly. Use the questions below as the hint.

Model:



1. How do you think Squeaky feels about taking care of her brother? Use an equation to note your inference.
 2. What do you think Squeaky’s relationship with her mother is like?
 3. How is Squeaky’s life affected by having to take care of Raymond? Think about how she might deal with Raymond next year.
 4. Why do you think Squeaky always feels this way before a race? Read the description from “Every time, just before I take off in a race...” till “...you can even beat your father up Amsterdam if you really try”.
- c) Review the inference equations you created as you read the story. Use these inferences to answer this question: Why might Squeaky react to other people the way she does? Support your answer.

Ex. 9

- a) **Look at the adjectives describing Hazel and Gretchen.**

State whether these characteristics are true or false.

Search the text for the facts that can prove the following characteristics.

Add your own characteristics of the girls and prove your point of view.

Hazel: affectionate, courageous, decisive, goal-oriented, self-confident, energetic, impulsive, strong-willed.

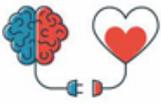
Gretchen: ambitious, cunning, ill-natured, ruthless, shallow, discontented, arrogant, reserved.

- b) **Create your own character diagrams to describe:**

- Hazel in the episode when she speaks of her attitude towards Raymond;
- Gretchen in the episode when she encounters Hazel.

- c) **Compare and Contrast:**

- What are some differences between Squeaky and Gretchen?
- What are some similarities?



SEL Skills

Ex. 10

a) Work in small groups. Discuss the following questions with your fellow-students.

b) Name SEL competencies which can be developed with the help of the following questions:

1. What conflict(s) is (are) described in the story?
2. Who is involved in the conflicts presented in the story?
3. Are the conflicts internal or external?
4. Hazel compares her encounter with Gretchen and her sidekicks with Dodge City Scene. Why did they almost become enemies? Is the problem rooted in Hazel's family or in her personality? How, in your opinion, Hazel's relationships with the girls will develop?
5. What are the roots of other conflicts, if any?
6. Are the conflicts resolved? Does the end of the story seem to be true to life?
7. What is your attitude to the conflicts of the story?

Ex. 11 Work in small groups, discuss the following problems.

1. What difficulties do people stemming from "alien" races / nationalities endure in Ukraine / other countries?
2. What is the place of mentally retarded people in Ukrainian society / other societies? Should society accept mentally retarded people as full-right members or marginal elements? Why? How can it be put into practice?
3. Does family support help a person overcome any difficulties in life? Do family ties really make people closer and more attentive towards each other? Does the modern world need a social institution called "family"?

Ex. 12 Use the Active Vocabulary from Ex. 4-6 in your answers. Choose one of the tasks.

a) Imagine you are Hazel. Tell your friends about your relationships with the girls and their attitude to your family. (Approximately 10 sentences).

b) Work in groups of four. In 15-20 sentences tell the story from the point of view of Raymond (2 students) and Hazel's teacher talking to the headmaster (2 students). Analyze the style changes (vocabulary, syntax, intonation, etc.) caused by the point of view.

Ex. 13 Use the Active Vocabulary from Ex. 4, 5.

a) Imagine you are Hazel's new classmate. You like Hazel and want to learn her personality better. Think of possible questions to Hazel that you

might write in her Personal Questionnaire. Write approximately 8-10 questions, the first is done for you. Use the hint: an affectionate sister; an unsurpassed runner; a faithful friend.

1) *Hazel, why do you want to be an unsurpassed runner?*

b) You are Hazel. Be ready to answer the questions your new classmate has written in your Personal Questionnaire.

Independent Work Section



Text 1 “RAYMOND'S RUN” by Toni Cade Bambara

TASK 1

Learn to write a summary of the plot.

Pre-writing

1. Go back and skim the story to review its main events. (When you write a summary, never rely on your memory.)

2. As you skim, write down on a piece of paper all the **questions** that you ask yourself as you read the story. (We all automatically ask ourselves questions as we read. The better the reader is, the more questions are asked.) Write the questions in the order that they come to you, and leave enough room for your answers. For example, you might begin with the questions listed below while reading “Poison” by Roald Dahl:

It must have been around midnight when I drove home, and as I approached the gates of the bungalow I switched off the headlamps of the car so the beam wouldn't swing in through the window of the side bedroom and wake Harry Pope. But I needn't have bothered. Coming up the drive I noticed his light was still on, so he was awake anyway – unless perhaps he'd dropped off while reading.

I parked the car and went up the five steps to the balcony, counting each step carefully in the dark so I wouldn't take an extra one which wasn't there when I got to the top. I crossed the balcony, pushed through the screen doors into the house itself, and switched on the light in the hall. I went across to the door of Harry's room, opened it quietly, and looked in.

He was lying on the bed and I could see he was awake. But he didn't move. He didn't even turn his head toward me, but I heard him say, “Timber, come here”.

Questions:

- The person who is talking is very thoughtful. I wonder if Harry is hard to get along with.

- I wonder why the light is on. It must be important.
- Why didn't Harry move? What was wrong with him?

3. **Answer** your questions in complete sentences.

4. **Organize** the details you've cited in your answers by grouping them according to the bare bones of a plot. (You might discard some details as unimportant: that is all right.) Put the details in this order:

- The details that work together to make the story's basic situation.
- The events that complicate the story, as the characters take steps to resolve their conflict.
- The "big event" that marks the story's climax.
- The details that resolve, or close, the story.

5. **Be sure** you have summarized the events in their right order. For example, here are some questions about **the order of events** in "Poison":

- Did Timber and Ganderbai pull back the sheet **before or after** they poured the chloroform down the tube?
- Did Harry jump up **before or after** he realized the sheet was empty?
- Did Harry insult the doctor **before or after** he knew he was safe?

6. **Review your list.** Have you explained how one event causes another? If you were summarizing a fairy tale, for example, you wouldn't say: "*The king died and then the queen died.*" Instead, you would show how one event leads to another: "*The king died, and so the queen died of a broken heart.*"

Writing

Write a summary of the plot to the story «Raymond's Run» by Toni Cade Bambara.

Here is how a plot summary might begin (the story of "Poison"):

In the beginning of his story "Poison", Roald Dahl **makes us suspect** at once that something is wrong because we are told that Harry's light is on and because Harry doesn't move. **We soon learn** from Harry that **the basic situation is this**: a krait has crawled onto his stomach and is lying there asleep – or so he says...

Post-writing

Review and proofread your plot summary. Use the checklist for revision.

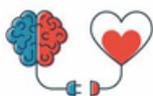
Checklist for Revision

1. Have you stated the title and author?
2. Have you included all the story's most important events?
3. Have you summarized the events in the order in which they occurred?
4. Have you explained how one event causes or leads to another?

TASK 2

Practise in creative writing. Choose one of the tasks:

- A. Imagine that you are Hazel. Write in your diary about the events of the May Day races and what you feel about them (approximately 10-15 sentences). You might begin like that: *This is the story about the day of my and my brother's triumph. On the eve of May Day races I decided to practice my breathing exercise and took my brother Raymond with me ...*
- B. As you know, Raymond "participated" in the race, too. Is in your opinion Hazel a good sister? What feelings did the run evoke in you? Imagine, you are the adult Raymond, who would like to share his experiences from his childhood with a pen-friend. Write approximately 10-15 sentences.
- C. To live a happy life one should be able to identify and to solve the problems of human relationships. Have a bit of training: write an essay to support one of the following ideas, give your arguments.
 1. Our family is our stronghold.
 2. Our family relations are vulnerable and should be constantly cared for.



TASK 3

Imagine that you are a psychologist. You are asked to take part in a round-table discussion. Get ready to debate with your colleagues on the following problems. Write down your ideas.

1. What are the attitudes of Ukrainians to people of other races who come to live in Ukraine (friendly, hostile, aggressive, etc.)? What are the reasons for these attitudes?
2. Why do some teenagers abuse people who differ from them in mental abilities? What part can upbringing play in causing this treatment?
3. Have you ever experienced anything like being neglected by others with no apparent cause? If yes, can you identify the cause now?
4. How do people generally react to those who differ from them (belong to a different racial or social group, have higher or lower physical / mental abilities, etc.). What are the reasons for such a reaction to "aliens"? Does human society need diversity in the long run?

TOPIC 1.2 FOCUS ON CHARACTERS

Theory Section



Read Theory Input and extend on the outline's points.

OUTLINE

1. Creating Characters: Five Methods:
 - a) characterization of the character's own **speech**;
 - b) **appearance** is another method of creating character;
 - c) private **thoughts**;
 - d) how **other characters** in the story feel about them;
 - e) characters and their **actions**.
2. Direct and Indirect Characterization.

THEORY INPUT

Character: Revealing Human Nature

Creating characters – telling us what human beings are like – is the whole point of writing stories. A story is really only interesting to us as readers because of what it tells us about people and how it makes us feel about them. Thus, character, the revelation of human nature, is what a good story is all about.

A magazine editor once told me that **all you need to tell a story is a character, an adjective, and a series of choices that the character must make**. Let's call our main character George, give him the adjective "stingy", have him invite Donna out for her birthday, and see what happens.

If we are told that he has fifty dollars, yet walks Donna the sixteen blocks to the theater, pretending not to notice the approaching bus, we know our George. We are even delighted when George chooses the balcony seats, which are cheaper than the seats in the orchestra. Later, at the restaurant, we know he'll be looking anxiously at the right-hand side of the menu (where the prices are listed).

What we are curious about is how Donna will respond to this stingy character. But suppose that at the restaurant George recommends, instead of the four-dollar hamburger, the ten-dollar steak? A surprise, a **change** in character! Love, that powerful tonic, has done what no amount of reasoning could do ... and we recognize with satisfaction a truth, a revelation of how we and our fellow human beings behave.

Of course, people are much more complex than a single adjective can describe, and that is the joy, and the difficulty, of story-telling. How does a writer build a character out of words, someone who will seem to become flesh and blood and rise off the page, a fully realized Scarlett O'Hara or Ebenezer Scrooge or Huck Finn?

1. Creating Characters – Five Methods

1) Since the writer is painting a portrait in words, the most obvious method of characterization is the character's own **speech**. Think of how you can recognize your friends from what they say – not just from their tone of voice, but also from the kinds of words they use (big inflated words, or little punchy ones; formal words or slangy ones). Think of how people reveal their values by using words that always allude to what things cost, rather than to how pleasurable or beautiful they are. Reading the characters' dialogue in a story is like listening in on a conversation. Just as in real life, dialogue helps reveal human nature – especially if the writer has an ear for the way real people talk.

2) **Appearance** is another method of creating character. We can tell so much simply from the words a writer uses to describe a person's face. Charles Dickens lets us see Scrooge at once: *The cold within him froze his old features, nipped his pointed nose, shriveled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice...* Clearly, Dickens wants us to think of Scrooge as a character whose cold heart is reflected in his whole appearance.

The kinds of clothes a character wears can give us hints too. As readers, we will respond one way to a character wearing a pinstriped suit and waving an ivory cigarette holder, and another way to a character wearing faded jeans and carrying a copy of *Of Mice and Man*.

3) In fiction, a writer can even take us into the characters' minds to reveal their private **thoughts**. In this sense, fiction has an advantage over real life. We might learn that one character detests her brother's drinking, or that another one sympathizes with his father for his troubles at the office.

4) We can learn about characters by watching **how other characters in the story feel about them**. We might learn, for instance, that a salesman is a hearty, good fellow in the eyes of his customers and a generous tipper in the eyes of the local waitress; but he is impatient, cranky, and selfish in the eyes of his family. Dickens tells us what effect Scrooge had on other people: *Nobody ever stopped him in the street to say, with gladsome looks, "My dear Scrooge, how are you? When will you come to see me?" No beggars implored him to bestow a trifle... Even the blind men's dogs appeared to know him; and, when they saw him coming on, would tug their owners into doorways...*

5) Most of all, we understand characters in fiction from their **actions**, from what we see them doing. How would you react to a girl of sixteen who, when you first meet her in a story, is dyeing her hair green? How would you react to another who, at five-thirty in the morning, is out delivering her newspapers? Scrooge, when we first meet him on Christmas Eve, is working on his accounts – an action that instantly reveals his overriding concern with money. In fact, characters in a story (and in life) tend to reveal themselves most fully when they

are under stress, when they are placed in some situation that demands that they *do* something about it. As we watch the characters in a story take action in response to a conflict, we begin to discover the kinds of people they really are.

2. Direct and Indirect Characterization

In real life, people do not wear T-shirts with slogans explaining what kind of people they are. When a writer shows us a character by describing his or her speech, appearance, thoughts, or actions, we say that the characterization is **indirect**. This means that we ourselves, as readers, have to take all the information we are given about the character and interpret for ourselves the kind of person we are meeting. Indirect characterization is something like meeting people in real life. In real life, people do not wear T-shirts with slogans explaining what kind of people they are. In real life, we observe people, we listen to what they say, and we watch how they act. Then we draw our own conclusions about them.

A writer can use **direct** characterization too. This means that a writer can tell us directly what a character is like or what a person's motives are. A writer might tell us directly that a character is sneaky, honest, evil, innocent, and so on. A writer might tell us directly that a heroine suffers from shyness and hates to go to parties or that another character is self-centered and cares only about adding necklaces to her collection. In a famous listing of adjectives, Dickens even tells us directly what kind of person Scrooge is: *Oh, but he was a tightfisted hand at the grindstone, Scrooge! A squeezing, wrenching, grasping, scraping, clutching, covetous old sinner!*

Modern writers do not often tell us too much directly about their characters. In fiction, as in life itself, it is much more satisfying for us to discover what characters are truly like for ourselves.

(Adopted from: Anderson, Brinnin, & Leggett, 1993: 59).

Ex. 1 Give brief responses to the following questions based on the theory input.

1. What is the primary purpose of writing stories?
2. According to the magazine editor, what are the essential elements needed to tell a story?
3. How can love impact a character's behavior? Provide an example from the text.
4. What are the five methods of creating characters discussed in the text? Briefly explain each method.
5. How does dialogue contribute to character development, and why is it compared to listening in on a conversation?
6. Explain how appearance, including facial features and clothing, is used as a method of creating character. Provide an example from the text.

7. What advantage does fiction have over real life in revealing characters' private thoughts?
8. In what ways can readers learn about characters by observing how other characters in the story feel about them? Provide an example from the text.
9. What does the text suggest about characters revealing themselves most fully when under stress or faced with a conflict?
10. Define indirect characterization and provide an analogy from real life. How does it relate to meeting people in real life?
11. What is direct characterization, and how does it differ from indirect characterization? Provide an example from the text.
12. Why do modern writers often prefer indirect characterization over direct characterization?

Ex. 2 Choose the correct option for each question based on the information provided in the text.

1. What does the text identify as the primary focus of writing stories?
 - a. Setting
 - b. Plot
 - c. Character
 - d. Dialogue
2. According to the magazine editor, what elements are essential to tell a story?
 - a. Setting, adjective, and choices
 - b. Character, adjective, and choices
 - c. Plot, dialogue, and conflict
 - d. Theme, setting, and character
3. Which method of characterization involves taking readers into the minds of the characters?
 - a. Appearance
 - b. Dialogue
 - c. Thoughts
 - d. Actions
4. How does the text describe the process of indirect characterization?
 - a. Characters directly express their traits.
 - b. Readers interpret information about characters themselves.
 - c. Characters wear T-shirts with slogans.
 - d. Characters' motives are explicitly stated.
5. According to the text, why is a story interesting to readers?
 - a. Due to its setting
 - b. Because of its characters and their revelations
 - c. Based on the complexity of the plot
 - d. Thanks to its thematic elements

6. What is identified as the joy and difficulty of storytelling in relation to character description?
 - a. Revealing characters' thoughts
 - b. Complexity of the plot
 - c. Portraying characters with a single adjective
 - d. Capturing the complexity of people
7. Which method of characterization is considered the most obvious?
 - a. Appearance
 - b. Dialogue
 - c. Thoughts
 - d. Actions
8. What is the advantage of fiction over real life in revealing characters' thoughts?
 - a. Providing direct explanations
 - b. Using narrative techniques to share characters' inner thoughts
 - c. Taking readers into characters' minds
 - d. Describing characters' appearances
9. What is suggested as a key factor in understanding characters in fiction?
 - a. Observing their appearance
 - b. Analyzing their dialogue
 - c. Assessing their wealth
 - d. Watching their actions under stress

Reading and Practice Section



Text 2 "THE USE OF FORCE" by WILLIAM CARLOS WILLIAMS

This story describes a rancorous little girl, who got ill. In the story, the narrator is a family doctor who is trying to help a little girl who is seriously ill. The frightened, defensive child resists his attempts to examine her and unleashes in him a mixture of feelings.

I. PRE-READING TASKS

Language Use

Ex. 1 While reading the story you can come across some unknown words.

A) Study the words and expressions connected with the topic "Medicine".

1. diphtheria a contagious disease attacking the throat, often fatal
2. throat culture a sample or specimen of germs in a throat

- | | |
|-------------------|---|
| 3. wooden spatula | a flat spoon made from wood |
| 4. molars | the cheek or side teeth of a human being |
| 5. to gag | choke; have an impulse to vomit |
| 6. membrane | a thin covering of skin; tissue covering the inside of the throat, etc. |

B) Study some colloquial and formal words and expressions. Try to guess which category they belong to.

- | | |
|------------------|---|
| 1. tho't | thought |
| 2. in profusion | abundance; great amount |
| 3. nothing doing | something didn't or won't work; the result is negative; nothing happened or will happen |
| 4. to admonish | advise; caution; warn against something |
| 5. brat | a rude, impolite child |
| 6. abject | lacking in courage; spiritless; miserable |
| 7. to desist | discontinue; stop; leave off |
| 8. operatives | the forces that influence behavior; the motivating forces |

Prognozing / Predicting

Ex. 2 Read the lines from the story. Try to guess the concession of the events in the story. Mark the order of the events.

1. In fact she knocked my glasses flying and they fell, though unbroken, several feet away from me on the kitchen floor.
2. She tried to get off her father's lap and fly at me while tears of defeat blinded her eyes.
3. The damned little brat must be protected against her own idiocy...
4. Then the battle began. I had to do it. I had to have a throat culture for her own protection.
5. Then I grasped the child's head with my left hand and tried to get the wooden tongue depressor between her teeth.
6. We had been having a number of cases of diphtheria.
7. Her face was flushed, she was breathing rapidly, and I realized that she had a high fever.
8. They were new patients to me.
9. In a final unreasoning assault I overpowered the child's neck and jaws.
10. The child was fairly eating me up with her cold, steady eyes...



SEL Skills

Ex. 3

a) Review the essential information on SEL competence SOCIAL AWARENESS in Introduction.

b) Focus on your abilities to feel compassion for others, understand broader social and historical norms for behavior in different settings, and recognize family, school, and community resources and support. What are the ways of developing them?

c) Share your thoughts about the following questions:

- 1) In what periods of a child's life do you think a child is especially difficult to deal with?
- 2) Why do some children rebel against adults and their parents in particular? What part can parents play in causing this rebellion? Have you ever experienced anything like this?
- 3) Imagine, you happened to witness the examination of the child who is reluctant to communicate with doctors. Which advice would you offer to his/her parents?

II. WHILE-READING TASKS

Ex. 1 Read the text and find out whether you have put the events in right order.

Ex. 2 Write a plan of the text.

THE USE OF FORCE

by William Carlos Williams

They were new patients to me; all I had was the name, Olson. "Please come down as soon as you can; my daughter is very sick."

When I arrived I was met by the mother, a big startled looking woman, very clean and apologetic who merely said, "Is this the doctor?" and let me in. "In the back," she added. "You must excuse us, Doctor, we have her in the kitchen where it is warm. It is very damp here sometimes."

The child was fully dressed and sitting on her father's lap near the kitchen table. He tried to get up, but I motioned for him not to bother, took off my overcoat and started to look things over. I could see that they were all very nervous, eyeing me up and down distrustfully. As often, in such cases, they

weren't telling me more than they had to, it was up to me to tell them; that's why they were spending three dollars on me.

The child was fairly eating me up with her cold, steady eyes, and no expression to her face whatever. She did not move and seemed, inwardly, quiet; an unusually attractive little thing, and as strong as a heifer in appearance. But her face was flushed, she was breathing rapidly, and I realized that she had a high fever. She had magnificent blonde hair, in profusion. One of those picture children often reproduced in advertising leaflets and the photogravure sections of the Sunday papers.

"She's had a fever for three days," began the father "and we don't know what it comes from. My wife has given her things, you know, like people do, but it doesn't do no good. And there's been a lot of sickness around. So we tho't you'd better look her over and tell us what is the matter."

As doctors often do I took a trial shot at it as a point of departure. "Has she had a sore throat?"

Both parents answered me together, No . . . No, she says her throat don't hurt her.

"Does your throat hurt you?" added the mother to the child. But the little girl's expression didn't change nor did she move her eyes from my face.

"Have you looked?"

"I tried to," said the mother, "but I couldn't see."

As it happens we had been having a number of cases of diphtheria in the school to which this child went during that month and we were all, quite apparently, thinking of that, though no one had as yet spoken of the thing.

"Well," I said, "suppose we take a look at the throat first." I smiled in my best professional manner and asking for the child's first name I said, "come on, Mathilda, open your mouth and let's take a look at your throat."

Nothing doing.

"Aw, come on," I coaxed, "just open your mouth wide and let me take a look." "Look," I said opening both hands wide, "I haven't anything in my hands. Just open up and let me see."

"Such a nice man," put in the mother. Look how kind he is to you. "Come on, do what he tells you to. He won't hurt you."

At that I ground my teeth in disgust. If only they wouldn't use the word «hurt» I might be able to get somewhere. But I did not allow myself to be hurried or disturbed but speaking quietly and slowly I approached the child again.

As I moved my chair a little nearer suddenly with one catlike movement both her hands clawed instinctively for my eyes and she almost reached them too. In fact, she knocked my glasses flying and they fell, though unbroken, several feet away from me on the kitchen floor.

Both the mother and father almost turned themselves inside out in embarrassment and apology. "You bad girl," said the mother, taking her and shaking her by one arm. "Look what you've done. The nice man..."

"For Heaven's sake," I broke in. "Don't call me a nice man to her. I'm here to look at her throat on the chance that she might have diphtheria and possibly die of it. But that's nothing to her. Look here," I said to the child, "we are going to look at your throat. You're old enough to understand what I'm saying. Will you open it now by yourself or shall we have to open it for you?"

Not a move. Even her expression hadn't changed. Her breaths however were coming faster and faster. Then the battle began I had to do it. I had to have a throat culture for her own protection. But first I told the parents that it was entirely up to them. I explained the danger but said I would not insist on an examination so long as they would take the responsibility.

"If you don't do what the doctor says you'll have to go to the hospital," the mother admonished her severely.

Oh yeah? I had to smile to myself. After all, I had already fallen in love with the savage brat, the parents were contemptible to me. In the ensuing struggle they grew more and more abject, crushed, exhausted while she surely rose to magnificent heights of insane fury of effort bred of her terror of me.

The father tried his best, and he was a big man but the fact that she was his daughter, his shame at her behavior and his dread of hurting her made him release her just at the critical moment several times when I almost had achieved success, till I wanted to kill him. But his dread also that she might have diphtheria made him tell me to go on, go on though he himself was almost fainting, while the mother moved back and forth behind us raising and lowering her hands in an agony of apprehension.

"Put her in front of you on your lap," I ordered, "and hold both her wrists."

But as soon as he did the child let out a scream. "Don't, you're hurting me. Let go of my hands. Let them go I tell you." Then she shrieked terrifyingly, hysterically. "Stop it! Stop it! You're killing me!"

"Do you think she can stand it, doctor!" said the mother.

"You get out, said the husband to his wife. Do you want her to die of diphtheria?"

"Come on now, hold her," I said.

Then I grasped the child's head with my left hand and tried to get the wooden tongue depressor between her teeth. She fought, with clenched teeth, desperately! But now I also had grown furious - at a child. I tried to hold myself down but I couldn't. I know how to expose a throat for inspection. And I did my best. When finally, I got the wooden spatula behind the last teeth and just the point of it into the mouth cavity, she opened up for an instant but before I could

see anything she came down again and gripping the wooden blade between her molars she reduced it to splinters before I could get it out again.

“Aren't you ashamed”, the mother yelled at her. “Aren't you ashamed to act like that in front of the doctor?”

“Get me a smooth-handled spoon of some sort,” I told the mother. “We're going through with this.” The child's mouth was already bleeding. Her tongue was cut and she was screaming in wild hysterical shrieks. Perhaps I should have desisted and come back in an hour or more. No doubt it would have been better. But I have seen at least two children lying dead in bed of neglect in such cases, and feeling that I must get a diagnosis now or never I went at it again. But the worst of it was that I too had got beyond reason. I could have torn the child apart in my own fury and enjoyed it. It was a pleasure to attack her. My face was burning with it.

The damned little brat must be protected against her own idiocy, one says to one's self at such times. Others must be protected against her. It is social necessity. And all these things are true. But a blind fury, a feeling of adult shame, bred of a longing for muscular release are the operatives. One goes on to the end.

In a final unreasoning assault, I overpowered the child's neck and jaws. I forced the heavy silver spoon back of her teeth and down her throat till she gagged. And there it was - both tonsils covered with membrane. She had fought valiantly to keep me from knowing her secret. She had been hiding that sore throat for three days at least and lying to her parents in order to escape just such an outcome as this.

Now truly she was furious. She had been on the defensive before but now she attacked. Tried to get off her father's lap and fly at me while tears of defeat blinded her eyes.

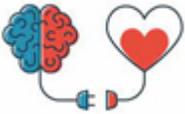
III. POST-READING TASKS

Comprehension check

Ex.1. Choose the correct answers to the multiple-choice comprehension test to check how you remember the main facts.

1. The doctor came to the Olson's place because:
 - a) the little girl had a sore throat;
 - b) the girl had broken her leg;
 - c) the girl had been cruelly beaten.
2. When the child saw the doctor she was:
 - a) smiling at him;
 - b) eating him up with her cold, steady eyes;
 - c) greeting him joyfully.
3. When the doctor asked the girl to open her mouth, she:
 - a) didn't make a move;

- b) opened it up eagerly;
 - c) opened it unwillingly.
4. The doctor had to have:
- a) a throat culture;
 - b) pull out a tooth;
 - c) to take out tonsils.
5. In a final unreasoning assault:
- a) the girl never opened her mouth;
 - b) the doctor overpowered the child and made a throat culture.
6. After the battle the girl was:
- a) infuriated;
 - b) happy and content;
 - c) calm and reserved.



Ex. 2 The story you have read is about the problems of children's upbringing. Name the facts you came to know and try to explain the feelings and attitudes behind them.

- a) The doctor was asked to come down____ (why?) _____.
- b) When the doctor arrived, he saw the child doing____ (what and why?) _____
- c) The doctor wanted to do _____(what and why?)_____
- d) While the doctor was trying to examine the girl's throat, she knocked _____ (what and why?) _____
- e) The doctor wanted to have _____(what and why?)_____
- f) After the doctor had tried to coax the child to open her mouth, he grasped (what?) _____ and tried _____(what and why?)_____
- g) In a final unreasoning assault the doctor did _____(what and why?)_____
- h) After the battle the child tried _____(what and why?)_____

Ex. 3 Answer the following questions:

1. Why was the doctor called? What did the doctor want to examine? Why did he insist on an examination?
2. How would you describe the child's and her parents' behaviour?
3. What are possible feelings the doctor had during this visit? What are possible thoughts that went through his mind?
4. What was the emotional and psychological result of the struggle between the doctor and the child?

Language Use

Ex. 4

- a) Match the words with their definitions. Find Ukrainian equivalents to the words.
- b) Find and translate the sentences with them. Recall the situations in which they are used in the story. Describe what preceded or followed the situations.
- c) Illustrate the usage of the new words with your own examples.

1. to eat someone up with (one's) eyes	a) worry; distress; nervousness; fear
2. trial shot	b) unworthy; detestable; revolting
3. point of departure	c) humiliation, shame
4. to grind one's teeth	d) the state of not receiving enough care or attention
5. embarrassment	e) in a way that shows you are frightened and ready to try anything to change a situation
6. neglect	f) fearlessly; bravely.
7. contemptible	g) devour with a searching gaze; examine earnestly with the eyes
8. desperately	h) a beginning; a starting point from which to approach a subject
9. apprehension	i) a test or tryout; an experiment to see how something works
10. valiantly	j) to press or rub the teeth together, usually in anger or desperation

Ex. 5 Match the words with their synonyms.

- | | |
|-------------------------|-----------------------------|
| 1) startled-looking | a) cut in a conversation |
| 2) apologetic | b) worn-out |
| 3) look smth. over | c) release smth. |
| 4) coax smb. to do smth | d) one is sorry about smth. |
| 5) disgust | e) cry |
| 6) claw for | f) avoid |
| 7) embarrassment | g) frenzy |
| 8) break in | h) one seems to be scared |
| 9) ensuing | i) mad |
| 10) exhausted | j) terror |
| 11) insane | k) aversion |
| 12) dread | l) hopelessly, recklessly |

- | | |
|-------------------------|------------------------------------|
| 13) Let go of smth. | m) Scrutinize smth. |
| 14) Desperately | n) Loss |
| 15) Hold oneself down | o) Attack |
| 16) Shriek | p) Reach out to scratch smb. |
| 17) Blind fury | q) Confusion |
| 18) Assault | r) Protect oneself |
| 19) Escape | s) Take one's temper under control |
| 20) Be on the defensive | t) Induce smb. to do smth. |
| 21) Defeat | u) Next |

Ex. 6 In which context do the listed above words and expressions appear in the text? Write out these word-combinations. Recall the situations in which they are used in the story.

- 1) ...a __ startled-looking_____ ...
- 2) ...very ____ apologetic...
- 3) ...and ____ look_____ over.
- 4) “____,” __coaxed...
- 5) At _____ disgust.
- 6) ...both ____ clawed _____ for_____.
- 7) ...almost _____ embarrassment _____.
- 8) “____,” broke in.
- 9) In __ ensuing _____...
- 10) ... they _____, _____, exhausted, ...
- 11) ... while _____ insane _____ ...
- 12) ... and __ dread _____ ...
- 13) “Let go _____”.
- 14) She _____, _____, desperately!
- 15) I _____ hold myself down _____.
- 16) ... and _____ shrieks.
- 17) But__ blind fury, _____, ...
- 18) In _____ assault_____.
- 19) ...lying _____ escape_____.
- 20) She _____ on the defensive _____.
- 21) ...and _____ defeat _____.



SEL Skills

Ex. 10 Draw Conclusions. As you've got to know, the girl has fallen ill and was reluctant to be examined.

- 1) Why do you think the girl didn't want to be examined?
- 2) What were the reasons for the girl's misbehavior?
- 3) What do you think might have happened before that the girl didn't want her "secret" to be revealed?

Ex 11 Share your thoughts on the problem questions.

- 1) In addition to creating scenes in front of the doctors, what other embarrassments can small children cause their parents?
- 2) What is your attitude to the conflicts and the theme(s) of the story? How are the conflicts resolved? Does the end of the story imply the resolution of the conflict?

Ex. 12 Writing assignments. Use the Active Vocabulary of the Lesson.

A) Choose one of the following suggestions and **write an argumentative essay**.

- Only authoritarian style of upbringing a child eliminates the problem of children's misbehavior.
- The use of force in overcoming the problems with children is sure to intensify the conflict between parents and their children.

B) **Evaluate and give reasons** to the character's behavior. Write approximately 6-8 sentences.

- If you were a doctor, how would you persuade the girl to open her mouth? What words would you say to her?
- Imagine that you are a grown-up girl and you met that doctor. He wonders why you behaved that way when he wanted to examine you. Tell the doctor about the reasons that urged you to behave that way.

Independent Work Section



Text 2 “THE USE OF FORCE” by William Carlos Williams

TASK 1

Writing Practice. Use the Active Vocabulary of the Lesson.

In 10-15 sentences paraphrase the story so that you could tell it to schoolchildren.

TASK 2

Practise in creative writing. Choose one of the tasks. Use the Active Vocabulary of the Lesson.

- A) Imagine that you are a doctor. In 8-10 sentences describe your most interesting visit to one of your numerous patients. Use the words and expressions from the tables.
- B) Imagine that you are the doctor, who is writing a report about his last visit to a patient. Write an outline of the story with Olson’s examination. (Write approximately 10-15 sentences).

TASK 3

Writing Practice. Analyzing Character.

Write a four- or five-paragraph essay analyzing one of the characters.

Background

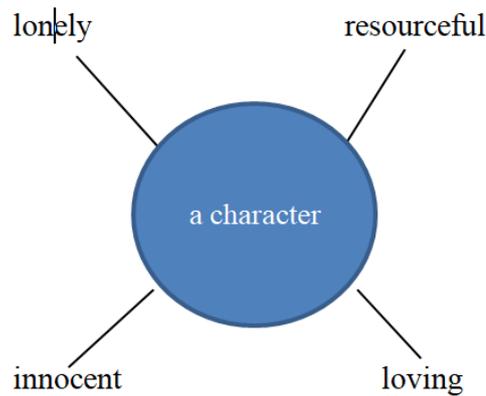
When you analyze a character, you take a person apart to see what makes him or her «tick.» Remember that in stories, as in life, character can be revealed in five ways: by **speech**, by **appearance**, by **thoughts**, by **what other people in the story say or about the character**, by **actions**. In fiction, character can also be directly revealed by the author: *Jane is selfish. Buster is frequently silly.*

Pre-writing

1. To gather ideas for your character analysis, you might try a technique called **clustering**. Here is how it works: Form a small group with one or two classmates. Then use the following steps to make a cluster of the characteristics:
 - a. Write the character's name on a sheet of paper. Circle it.
 - b. For three minutes, exchange ideas aloud. Think of as many words as possible that describe the personality of the character – write down anything that occurs to you when you think about him/her.

c. Connect these character traits to the name with a line.

A partially completed **cluster** about a character might look like this:



2. Continue clustering by yourself; include any ideas or associations that occur to you.
3. Review your diagram to be sure you've included all the traits that you learned from the character's **speech, appearance, thoughts, actions**, and from **what other characters think** of him/her.

Now you are ready to focus your ideas and find details from the story to support them. A table might help. Write down three character traits you'd like to focus on into the first line of the table. Underneath add three examples of actions or conversations (etc.) from the story which illustrate that characteristic of the character. Be sure to write in sentences. As an example, one part of the following table has been completed.

1. She is resourceful	2.	3.
She gets whiskey for free		
She saves money for ingredients		
She enters contest to win money		

4. Look over your boxed «outline» of character traits. Then write a general statement that summarizes the character's traits as you see them. This general statement will be the **thesis statement** of your essay—it will state your main topic.

Writing

Now you are ready to write. You have enough material to describe her character in four or five paragraphs.

In the first paragraph, sum up the topic of your essay with a **thesis statement**.

Then, in the next three paragraphs, discuss **three personality traits**. Use three specific examples from the story to illustrate each trait.

End your essay with a good **concluding sentence** in the fourth paragraph, or write a fifth paragraph that summarizes your character analysis.

Here is how you might begin and structure a **character analysis**. Notice that the first sentence contains the essay's **thesis statement**.

Paragraph 1. In F. Scott Fitzgerald's iconic novel *The Great Gatsby*, the character of Jay Gatsby stands as a captivating enigma within the glittering world of the 1920s Jazz Age. Gatsby's complexity lies not only in his mysterious background but also in the intricate layers of his personality, which I will explore in this essay.

Paragraph 2. First and foremost, Jay Gatsby is characterized by his unyielding optimism and unwavering pursuit of the American Dream...

Paragraph 3. Furthermore, Gatsby emerges as a man deeply rooted in the past, haunted by the memories of his romantic liaison with Daisy...

Paragraph 4. Conversely, Gatsby is also depicted as a man of mystery, with his true identity obscured by a veil of rumors and speculations...

Paragraph 5. In conclusion, Jay Gatsby is a multifaceted character whose personality traits contribute to the intricacy of *The Great Gatsby*...

Post-writing

Review and proofread your essay. Use the checklist for revision.

Checklist for Revision

1. Have you cited the story's author and title?
2. Have you included a thesis statement?
3. Have you discussed three personality traits?
4. Have you used at least three details from the story to illustrate each character trait?
5. Do you have a good conclusion?

(Developed on: Anderson, Brinnin, & Leggett, 1993: 59).

TOPIC 1.3 FOCUS ON SETTING

Theory Section



Read the theory input and extend on the outline's points.

OUTLINE

1. **Setting as a Background.** **Setting** tells us where and when the story takes place. Setting can include the locale of the story, the weather, the time of day, and the time period. One purpose of setting is to provide **background** – a place for the characters to live and act in. A good setting helps to make the story real and believable.
2. **Setting and Conflict.** In some stories, setting even provides the **conflict**. One of the oldest plots in the world is the one in which a person fights against something in the physical world – a drought, a horde of ants, the heat of the desert, the leeches in the jungle.
3. **Setting and Character.** Places where people live and make their homes can reveal a great deal about their **characters**. Setting is often used in stories to tell us something about the people who live in it.
4. **Setting and Atmosphere.** Setting can also provide **atmosphere** or **mood** – it can affect the way we feel. Some settings naturally make us feel fear or uneasiness. Other settings naturally make us feel happy.
5. **Thinking About Setting.**

THEORY INPUT

Setting: A Sense of Place

A storyteller, like a travel agent, can help gather you up from wherever you are and put you down in another setting on earth or, for that matter, on a distant planet. That other setting may be a spot you've always wanted to visit, such as a deluxe hotel in Hawaii, or a place where you don't want to be, such as a sinking ship.

Escape – getting away from the same old sights, smells, and obligations – is certainly one of the easy pleasures of reading. But if that is all that happens, our reading experience is just a diversion. In fact, the term «escape reading» suggests that this kind of reading does not have much to do with our lives in the real world.

Setting as a Background

Setting tells us where and when the story takes place. Setting can include the locale of the story, the weather, the time of day, and the time period. One purpose of setting is to provide **background** – a place for the characters to live and act in. A good setting helps to make the story real and believable, for example: *a morning in late November more than twenty years ago, a kitchen in a “spreading” old house in a country town, a black stove, a round table, a fireplace with two rocking chairs, the season's first roaring fire.* (from Truman Capote «A Christmas Memory»)

Setting and Conflict

In some stories, setting even provides the **conflict**. One of the oldest plots in the world is the one in which a person fights against something in the physical world – a drought, a horde of ants, the heat of the desert, the leeches in the jungle.

Setting and Character

Places where people live and make their homes can reveal a great deal about their **characters**. Setting is often used in stories to tell us something about the people who live in it. In «A Christmas Memory,» for example, we learn that Buddy's friend sleeps in a *“scrap-quilt-covered iron bed, painted rose pink”* and that she grows the «prettiest japonicas in town.» This setting suggests her simplicity and her yearning for beauty. (Imagine how differently we would feel about her if she slept in a pile of rags that smelled sour or if her yard was muddy with no flowers.) In contrast to Buddy's friend, Mr. Haha Jones lives in a different setting. His café is *«festooned inside and out with chains of garish-gay naked light bulbs.»* It stands by the river's *«muddy edge.»* His café is, in daylight, «shabby and deserted.» There is something sinister about Haha's setting, as there is about Haha's character (even though he is also kind).

Setting and Atmosphere

Setting can also provide **atmosphere** or **mood** –it can affect the way we feel. Some settings naturally make us feel fear or uneasiness (midnight, a lonely house, the scraping of a branch on the window). Other settings naturally make us feel happy (morning, a garden, the song of a bird). The setting of the Sherlock Holmes stories creates, for us today, the mysterious atmosphere of old London: the gas-lit streets, the fog that shrouds the city, the horse-drawn carriages, the lonely houses in the nearby countryside where deeds of wickedness are committed.

How Is Setting Created?

Language is what takes us to Holmes's London or to Capote's rural Alabama. One of the wonders of language is that it can summon up a place for us so

immediately. Language can reach us through our five senses and put us right in the middle of the action, along with the characters themselves.

Setting: A Sense of Place

Suppose we read about Rudyard Kipling's India or Jack London's Alaska or Ernest Hemingway's Spain, and then go to check out the actual place itself. We often find that the real place is not quite equal to the picture we had already formed in our minds. This is a tribute not only to the skill of the writer, but also to our own fertile imaginations.

Like the other elements of storytelling, painting a setting is a skill. To create a believable setting, or one that can make us feel pleasure, mystery, or fear, the writer must select the right detail, or image

Images are words that call forth the use of one of our senses – sight, smell, touch, hearing, and at times, even taste. Suppose a writer wants us to imagine a setting as ordinary as the drugstore where Ellen is telling Harold she never wants to see him again. The right image might be a row of bottles, each bearing the label *Poison*. In the mountain pass the right image might be a circling vulture or the water that seeps into the outlaws' cracked boots.

If we are told that we are landing near a canal on Mars and that the light outside is very white, we'll supply not only the glare in the window of the spaceship, but also the intense heat, the dryness of the air, possibly even the sweat trickling down the pilot's back.

This exercise of our imaginations is what makes fiction a more personal and mind-enhancing experience than the ready-made images of movies and television.

Thinking About Setting

Thus, when we read, we can leave our actual bodies at home while our imaginations wing us off to places like Istanbul or Tierra del Fuego or Venus, (There's another advantage to fictional travel: we won't encounter drinking water that makes us sick.) But setting in fiction can also be crucial to a story. When you read, ask yourself these questions about the story's setting:

- 1) What kind of a place does the story take place in? What do I know about its season, climate, and time of day?
- 2) Are the characters in any kind of conflict with their setting?
- 3) Does their setting (their homes, yards, towns, and traditions) help me to understand the nature of the characters?
- 4) What kind of atmosphere does the setting create? Is it place I'd like to live in, or one I'd probably avoid?

(Adopted from: Anderson, Brinnin, & Leggett, 1993: 93-96).

Ex. 1 Match the key terms to their description and significance according to your understanding of the theory input.

Key Term	Description	Significance
1. Setting: A Sense of Place	a) Getting away from the same old sights, smells, and obligations.	a) Provides easy pleasure in reading but may result in a mere diversion if it doesn't connect with real-world experiences.
2. How Setting is Created	b) Setting can evoke atmosphere or mood, influencing the reader's emotions.	b) Impacts the way readers feel; certain settings induce fear or happiness.
3. Setting and Atmosphere	c) Describes the impact of well-chosen details or images on creating a believable setting.	c) Emphasizes the skill of a writer in selecting the right details to enhance the reader's experience.
4. Escape Reading	d) Language is a powerful tool that takes readers to specific places by invoking their senses.	d) Describes the role of language in creating vivid settings and engaging readers in the narrative.
5. Setting and Character	e) Tells where and when the story takes place, including locale, weather, time of day, and time period.	e) Provides a background for characters to live and act in, making the story real and believable.
6. Setting as a Background	f) In some stories, the setting itself provides the conflict, where a person fights against something in the physical world.	f) Illustrates how the physical environment can be a source of conflict in the narrative.
7. Setting and Conflict	g) Encourages readers to consider the setting in fiction by posing questions related to the place, conflict, character, and atmosphere.	g) Guides readers to analyze the role of setting in a story and its impact on their understanding and engagement.
8. Thinking About Setting	h) The places where people live reveal information about their characters.	h) Used in stories to convey characteristics of individuals residing in those settings.

Ex. 2 Complete the following sentences by filling in the gaps with the appropriate information:

1. Setting tells us where and when the story takes place. Setting can include the _____ of the story, the _____, the _____, and the _____.
2. In some stories, setting even provides the _____. One of the oldest plots in the world is the one in which a person _____.
3. Places where people live and make their homes can reveal a great deal about _____. Setting is often used in stories _____ about the people who live in it.
4. Setting can also provide atmosphere or mood—it can affect the way we feel. Some settings naturally make us feel _____ or _____ (midnight, a lonely house, the scraping of a branch on the window). Other settings naturally make us feel _____ (morning, a garden, the song of a bird).
5. Language is what takes us to Holmes's London or to Capote's rural Alabama. One of the wonders of language is that _____. Language can reach us through our five senses and put us right in the middle of the action, along with the characters themselves.

Reading and Practice Section



Text 3 “THE GATEWOOD CAPER” by DASHIELL HAMMETT

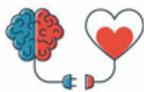
I. PRE-READING TASKS

Ex. 1 Answer the questions.

- 1) Hammett is a master of the detective story. Do you like detective stories? Do you know any writers who worked or work in this genre?
- 2) Work in pairs. Make a list of 5 characteristic features of a detective story. Compare your list with those of other students.
- 3) Look at the title of the story you are going to read. Look up the word “caper” in the dictionary. In your opinion, what is Gatewood? Is it a family name, a place-name, the name of the detective agency? Does the title give you any idea of what the story is about?

Ex. 2 While reading the story you will come across a number of unknown important expressions. Try to guess their meaning by matching the new words with their meaning in Ukrainian.

1. to stand in the way	пробиратися, просуватися
2. to make one's way	приймати рішення
3. to make up one's mind	стояти на шляху
4. to get a line on	керувати готелем
5. to change one's mind	одержати інформацію про
6. to run a house	записати
7. to call somebody's bluff	залишити повідомлення
8. to bring somebody into the matter	не дозволити (комусь) залякати себе; вивести на чисту воду
9. to make a note of	вести домашнє господарство
10. to run a hotel	передумати
11. to listen to reason	вплутувати у справу
12. to put someone at risk	піддавати когось ризикові, небезпеці
13. to leave word	прислухатися до голосу розуму
14. to keep one's ear cocked	не відставати від
15. to be of age	прислуховуватися
16. to keep pace with	бути повнолітнім



SEL Skills

Ex. 4

- a) Review the essential information on SEL competencies in Introduction.
- b) The following questions provide an opportunity for individuals to explore and understand their own emotions, communicate effectively within the family, and develop empathy and perspective-taking skills, all of which are fundamental components of SEL.
- Is it good or bad to be egoistic in your family circle? Can it help to improve family relations?
 - Is there anything people in your family could do to make you feel happy, to make your life easier?
 - In what periods of a child's life do you think parents and children might have the most difficulties getting along?
- c) Match the questions to the following SEL competencies and share your thoughts about them using the words and phrases listed above in Ex. 1.
1. **Self-Awareness:** encourages individuals to reflect on their own behavior and consider how their actions may impact family relationships.
 2. **Self-Management:** promotes the expression of personal needs and desires within the family context, fostering effective communication and self-advocacy.

3. **Social Awareness:** prompts individuals to consider the perspectives and feelings of others in the family, enhancing empathy and understanding.
4. **Relationship Skills:** encourages the development of positive and supportive communication strategies within the family, contributing to stronger relationships.
5. **Responsible Decision-Making:** encourages critical thinking about family dynamics, leading to informed decisions on how to navigate challenging periods in parent-child relationships.

II. WHILE-READING TASKS

Ex.1 Read the text and compare it with your ideas from Ex. 1.

Ex. 2 Divide the text of the story into 5 -7 structural parts.

THE GATEWOOD CAPER

by Dashiell Hammett

Harvey Gatewood ordered that I was to be admitted as soon as I arrived, so it took me only a little less than fifteen minutes to make my way past the doorkeepers, office boys, and secretaries who filled up most of the space between the Gatewood Lumber Corporation's front door and the president's private office. His office was large, all mahogany and bronze and green plush, with a mahogany desk as big as a bed in the center of the floor.

Gatewood, leaning across the desk, began to bark at me as soon as the clerk who had brought me in left the office.

"My daughter was kidnapped last night! I want the gang that did it if it takes every cent I got!"

"Tell me about it." I suggested.

But he wanted results, it seemed, and not questions, and so I wasted nearly a hour getting information that he could have given me in fifteen minutes.

He was a big man, something over 200 pounds of hard red flesh, and a tsar from the top of his bullet head to the toes of his huge shoes.

He had made his several millions by sandbagging everybody that stood in his way, and the rage he was burning up with now didn't make him any easier to deal with.

His wicked jaw was sticking out like a piece of granite and his eyes were filled with blood. For a while it looked as if the Continental Detective Agency was going to lose a client, because I'd made up my mind that he was going to tell me all I wanted to know, or I'd give up the job.

But finally I got the story out of him.

His daughter Audrey had left their house on Clay Street at about 7 o'clock the previous evening, telling her maid that she was going for a walk. She had not returned that night— though Gatewood had not known that until after he had read the letter that came this morning. The letter had been from someone who said that she had been kidnapped. It demanded \$50,000 for her. As proof that the demand was real, a lock of the girl's hair, a ring she always wore, and a brief note from her, asking her father to pay the money, had been enclosed.

Gatewood had received the letter at his office and had telephoned to his house immediately. He had been told that the girl's bed had not been slept in the previous night and that none of the servants had seen her since she started out for her walk. He had then called the police, turning the letter over to them, and a few minutes later he had decided to employ private detectives also.

"Now," he burst out, "go ahead and do something! I'm not paying you to sit around and talk about it!"

"What are you going to do?" I asked.

"Me? I'm going to put them behind bars if it takes every cent I've got in the world!"

"Sure! But first you get that \$50,000 ready, so you can give it to them when they ask for it."

He clicked his jaw shut and thrust his face into mine.

"Nobody ever managed to make me do anything against my will! And I'm too old to start now!" he said. "I'm going to call these people's bluff!"

"That's going to make it lovely for your daughter. But, aside from what it'll do to her, it's the wrong play. Fifty thousand isn't much for you, and paying it over will give us two chances that we haven't got now. One when the payment is made – a chance either to arrest whoever comes for it or get a line on them. And the other when your daughter is returned. No matter how careful they are, she'll be able to tell us something that will help us grab them."

He shook his head angrily, and I was tired of arguing with him. So I left, hoping he'd change his mind before it was too late.

At the Gatewood residence I found butlers, drivers, cooks, maids - he had enough servants to run a hotel. What they told me can be summed up in several words: the girl had not received a phone call, note by messenger or telegram before she left the house. She had told her maid that she would be back within an hour or two; but the maid had not been alarmed when her mistress did not return.

Audrey was the only child, and since her mother's death she had come and gone as she pleased. She and her father didn't get on very well together – their natures were too much alike, I believed – and he never knew where she was. There was nothing unusual about her remaining away all night. She seldom bothered to leave word when she was going to stay overnight with friends.

She was nineteen years old, but looked several years older, about five feet five inches tall, and slender. She had blue eyes, brown hair – very thick and long, was pale and very nervous. Her photographs showed that her eyes were large, her nose small and regular and-her chin pointed.

She was not beautiful, but in one photograph a smile made her look pretty.

When she left the house she was wearing a light tweed skirt and jacket with a London tailor's label in them, a silk shirtwaist with stripes a shade darker, brown wool stockings, low-heeled brown oxfords, and a gray felt hat. I went up to her rooms – she had three on the third floor – and looked through all her stuff. I found a lot of photographs of men, boys, and girls and a great pack of letters. I made notes of all the addresses I found.

Nothing in her rooms seemed to have any connection with her kidnapping, but there was a chance that some of her friends might be able to tell us something of value.

I dropped in at the Agency and distributed the names and addresses among the three operatives who were idle, sending them out to see what they could dig up.

Then I reached the police detectives who were working on the case – O'Gar and Thode – by telephone, and went down to the Hall of Justice to meet them. Lusk, a post office inspector, was also there. We turned the job around and around, looking at it from every angle, but not getting very far. We were all agreed, however, that we couldn't take a chance on any publicity, or work in the open, until the girl was safe.

They had had a worse time with Gatewood than I – he had wanted to put the whole thing in the newspapers, with the offer of a reward, photographs and all. Of course, Gatewood was right in claiming that this was the most effective way of catching the kidnapers – but it could have been tough on his daughter. Kidnapers as a rule aren't lambs.

I looked at the letter they had sent. It was printed with pencil on ruled paper of the kind that is sold everywhere. The envelope was just as common, also addressed in pencil, and postmarked San Francisco, September 20, 9 p.m. That was the night she had been kidnapped.

The letter read:

SIR:

We have your charming daughter and place a value of \$50,000 upon her. You will get the money ready in \$100 bills at once so there will be no delay when we tell you how it is to be paid over to us.

We beg to assure you that things will go badly with your daughter if you don't do as you are told, or if you bring the police into this ear, or do anything foolish.

\$ 50,000 is only a small part of what you stole while we were living in mud and blood in France for you, and we mean to get that much or else!

THREE

Then there was a postscript:

We know someone who will buy her even after we are through with her – in case you won't listen to reason.

The letter from the girl was written in a shaky hand on the same kind of paper, apparently with the same pencil.

DADDY-

Please do as they ask! I am so afraid-

AUDREY

A door at the other end of the room opened, and a head came through. "O'Gar! Thode! Gatewood just called up. Get up to his office right away!"

The four of us hurried to a police car.

Gatewood was pacing his office like a maniac. His face was hot with blood.

"She just phoned me!" he cried thickly, when he saw us.

It took a minute or two to get him calm enough to tell us about it.

"She called me on the phone. Said, 'Oh, Daddy! Do something! I can't stand this – they're killing me!' I asked her if she knew where she was, and she said, 'No, but I can see Twin Peaks from here. There's three me and a woman, and-' And then I heard a man curse, and a sound as if he had struck her, and the phone went dead. I tried to get central to give me the number, but she couldn't! That's the way our telephone system is run. We pay enough for service. God knows, and we...»

O'Gar scratched his head and turned away from Gatewood.

"In sight of Twin Peaks! There are hundreds of houses that are!"

Gatewood meanwhile had finished cursing the telephone company and directed his attention to us.

"Have you people done anything at all?" he demanded.

I answered him with another question: "Have you got the money ready?"

"No," he said, "I won't be held up by anybody!"

But he said it mechanically, without his usual conviction – the talk with his daughter had shaken him out of some of his stubbornness. He was thinking of her safety a little now instead of only his own fighting spirit.

We argued with him violently for a few minutes, and after a while he sent a clerk out for the money.

We split up then. Thode was to take some men from headquarters and see what he could find in the Twin Peaks end of town; but we weren't very optimistic – the territory was too large.

Lusk and O'Gar were to carefully mark the bills that the clerk brought from the bank, and then stick as close to Gatewood as they could without attracting attention. I was to go out to Gatewood's house and stay there.

Gatewood was to get hold of the newspapers, give them the whole story, with the \$ 10,000 reward, to be published as soon as the girl was safe – so we would get the help of publicity at the earliest possible moment without putting the girl at risk.

The police in all the neighboring towns had already been informed – that had been done before the girl’s phone message had told us that she was held in San Francisco.

Nothing happened at the Gatewood’s house all that evening. Harvey Gatewood came home early; and after dinner he paced his library floor and drank whiskey until bedtime, demanding every few minutes that we, the detectives in the case, do something besides sit around like a lot of damned mummies. O’Gar, Lusk, and Thode were out in the street, keeping an eye on the house and neighborhood.

At midnight Harvey Gatewood went to bed. I chose the library couch, which I dragged over beside the telephone, an extension of which was in Gatewood’s bedroom.

At 2.30 the telephone bell rang. I listened in while Gatewood talked from his bed.

A man’s voice, sharp and cold: “Gatewood?”

“Yes.”

“Got the money?”

“Yes.”

Gatewood’s voice was thick – I could imagine the boiling that was going on inside him.

“Good!” came the voice. “Put a piece of paper around it and leave the house with it, right away! Walk down Clay Street, keeping on the same side as your house. Don’t walk too fast and keep walking. If everything’s all right, somebody’ll come up to you between your house and the waterfront. icy ll have a handkerchief up to their face for a second, and then they’ll let it fall to the ground.

“When you see that, you’ll lay the money on the pavement, turn around, and walk back to your house. If the money isn’t marked, and you don’t try any fancy tricks, you’ll get your daughter back in an hour or two. If you try to pull anything – remember what we wrote you! Got it straight?”

Gatewood answered “yes” and the telephone clicked silent.

I didn’t waste any of my precious time tracing the call – it would be from a public telephone, I knew but yelled up the stairs to Gatewood, “You do as you were told, and don’t try any foolishness!”

Then I ran out into the early morning air to find the police detectives and the post office inspector.

They had been joined by two detectives dressed in plain clothes, and had two automobiles waiting. I told them what the situation was, and we made hurried plans.

O’Gar was to drive in one of the cars down Sacramento Street, and Thode, in the other, down Washington Street. They were to drive slowly, keeping pace with Gatewood, and stopping at each cross street to see that he passed.

Lusk was to walk along a block or two ahead of Gatewood, on the opposite side of the street, looking as if he were mildly drunk.

I was to follow Gatewood down the street, with one of the detectives behind me.

We had hardly finished our plans when Gatewood, wearing a heavy overcoat, left his house and turned down the street. Farther down, Lusk, talking to himself, was almost invisible in the shadows. There was no one else in sight. That meant that I had to give Gatewood at least two blocks' lead, so that the man who came for the money wouldn't see me. One of the detectives was half a block behind me, on the other side of the street.

We walked two blocks down, and then a short man in a felt hat came into sight. He passed Gatewood, passed me, went on.

Three blocks more.

A car, large, black, powerfully engined and with lowered curtains, came from behind, passed us, went on. Possibly a scout. I wrote its license number down on my pad without taking my hand out of my overcoat pocket.

Another three blocks.

A policeman passed, and then a taxi with a single male passenger, I wrote down its license number too.

Four blocks with no one in sight ahead of me but Gatewood – I couldn't see Lusk any more.

We went on.

Coming from nowhere, a woman stood on the sidewalk fifty feet ahead of Gatewood, a handkerchief to her face. It fell down on the pavement.

Gatewood stopped, standing stifflegged. I could see his right hand come up, lifting the side of the overcoat in which it was pocketed – and I knew his hand was gripped around a pistol.

For perhaps half a minute he stood like a statue. Then his left hand came out of his pocket, and the bundle of money fell to the sidewalk in front of him. Gatewood turned and walked homeward.

The woman ran to the bundle, picked it up, and hurried to the black mouth of an alley a few feet distant – a rather tall woman, bent, and in dark clothes from head to feet.

In the black mouth of the alley she vanished. As soon as the woman disappeared, I took a chance and ran.

The alley was empty when I reached it.

It ran all the way through to the next street, but I knew that the woman couldn't have reached the other end before I got to this one. I carry a lot of weight these days, but I can still run a block or two in good time. Along both sides of the alley were apartment buildings, each with its back door looking blankly, secretively, at me.

The detective who had been trailing behind me came up, then O'Gar and Thode in their cars, and soon, Lusk. O'Gar and Thode rode off immediately to wind through the neighboring streets.

I went through the alley, hunting vainly for an unlocked door, an open window, a fire escape that would show recent use. Nothing!

O'Gar came back soon with more people from headquarters and Gatewood. Gatewood was burning.

"Did it all wrong again! I won't pay your agency a nickel, and I'll so some of these so called detectives put on the policemen uniforms again!"

"What did the woman look like?" I asked him.

"I don't know! I thought you were hanging around to take care of her! She was old and bent, kind of, I guess, but I couldn't see her face because of her veil, I don't know! What the hell were you men doing?"

I finally got him quieted down and took him home, leaving the city men to keep the neighborhood under control.

The girl would head for home as soon as she was set free and I wanted to be there to pump her. There was an excellent chance of catching her kidnapers before they got very far, if she could tell us anything at all about them.

Home, Gatewood went up against the whiskey bottle again, while I kept one ear cocked at the telephone and the other at the front door. O'Gar or Thode phoned every half hour or so to ask if we'd heard from the girl.

They had still found nothing.

At 9 o'clock they, with Lusk, arrived at the house. The woman in black had turned out to be a man and got away.

Behind one of the apartment buildings they found a woman's skirt, long coat, hat and veil – all black. Investigating the people who lived in the house, they had learned that an apartment had been rented to a young man named Leighton three days before.

Leighton was not home when they went up to his apartment. His rooms held a lot of cold cigarette butts, an empty bottle, and nothing else that had not been there when he rented it. age

The conclusion was clear; he had rented the apartment so that he might have access to the building. Wearing women's clothes over his own, he had gone out of the back door to meet Gatewood, Then he had run back into the building, took off the women's clothes and hurried through the building, out the front door, and away.

Leighton, it seemed, was a man of about thirty, slender, about five feet eight or nine inches tall, with dark hair and eyes; rather good-looking, and well-dressed on the two occasions when people living in the building had seen him, in a brown suit and a light brown felt hat.

There was no possibility, according to both of the detectives and the post office inspector, that the girl might have been held in Leighton's apartment.

Ten o'clock came, and no word from the girl.

Gatewood had lost his bullheadedness by now and was breaking up. His nervousness grew, and the liquor he had put away wasn't helping him. I didn't like him either personally or by reputation, but this morning I felt sorry for him.

I talked to the Agency over the phone and got the reports of the detectives who had been looking up Audrey's friends. The last person to see her had been Agnes Dangerfield, who had seen her walking down Market Street near Sixth, alone, on the night of her kidnapping – some time between 8.15 and 8.45. Audrey had been too far away from the Dangerfield girl to speak to her.

For the rest, the boys had learned nothing except that Audrey was a wild, spoiled youngster who hadn't shown any great care in selecting her friends – just the sort of girl who could easily fall into the hands of criminals.

Twelve o'clock struck. No sign of the girl. We told the newspapers to turn loose the story, with the added developments of the past few hours.

Gatewood was broken; he sat with his head in his hands, looking at nothing. Just before I left, he looked up at me, and I'd never have recognized him if I hadn't seen the change take place.

"What do you think is keeping her away?" he asked.

I didn't have the heart to tell him what I had every reason to suspect, now that the money had been paid and she had failed to show up. So I said some comforting words and left.

I caught a taxi and dropped off in the shopping district. I visited the five largest department stores, going to all the women's wear departments from shoes to hats, and trying to learn if a man – perhaps one answering Leighton's description – had been buying clothes in the past couple days.

Failing to get any results, I turned the rest of the local stores over to one of the boys from the Agency, and went across the bay to the Oakland stores.

At the first one I got action. A man who might easily have been Leighton had been in the day before, buying clothes of Audrey's size. He had bought lots of them, everything from lingerie to a coat, and – what a luck!- had had his purchases delivered to T.Offord, at an address on Fourteenth Street.

At the Fourteenth Street address, and apartment house, I found Mr, and Mrs. Theodore Offord's names in the vestibule for Apartment 202.

I had just found the apartment number when the front door opened and a stout, middle-aged woman in a house-dress came out. She looked at me a bit curiously, so I asked, "Do you know where I can find the superintendent?"

"I'm the superintendent," she said.

I handed her a card and stepped indoors with her.

"I'm from the North American Casualty Company" – a repetition of the lie that was printed on the card I had given her – "and I am looking for our client, Mr. Offord. Is he all right so far as you know?"

"Mr. Offord? A very nice young man. He has been here only a week. He is going away tomorrow."

"Not staying long, then?"

"No. They came here from Denver"

"How many of them are there?"

"Only the two of them; they're young people."

"Well, how do they impress you?"

"They seem to be a very nice young couple. You'd hardly know they were in their apartment most of the time, they're so quiet. I'm sorry they can't stay."

"Do they go out much?"

"I really don't know. They have their keys."

"They have many visitors?"

"I don't know. Mr. Offord is not –"

She broke off as a man came in quietly from the street, brushed past me and started to mount the steps to the second floor.

"Oh, dear!" she whispered. "I hope he didn't hear me talking about him. That's Mr. Offord."

A slender man in brown, with a light brown hat – Leighton, perhaps.

I hadn't seen anything of him except his back, nor he anything except mine. I watched him as he climbed the stairs. If he had heard the woman mention his name he would use the turn at the head of the stairs to have a look at me.

He did.

I kept my face unemotional, but I knew him.

He was "Penny" Quayle, a man who had been active in the east four or five years before.

His face was as expressionless as mine. But he knew me.

A door on the second floor shut. I left the woman and started for the stairs.

"I think I'll go up and talk to him," I told her.

Coming silently to the door of Apartment 202, I listened. Not a sound. This was no time for hesitation. I pressed the bell-button.

As close together as the tapping of three keys under the fingers of an expert typist, but a thousand time more violent, came three pistol shots. And waist-high in the door of Apartment 202 were three bullet holes.

The three bullets would have been in my stomach if I hadn't learned years ago to stand to one side of strange doors when making uninvited calls.

Inside the apartment sounded a man's voice, sharp, commanding. "Cut it, kid! For God's sake, not that!"

A woman's voice, shrill, bitter, screaming curses.

Two more bullets came through the door.

"Stop! No! No!" The man's voice had a note of fear in it now.

The woman's voice, cursing hotly. The noise of fighting. A shot that didn't hit the door.

I hit the door with my foot, near the knob, and the lock broke away.

On the floor of the room, a man – Quayle – and a woman were fighting. He was bending over her, holding her wrists, trying to keep her down. A smoking pistol was in one of her hands. I got to it in a jump and snatched it from her.

"That's enough!" I called to them. "Get up and receive company."

Quayle let go the girl's wrists, and she struck at his eyes with her sharp-nailed fingers, tearing his check open. He scrambled away from her on hands and knees, and both of them got to their feet.

He sat down on a chair immediately, wiping his bleeding check with a handkerchief.

She stood, hands on hips, in the center of the room, glaring at me.

"I suppose," she said, "you think you've raised hell!"

I laughed – I could afford to.

"If your father is in his right mind," I told her, "he'll do it with a razor strap when he gets you home again. A fine joke you picked out to play on him!"

"If you'd been tied to him as long as I have and had been bullied and held down as much, I guess you'd do most anything to get enough money so that you could go away and live your own life."

I didn't say anything to that. Remembering some of the business methods Harvey Gatewood had used – especially some of his war contracts that the Department of Justice was still investigating – I suppose the worst that could be said about Audrey was that she was her father's own daughter.

"How did you find us out?" Quayle asked me, politely.

"Several ways," I said. "First, one of Audrey's friends saw her on Market Street between 8.15 and 8.45 the night she disappeared and your letter to Gatewood was postmarked 9 p. m. Pretty fast work. You should have waited a while before mailing it. I suppose she dropped it in the post office on her way over here?"

Quayle nodded.

"Then second," I went on, "there was that phone call of hers. She knew it took from ten to fifteen minutes to get her father on the phone at the office. If she had got to a phone while imprisoned, time would have been so valuable that she'd have told her story to the first person she got hold of – the switchboard operator, most likely. So that made it look as if, besides wanting to throw out that Twin Peaks line, she wanted to stir the old man out of his bullheadedness.

"When she did not show up after the money was paid, I realized that she had kidnapped herself. I knew that if she came back home after faking this thing, we'd find it out before we'd talked to her very long – and I understood she knew that too and would stay away.

“The rest was easy. We knew a man was working with her after we found the woman’s clothes you left behind. Then I thought she’d need clothes – she couldn’t have taken any from home. She’s got too many girl friends of the sort that do a lot of shopping, so she could not risk showing herself in stores. Maybe, then, the man would buy what she needed. And it turned out that he did, and that he was too lazy to carry away his purchases, or perhaps there were too many of them, and so he had them sent out. That’s the story.”

Quayle nodded again.

“I was damned careless,” he said, and then, pointing a finger toward the girl. “But what can you expect? She’s been doing all wrong ever since we started. Took all my time and attention keeping her from running wild and spoiling everything. Just now, for example – I told her you were coming up and she goes crazy and tries to shoot you!”

The Gatewood reunion took place on the second floor of the Oakland City Hall, and it was a merry little party.

For over an hour everybody wondered whether Harvey Gatewood would die of apoplexy, strangle his daughter or send her off to the state reformatory until she was of age. But Audrey won. The card she beat him with was a threat of telling everything she knew about him to the newspapers, and at least one of the San Francisco papers had been trying to get his scalp for years.

I don’t know what she had on him, and I don’t think he was any too sure himself; but with his war contracts still being investigated by the Department of Justice, he couldn’t afford to take a chance. There was no doubt at all that she would have done as she threatened.

And so, together, they left for home, hating each other as much as they could.

We took Quayle upstairs and put him in a cell, but he was too experienced to let that worry him. He knew that under those circumstances he couldn’t very easily be accused of anything.

I was glad it was over. It had been a tough caper.

III. POST-READING TASKS

Comprehension Check

Ex. 1 Answer the questions on the main facts of the story.

- a) What kind of business was Mr. Gatewood in?
- b) What is the name of the agency the detective worked for?
- c) When did Mr. Gatewood learn about his daughter’s disappearance?
- d) How much money was demanded for Audrey?
- e) Did Audrey have any brothers or sisters?
- f) How old was Audrey?
- g) What colour were Audrey’s eyes?

- h) How many rooms did Audrey have in her house for herself?
- i) In Gatewood's opinion, which was the most effective way of catching the kidnappers?
- j) What was the date of Audrey's disappearance?
- k) According to Audrey, how many people kept her shut demanding money from her father?
- l) What was the number of the apartment where Audrey hid from her father?
- m) What was the business of the company name of which was printed on the card that the detective gave to the superintendent?
- n) Who tried to shoot the detective, Quayle or Audrey?
- o) Who is Agnes Dangerfield?
- p) Who was Leighton?

Ex. 2 As quickly as possible find three "false" squares and cross them out.

The detective didn't tell Mr. Gatewood the truth about Audrey's kidnapping herself at once as he felt sorry for the man and didn't want to destroy him completely.	Quayle did his best to prevent Audrey from shooting the detective as he understood well the serious consequences of such action.	Quayle had a criminal record.
Quayle admitted that it was his mistake to have things from the shop sent to their address.	Mr. Gatewood's reputation was spotted by a number of illegal transactions which could ruin him if made known to the general public.	Mr. Gatewood didn't care much about his daughter, so he would never have paid the money if the detectives hadn't made him do it.
Mr. Gatewood wasn't used to being blackmailed or told what to do.	It was thanks to Mr. Gatewood's stubbornness and connections that Audrey's plan was disclosed.	Audrey initiated reunion with her father as she felt sorry for him and wanted to return him the money which she had cheated out of him.

Language Use

Ex. 3

a) Match the phrasal verbs on the left with their meanings on the right.

b) Find them in the text and translate the sentences with them. Retell the situations where the phrasal verbs were used. Describe what preceded or followed the situations.

c) Illustrate the usage of the new words with your own examples.

1. to find out	to have a good, friendly relationship
2. to give up	to take action in order to achieve something or in order to solve a problem
3. to deal with	to discover secret or forgotten facts by searching very carefully
4. to burst out	to rob someone (or a place), especially with a gun
5. to sit around	to separate into smaller parts
6. to sum up	to check a fact or get information about something
7. to get on	to stop doing or having something
8. to dig up	to end a marriage or relationship
9. to hold up	to give the control or responsibility of something to someone
10. to look up	to discover
11. to break off	to arrive
12. to turn smth. over to	to speak suddenly and loudly
13. to drop in	to sit lazily doing nothing
14. to split up	to come for a visit, esp. without having received an invitation for a specific time
15. to show up	to express all the most important facts or characteristics about something in a brief way

Ex. 4 Check your understanding of the language of the story. Do the multiple-choice comprehension test choosing the correct answer.

- a) Mr. Gatewood said he was going to put the kidnappers “behind the bars”. What did he mean?
- he was going to sandbag them
 - he was going to send them to prison
 - he was going to make them confess
- b) What did the detective mean by saying “Kidnappers as a rule aren’t lambs”?
- kidnappers aren’t fools
 - one can’t expect kindness and remorse of conscience from kidnappers
 - kidnappers are not persistent in their intentions
- c) The detective “distributed the names and addresses among the three operatives”. Who were those people?
- detectives
 - secretaries
 - assistants

- d) The kidnappers' letter to Mr. Gatewood was printed on ruled paper. What kind of paper was it?
- paper of low quality
 - yellow paper
 - paper with lines drawn on it
- e) What did the detectives do when they “split up”?
- they disagreed
 - they separated
 - they gave way to their emotions
- f) Lusk and O'Gar were to mark the bills. What was their task?
- they were to cash the bills in a bank
 - they were to put special marks on the money bills to make them recognizable
 - they were to choose banknotes from the operation
- g) The detective didn't waste his time tracing the telephone call. What did he not do?
- he did not record the telephone conversation
 - he did not try to interfere into the telephone conversation
 - he did not try to find out where the call was made from
- h) The reteller of the story says that he left the city men to keep the neighborhood under control. Who were those city men?
- common people who volunteered to do the task
 - policemen
 - street cleaners
- i) What did Quayle want Audrey to do when he said, “Cut it, kid”?
- to use her knife
 - to stop doing what she was trying to do
 - to run away



Analytical and Critical Reading Skills

Ex. 5 Focus on setting. What passages can help us identify the time and the place of the events in the story?

Ex. 6

A) Which of the following adjectives would you use to describe the setting of the story? Put the words into columns.

Find in the text the facts that can prove the following characteristics.

Add your own characteristics and prove your point of view.

Harsh, strong-willed, critical, tough, egoistic, wild, honest, dishonest, sensible, tyrannical, bossy, competent, talkative, serious, demanding, fair, careful, efficient, cruel, sympathetic, spoilt, ruthless, wordy, sober-minded, impatient, reliable, stubborn, willful, patient, hot-tempered, trustworthy, rude, kind, responsible, hard-hearted, convincing, experienced, ungrateful, courageous, unfriendly, cooperative, ill-bred, hostile, tolerant, ill-natured, resolute, oppressive, considerate, unloving, clever, violent, intelligent, vulgar, selfish, strong, truthful, narrow-minded, ironical, sarcastic, humane, professional.

Background	Conflict	Characters	Atmosphere

B) Group work.

In small groups work out your diagrams to describe the setting of the story.

1. Setting as a background.
2. Setting and conflict.
3. Setting and characters.
4. Setting and atmosphere.

C) Listen to the descriptions your group-mates have made. Agree or disagree with them, prove your point of view. Add more character traits.

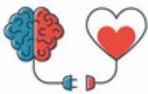
Ex. 7 Now, let's dwell upon the characters of the story. Speak up and prove your point with the facts and reasoning.

- 1) Which adjectives from the previous exercise would you use to describe each of the characters?
- 2) Are the characters of the story dynamic, or static?
- 3) If they change, how and why? What steps do they go through to change? What events or moments of self-revelation produce these stages? What do they learn?
- 4) If they are complex, what makes them complex?
- 5) Do they have traits that contradict one another and that cause internal conflicts?
- 6) Do they have conflicting attitudes about something?
- 7) Do they understand themselves?
- 8) How do they relate to each other?

Ex. 8 Analyze the plot of a story.

1. Mark out the means of connection in the story and events, which develop the plot of the story.
2. Comment on its organization or structure. Notice whether the incidents are presented in chronological order or whether chronology is violated and, if so, for what purpose.
3. In what way would you comment on the title of the story? Is it possible to predict the plot of this story by its title?

Ex. 9 Imagine, you are taking part in a workshop on critical thinking and problem solving. Identify 1) the succession of the main facts, 2) causes and effects in the story you have just read.



SEL Skills

Ex. 10 Use the Active Vocabulary of the Lesson to consider the situation.

- 1) Imagine you are a police officer. You are interviewing Mr. Gatewood about his daughter's disappearance. What questions would you ask?
- 2) You are to interview the detective from the Continental Detective Agency in San Francisco. Think of six questions you will ask him.

Ex. 11 Imagine that Mr. Gatewood and Audrey were invited to the conference to share their experience in dealing with family problems and this case with kidnapping. Think of the possible questions that you may ask the characters and answers they may give.

Ex. 12 Pick up some statements which, to your mind, most agree with the ideas expressed in the text. Motivate your choice.

- Home is where the heart is.
- As the tree, so the fruit.
- Money can't buy you love.
- Blood is thicker than water.
- Truth is stranger than fiction.
- The evils we bring on ourselves are hardest to bear.
- Haste makes waste.
- It is no use crying over the spilt milk.
- You can't teach an old dog new tricks.

Independent Work Section



Text 3 “THE GATEWOOD CAPER” by Dashiell Hammett

TASK 1 Write about the setting of the story. Use the questions below as the hints for your answer:

1. Have you cited the title of the story and its author?
2. Have you described where and when the story takes place?
3. Have you explained how the setting functions in the story?
4. Have you supported your statements with specific details from the story?

TASK 2 Practise in article writing. Choose one of the tasks. Use the Active Vocabulary.

- 1) You are a journalist of the daily newspaper “The San Francisco Chronicle”. Write a brief narrative article describing the events of the story to the newspaper column “The Criminal News”.
- 2) Imagine that you are reporters, who have participated in a conference devoted to family problems. Write an article to your newspaper on one of the following topics. Give your opinion and your arguments.
 - A. What makes our children a problem?
 - B. Is it good or bad to be egoistic in your family circle? Can it help to improve family relations?
 - C. Is there anything people in your family could do to make you feel happy, to make your life easier?
 - D. Can a child or a youngster be justified in being cruel to her/his parents even if they think it is “tit for tat”?

UNIT 2. FOCUS ON POINT OF VIEW, THEME, TONE AND SYMBOLISM

TOPIC 2.1 FOCUS ON POINT OF VIEW

Theory Section



Read the theory input and extend on the outline's points.

OUTLINE

1. There are different kinds of points of view:
 - a) Omniscient point of view: The story is told by an all-knowing narrator who is not a character in the story at all. This narrator speaks in the third person (not «I») and can tell us everything about every event and every character – past, present and future.
 - b) Limited third-person point of view: The story is also told by an all-knowing narrator who speaks in the third person, but now this narrator focuses on the thoughts and feelings of just one character.
 - c) First-person point of view: The story is told by a character who is in the story and who uses the first-person pronoun «I».
2. How to Identify Point of View.
 - a) Is the story told by someone who is not in the story, who uses «I,» but who speaks of all the characters as «he» or “she”? (If so, you have a third-person narrator.)
 - b) Does this third-person narrator tell you the private thoughts or motivations or life histories of many characters? (If so, you have an omniscient narrator.)
 - c) Does this third-person narrator zoom in on the thoughts and feelings of only one character in the story? (If so, you have a third-person limited narrator.)
 - d) Is the narrator a character in the story, who speaks of himself or herself as «I»? (If so, you have a first-person narrator.)

THEORY INPUT

While readers are rarely even aware of the point-of-view problem, writers and student writers talk about it constantly, and the best of them are always experimenting with it.

Third-Person Limited

We could tell our story from a **third-person limited** point of view. This means that the narrator will focus on the thoughts and feelings of just one character. With this point of view, we feel we are experiencing the events of the story chiefly through the memory and senses of only one character. This point of view permits us to share intensely in one character's reactions to everything that happens in the story.

If a third-person limited narrator were to tell our story, we would learn a great deal about the private history and the thoughts and feelings and reactions of one character in the story, but we would not learn as much about the others.

The First Person ("I")

We could let one of the characters tell our story, using the first -person point of view. Now one of the characters in the story will be talking to us, using «I,» the first-person pronoun, from which this point of view gets its name. When a character in the story is the narrator, we can know only what this person observes and hears about the other characters. All of our information comes from what this one character chooses – or is able – to tell us.

Point of View Makes a Difference

Imagine how the events in our story would be colored if we let the trumpeter tell his own story: we might hear how he needs to earn money, how proud he is of his technique, how he loves the flattery of the girl's response, how he even enjoys the accompaniment of the large brown dog, and how he is shocked by the response of the man in pajamas and angry at the policeman.

Suppose we let the girl tell the story; she will now be the narrator. Perhaps she looks forward to further acquaintance with the trumpeter. She might describe the sidewalk episode as a romantic one, glowing with expectations of a new love to replace the old one who said goodbye last week. If she tells the story, the reader might not even meet the man in the pajamas, the large brown dog, or the policeman. Suppose we let the man in the pajamas tell the story. He would most likely explain why he is in pajamas, sleeping till noon. Now the story might become tragic – that very night, he might tell us, he had fallen asleep at the warehouse and had lost his job because he had been kept awake the day before by a barking dog.

Even the dog could tell the story. His view of events might be equally tragic. He might describe the episode to the other dogs in the pound, while waiting (without much hope) to be rescued by someone in need of a large brown dog. The dog, of course, would not be interested in the impulses that sent the girl out after the trumpeter.

Point of View: Who Is Telling the Story?

The more you think about it, the more you realize what a huge impact a point of view makes on a story. You realize how one character's feelings,

memories, and prejudices can give the same events entirely different meanings.

While readers are rarely even aware of the point-of-view problem, writers and student writers talk about it constantly, and the best of them are always experimenting with it. In telling the trumpeter's story they would probably be tempted to let the large brown dog tell it just to see the difference.

The Narrator Is Not the Writer

Remember that the narrator of the story is not necessarily the story's author. In «Blues Ain't No Mockin Bird», the voice we hear is the voice of one of Granny's young grandchildren – this is not the writer, who is Toni Cade Bambara. In «The Cask of Amontillado», the voice we hear is the voice of a murderer – this is not the author, who is Edgar Allan Poe, who never walled up a man alive.

Is the Narrator Telling the Truth?

The writer expects us to question any storytelling voice. In particular, stories told in the first person (that is, by someone who tails himself or herself «I») should be watched carefully for reliability. One interesting illustration of this is the famous Japanese tale «Rashomon.» This is a four-way story of a murder. The events of the violent crime are retold four times, by the three principal characters and by a witness. Each time, only the narrator is changed, yet each time the story becomes dramatically different, in impact and in meaning. By the time the fourth person has told the tale, we are not sure of what really happened. We do not know which narrator has told us the truth – perhaps none of them did.

How to Identify Point of View

To identify a story's point of view, ask yourself these questions:

1. Is the story told by someone who is not in the story, who uses «I,» but who speaks of all the characters as «he» or “she”? (If so, you have a third-person narrator.)
2. Does this third-person narrator tell you the private thoughts or motivations or life histories of many characters? (If so, you have an omniscient narrator.)
3. Or does this third-person narrator zoom in on the thoughts and feelings of only one character in the story? (If so, you have a third-person limited narrator.)
4. Is the narrator a character in the story, who speaks of himself or herself as «I»? (If so, you have a first-person narrator.)

(Adopted from: Anderson, Brinnin, & Leggett, 1993: 136-137).

Ex. 1 Choose the correct option for each question based on the information provided in the text.

1. What is the main focus of a third-person limited point of view?
 - A. Narrator's personal experiences
 - B. Thoughts and feelings of multiple characters
 - C. Thoughts and feelings of just one character
 - D. Observations from an outside perspective
2. What is a characteristic of the first-person point of view?
 - A. Narrator focuses on multiple characters
 - B. Narrator uses third-person pronouns
 - C. Readers gain insights from one character's perspective
 - D. Observations come from an outside observer
3. How does the point of view impact the events in the story?
 - A. It has no impact on the story
 - B. It colors the events with different meanings
 - C. It limits the narrator's observations
 - D. It adds complexity to the storyline
4. What would be a likely outcome if the girl were the narrator of the story?
 - A. Introduction of new characters
 - B. Romantic interpretation of events
 - C. Tragic turn of events
 - D. Focus on the man in pajamas
5. Why do writers often experiment with different points of view?
 - A. To confuse readers
 - B. To complicate the plot
 - C. To add diversity to their writing
 - D. To explore the impact on storytelling

Ex. 2 Decide if the following statements are True or False:

1. The writer suggests that storytelling voices, especially those in the first person, should be questioned for reliability.
2. «Rashomon» is a story about a murder, and each time the events are retold, the narrator remains the same, leading to consistent and reliable storytelling.
3. In the context of identifying point of view, if the narrator speaks of all the characters as «he» or «she,» it indicates a first-person narrator.
4. If a third-person narrator zooms in on the thoughts and feelings of only one character in the story, it is categorized as an omniscient narrator.
5. An omniscient narrator tells the private thoughts or motivations or life histories of many characters in the story.

Reading and Practice Section



Text 4 "A MATTER OF TIMING" by Charlotte Armstrong

I. PRE-READING TASKS

Language Use

Ex.1 While reading the story you can come across some unknown words. Match the words on the left with their meanings on the right.

1. character	a) out-of-date; believing in old ways, ideas, customs;
2. priority	b) an emotional outburst;
3. stomach	c) dislike of something which a person finds unpleasant or immoral;
4. thumb	d) a sudden irrational feeling of great fear;
5. ceremony	e) a front part of the body, between the chest and thighs;
6. ambulance	f) a short thick finger set apart from the other four;
7. housekeeper	g) a special vehicle used to take ill or injured people to hospital;
8. distaste	h) the food that is bought in a grocer's shop or supermarket;
9. hysterics	i) a finger next to the thumb; an index finger;
10. panic	j) a person who manages a household;
11. groceries	k) person, personality;
12. forefinger	l) a thing that is regarded as more important than others;
13. old-fashioned	m) celebration;

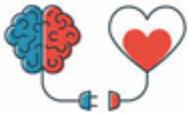
Ex. 2 Use the words from Ex. 1 while answering the following questions:

1. Are there little children in your family? Who usually looks after them in your family?
2. What do people in your family prefer for breakfast?
3. What are the most popular dishes of Ukrainian cuisine?
4. Who usually does the shopping in your family? Do you like to go shopping?
5. Do you go to the local shop or to the supermarket? Why?
6. Do you write shopping lists so as not to forget what to buy?
7. Do you always remember what you have to do? Tell your group-mates about what you or your family usually do in order not to forget important things.

Prognosing / Predicting

Ex. 3 Try to guess the right order of the events as they appear in the story.

1. She went through the door and out into the sunshine.
2. The cops came with a rush.
3. The woman in blue slammed her car door and frantically tried to start her engine.
4. Jane paid for the groceries and looked at the wall clock.
5. People had stopped in their tracks, a few on the sidewalk...



SEL Skills

Ex. 4

a) Review the essential information on SEL competence RESPONSIBLE DECISION-MAKING in Introduction.

b) The following questions can be used to develop SEL skills. Try to define these SEL skills matching each question to the options (A, B, C) given below.

c) Answer the questions giving your reasons.

1. What do you think can be really important things to remember?
2. Have you heard of any brave behaviour of people in an unexpected situation?
3. Do you think it is possible to threaten anyone's life for any reason?
 - A. The question encourages critical thinking and responsible decision-making by prompting individuals to reflect on the consequences and morality of such actions. (Responsible decision-making)
 - B. The question encourages individuals to reflect on what they personally consider important to remember, promoting understanding of priorities. (Self-awareness)
 - C. The question prompts individuals to consider and appreciate instances of brave behavior in unexpected situations, fostering empathy toward others' experiences. (Social awareness)

II. WHILE-READING TASKS

Ex. 1 Read the text and find out if you have guessed the right order of the events while doing Pre-reading tasks.

Ex. 2 Highlight the key sentences in the story.

A MATTER OF TIMING
by Charlotte Armstrong

Jane paid for the groceries and looked at the wall clock. Good. She had made it. She put the paper bag on her left hip.

“It’s not too heavy,” she said kindly to the boy who offered to help.

She went through the door and out into the sunshine, her mind running down its list, in case she had forgotten something important.

There was a black thread tied around her right forefinger. Mike had tied it there, this morning, over the breakfast eggs. Black was for pepper. They had been out of pepper for four days.

Jane didn’t like pepper. Mike said that explained it – she wasn’t motivated. Jane said she had written it down on her shopping lists, but every time she went to market¹, she forgot to take the list.

So Mike had tied the black thread around her finger, telling their daughter Sally that old-fashioned methods are sometimes best, especially with an old-fashioned character like Mommy. Sally had thought Daddy was funny. Smiling to herself, Jane decided that the thread would be removed at dinner with all due ceremony. Yes, she had the pepper. She was a good house-keeper, she didn’t always remember everything, but then, who did?

Jane walked round the corner of the building into the parking lot. Her car was over there. How strange that one always remembers where one leaves a car. Memory is odd, thought Jane; maybe there are instinctive priorities.

She crossed the parking lot. It was, as usual, full of cars, and a few people were coming in and going out. There was a man standing between Jane’s car and the next one.

She walked into the slot², toward her driver’s seat, saying in her usual friendly fashion, “Excuse me?” The man stepped aside and let her pass.

Then he turned and said to her startled ear, “Don’t yell, lady, or I’ll give it to you.” He was a thin, pale, red-eyed man, with a wicked-looking knife in his hand. “Get in, lady. You drive. And do as I say.”

Nobody was noticing. A woman in blue was getting into a car at the far end of the lot. Jane didn’t yell. She said, “What do you want me to do?”

“I said do as I say. Drive. I’m getting out of here. I said drive.”

Jane was remembering, as clear as bells ringing, everything that was really important. She pushed the bag against the car, lifting her knee under it. She put her right hand down into it. She scrabbled inside watching him. He looked miserable, more frightened than she – but dangerous.

Jane said, “I’ve got to find my keys, don’t I?”

“Hurry up.” The knife was pointed at her stomach. He didn’t care; she could see that.

And an automobile is not important – not as important as a life.

Jane said, "I'll give you the keys. You want the car, don't you? Take it."
"Nope³. Nope. Get in, lady. I'm not leaving you behind. You'd call the cops⁴."
"That's right," she said. "I would."

Jane widened her eyes, holding his gaze. Her thumb had to be strong enough. She felt it scrape past sharp metal and lose skin. "Hah," she grunted in triumph.

She pulled her hand out of the bag and threw pepper out of the now-open can straight into his eyes. Then Jane hurled herself to the ground.

The man screamed, caught his breath, tripped over her body, fell, screamed again. Jane crawled out of the parking slot, somehow, anyhow, around him, over him, then out and free.

People had stopped in their tracks, a few on the sidewalk, the few who were getting in or out of cars. Jane ran. A man stepped into her way and said, "What's the matter with him? Is he having a fit? Call an ambulance."

"He's got a knife! Call the police!"

People seemed to have come up out of the ground like worms after a rain. None of them went near the man. They had stunned looks – looks of distaste – don't-bother-me looks. The woman in blue slammed her car door and frantically tried to start her engine.

The man in the parking slot was now on his feet, blind and stumbling, trying to find the way out. People's feet were nervous, but nobody moved.

Jane moved. She ran back into the grocery store.

She was on the phone when the man with the knife, still unsteady, stabbing the air, stumbled blindly behind the car of the woman in blue and down under her wheels as she, in panic, was trying desperately to get the motor going.

The cops came with a rush.

People said to Jane, "You were so quick." "You were so smart." "You were so brave."

Jane said, "But I couldn't go off with him"

"You could have been hurt, maybe killed."

Jane said, "No. I couldn't let him stab me – I just couldn't."

"Lucky you had just bought some pepper."

Jane said impatiently, "I'd have thought of something else. I'd have stabbed his knife with my roast of beef. What time is it?"

"I'd have been scared to death!" a woman exclaimed.

"I didn't have *time*," Jane said.

The woman in blue was having hysterics in the parking lot. The cop said to Jane, "You did okay, Ma'am."

"I'd like to go home now," Jane said to him. "You can come there and talk all you want. What time is it?"

"Three twenty-five, Ma'am."

"Then I *must* go! You see, my little girl will be home from school in a few

minutes. Children shouldn't come home to an empty house. So, of course, I couldn't go with him, could I?"

"No, Ma'am," the cop said, and he cleared the way for her, tipping his cap.

¹ market (амер.) – продовольчий магазин, супермаркет

² slot (амер.) – розмічене місце для паркування автомобіля

³ nope [noup] (амер., розмовне) – ні

⁴ cop [kop] (розмовне) – поліцейський;

III. POST-READING TASKS

Comprehension Check

Ex. 1 Check whether you were attentive while reading the story. Answer the questions.

- a) Which finger did Jane have the black thread around?
- b) How many days were Jane's family out of pepper?
- c) What is the name of Jane's husband?
- d) How did Jane's husband explain her forgetting to buy pepper?
- e) Why did Jane forget to buy pepper several times though she had written it down on her shopping lists?
- f) Where did Jane keep her keys?
- g) Where did the man point his knife at when he was threatening Jane?
- h) Was the pepper Jane bought packaged in a packet or a tin?
- i) Where did Jane find the telephone?
- j) Who called the police?
- k) Did Jane's daughter go to school?
- l) What time was it when Jane drove away from the store?

Ex. 2 Test your understanding of the text.

1. Who was the boy who offered Jane to help her with her paper bag?
 - a. a son of one of the people who were doing their shopping at the grocery store
 - b. a boy who was passing by the grocery store
 - c. one of the boys who worked for the grocery store
2. What does "over" mean in the sentence "Mike had tied it there, this morning, over the breakfast eggs"?
 - a. while they were having the breakfast eggs
 - b. above the table with the breakfast eggs
 - c. after they had had the breakfast eggs
3. What did the man with the knife threaten to do when he told Jane "Don't yell, lady, or I'll give it to you"?
 - a. to hit Jane
 - b. to stab Jane
 - c. to gag Jane

4. The author wrote that the man had “a wicked-looking knife” in his hand. How should the reader understand the knife looked like?
 - a. sharp
 - b. funny
 - c. dangerous
5. What did the man mean when he said “I’m getting out of here”?
 - a. he was going to leave the place
 - b. he felt it was time for him to leave
 - c. he knew the police were after him
6. Jane saw that the man “didn’t care”. What does it mean?
 - a. it didn’t matter to him whether Jane wanted to drive or not
 - b. his behaviour was hard to predict, he could do almost anything
 - c. he was in despair and could not control his actions
7. What did Jane do when she held the man’s gaze?
 - a. looked away
 - b. looked straight into his eyes
 - c. looked back
8. What did the people mean by calling Jane smart?
 - a. she was good-looking
 - b. she showed presence of mind and intelligence
 - c. she was too cruel in her actions
9. What did the policeman do when he tipped his cap to Jane?
 - a. moved his cap to salute Jane
 - b. took off his cap
 - c. touched his cap

Ex. 3 Find three “false” squares and cross them out.

Besides pepper, Jane bought some beef.	It took the cops half an hour to come to the store.	The man who approached Jane with a knife wanted her to drive him away from the grocery store.
On the day of the accident at the grocery store the weather was sunny.	Being a perfect housewife, Jane never forgot to buy the foodstuffs she needed.	The man with the knife looked like he could stab Jane if she refused to do what he demanded.
Jane had to call the police herself as nobody moved to help her.	On the day of the accident Sally returned home from school at 3 p.m.	Jane was ready to give the man her car to avoid putting her life at risk.

Language Use

Ex. 4 Learn the following words and expressions. Recall the situations from the text in which they are used.

1. to be out of something – закінчуватися (про запаси); наприклад: We're out of coffee – У нас закінчилася кава.
2. to be motivated – бути зацікавленим, вмотивованим
3. over there – ось там
4. as clear as a bell – дуже чітко, ясно
5. to catch one's breath – затамувати подих
6. to step into one's way – заступати комусь дорогу
7. to have a fit – мати напад (хвороби)
8. to be on one's feet – стояти, бути на ногах
9. to be on the phone – телефонувати, говорити по телефону
10. to clear the way – звільнити, розчистити дорогу
11. to leave someone behind – залишити когось
12. to stop in one's tracks (informal) – зупинити(ся) на місці, раптово
13. to start the engine (the car) – завести двигун (машину)
14. to find one's way out (to) – знайти вихід (дорогу)

Ex. 5 Complete the sentences by putting the correct form of the phrasal verb. Recall the situations from the text in which these phrasal verbs are used.

a) _____ her eye _____ the page, Jill caught sight of another mistake.	1. to be for
b) What's this wooden thing for? It _____ beating the eggs.	2. to be out of
c) I'm sorry we _____ coffee. Would you like some tea instead, Mary?	3. to find out
d) _____ the address before you forget it.	4. to get in
e) I'm sorry to _____ you _____ like this but the director has been demanding your report for a week.	5. to go off
f) I'll hold the car door open for you while you _____.	6. to hurry up
g) Quickly she _____ some money _____ her bag.	7. to run down
h) She couldn't _____ her way _____ of the building.	8. to pull out of
i) I saw Jane _____ with her mother for a holiday.	9. to write down
j) Don't worry. I'll _____ a way out of our difficulty.	10. to think of

Ex. 6 Look at the sentences. Pick out the missing words from Ex. 4. Make sure you use the proper form of the verb.

- a) A sudden loud scream _____ me _____.
- b) They _____ by a desire to help people.
- c) If someone _____, their body will convulse with severe uncontrolled movements and they will probably become unconscious.
- d) At first it's difficult _____ out of the building.
- e) The man _____ and I was afraid that he would attack me.
- f) I _____ all day and I'm exhausted. It's time you did some work.
- g) Where's Diana? – You can't see her now. She _____.
Could you come up a few minutes later?
- h) I think I _____ my heavy coat _____, I shan't need it on holiday, I hope.
- i) When Stephen saw Jane in her new dress he _____ in surprise.

Ex. 7 Here are some sentences from the text. Explain what the words in bold type mean.

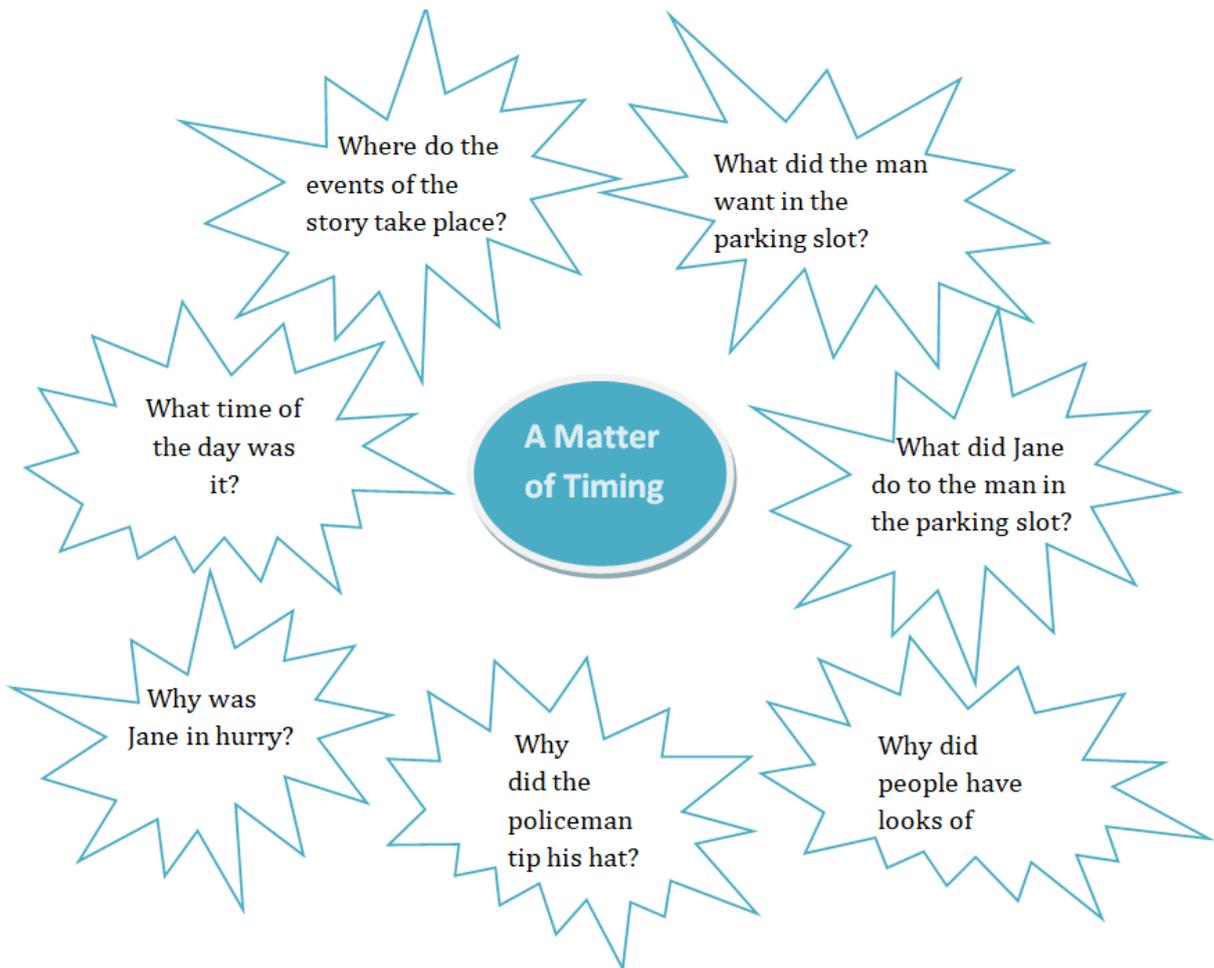
- a) Jane paid for the groceries and looked at the wall clock. Good. She **had made it**.
- b) She went through the door and out into the sunshine, **her mind running down its list**, in case she had forgotten something important.
- c) **They had been out of pepper** for four days.
- d) Memory is odd, thought Jane; **maybe there are instinctive priorities**.
- e) Don't yell, lady, or **I'll give it to you**.
- f) What's the matter with him? **Is he having a fit?**
- g) The cops **came with a rush**.
- h) She pulled her hand out of the bag and threw pepper out of the **now-open can** straight into his eyes.
- i) They had stunned looks – looks of distaste – **don't-bother-me looks**.
- j) **People's feet were nervous**, but nobody moved.
- k) The woman in blue slammed her car door and **frantically tried to start her engine**.
- l) **I'd have stabbed his knife with my roast of beef**.
- m) He was a thin, pale, red-eyed man, **with a wicked-looking knife** in his hand.
- n) "Hah," she **grunted in triumph**.



Analytical and Critical Reading Skills

Ex 8.

- a) Work in pairs and brainstorm answers to these questions. Find the exposition and the climax of the story.
- b) Retell the events described in the story as a chain story.



Ex. 9 Share your thoughts about the following questions:

- 1) Why do you think the author describes the necessity of buying pepper in such detail?
- 2) Why do you think Sally thought her Daddy funny when he called Jane an old-fashioned character? What do you think he meant?
- 3) What was the target of the criminal's actions: Jane or the car? Why didn't he want to leave Jane behind?
- 4) What do you think could bring the man to this condition?
- 5) How does the writer create the feeling of suspense in the story?
- 6) What is the role of the woman in blue in the story? Why do you think the author draws the reader's attention to her?

- 7) Why was the woman in blue having hysterics in the parking lot?
- 8) What is the significance of the last words of the story?

Ex. 10 Identify the story's point of view.

Revise the information given in Theory Section and answer the four questions from the part "How to Identify Point of View".

Ex. 11 Discussing the point of view. Answer the questions.

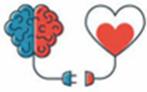
- 1) What helps you make your conclusions about the personality of the narrator?
- 2) How would the story be different if it were narrated from a different point of view?
- 3) Whose voice is heard in the sentence "People seemed to have come up out of the ground like worms after a rain"? Is it Jane's thoughts or the author's emotions? In what way does this sentence help the reader to understand the emotional state Jane was in?
- 4) Do you think the writer's sympathy lies with Jane? Why/ why not? Give your reasons.
- 5) Does the first part of the story hold your interest and make you want to go on? Why/why not?

Ex. 12 Use the Active Vocabulary from Ex. 4-6 in your answers. Choose one of the tasks.

- a) Imagine you are Jane. Tell your friends about the accident. (Approximately 10 sentences).
- b) Work in pairs. In 15-20 sentences tell the story from different points of view: the policeman, the boy who worked for the grocery store, the criminal, and Jane's husband. Analyze the style changes (vocabulary, syntax, intonation, etc.) caused by the point of view.

Ex. 13. Pick up the statements which most agree with the ideas expressed in the text. Motivate your choice.

- a. Cowards die a thousand times before their death.
- b. Do unto others as you would have them do unto you.
- c. Fight fire with fire.
- d. He laughs best that laughs last.
- e. He who hesitates is lost.
- f. It's better to be safe than sorry.
- g. Let your conscience be your guide.
- h. Lost time is never found again.
- i. Time and tide wait for no man.



SEL Skills

Ex. 14

a) Work in small groups. Match the following sets of SEL skills descriptions to the main SEL competencies (or their combinations) below and check your understanding of the basics of SEL.

1) Recognizing and understanding emotions: Identifying lines that demonstrate Jane's friendliness and politeness requires an understanding of emotional cues in the text.

Perspective-taking: Evaluating whether Jane was a good housewife involves considering different perspectives and understanding her actions from various angles.

Understanding motivations: Analyzing whether Jane's behavior was motivated by the mother's obsession about her daughter requires an understanding of interpersonal dynamics.

2) Identifying emotions: Understanding what Jane considered important to remember in a threatening situation reflects self-awareness and emotional recognition.

Reflective thinking: Considering whether instinctive priorities in remembering exist and relating them to personal experiences involves self-reflection.

3) Recognizing the impact of actions: Assessing whether Jane's use of pepper was cruel involves understanding the consequences of one's actions on others.

Ethical decision-making: Discussing whether indifference is the worst crime and identifying how the writer expresses this idea involves ethical considerations and critical thinking.

4) Considering alternatives: Exploring the possibility of other actions Jane could have taken and evaluating their effectiveness involves decision-making skills.

5) Empathy and perspective-taking: Assessing whether Jane is a person to admire or sympathize with involves understanding of her emotions and motivations.

SEL competencies and their combinations

- A. Self-Awareness
- B. Responsible Decision-Making
- C. Social Awareness and Responsible Decision-Making
- D. Social Awareness and Relationship Skills
- E. Social Awareness

b) Discuss the following questions with your fellow-students, give reasons to your opinions.

c) Name SEL competencies that can be developed with the help these questions.

1. Which lines from the story show that Jane is a friendly and polite woman?
2. Is it possible to say that Jane is a good housewife? Why/why not?
3. What was it that Jane thought really important to remember when the man threatened her?
4. Could you agree with Jane that there are instinctive priorities in remembering things? What are your instinctive priorities in remembering?
5. Was it cruel of Jane to have thrown pepper into the criminal's eyes? Could she have stopped him otherwise?
6. Do you think the other possibility named by Jane to stop him would have been better? What would you do in Jane's place?
7. Is it possible to say that in her behavior Jane was strongly motivated by the mother's obsession about her daughter? Why/why not?
8. Is Jane more a person to admire or to be sympathized with? What emotions do you feel for her? Does Jane appear to be the type of person you could like? Why/why not?
9. Do you think that indifference is the worst crime? How does the writer express this idea?

Independent Work Section



Text 4 "A MATTER OF TIMING" by Charlotte Armstrong

TASK 1

Write a descriptive essay discussing the effect of the point of view in the story «A matter of Timing». Include in your essay a description of how a change in point of view might affect your response to the story. Write three paragraphs.

Background

As you learned from Theory Section, there are basically three kinds of points of view. Point of view is one of the most important elements of storytelling. It controls what we as readers know about the characters and events of a story, what we do not know about them, and how we feel about them.

Pre-writing

There three tasks in this writing task:

- 1) to find out what the story's point of view is;
- 2) to describe how the point of view affects the story;
- 3) to imagine how a different point of view would change the story.

Fill out the following chart before writing:

The story title	The story's point of view	Different point of view
1. Who is the narrator?		
2. Which of the three points of view is the story told from?		
3. What does the narrator know that no one else could know?		
4. What doesn't the narrator know?		
5. What are the narrator's biases, if any?		
6. How does the point of view affect the way you feel about the characters? (Does it help you identify a character? Does it make you sympathize more with one character than with another?)		

Writing

Paragraph 1: name the story and the story's author, identify the story's point of view. State if the story has an identifiable narrator.

Paragraph 2: discuss **at least one** way the point of view affects the story. (Refer to the details on the left side of your chart.)

Paragraph 3: name at least one way in which the story would be changed if a **new point of view** substituted the one actually used by the writer. Be specific in identifying the new point of view. (Refer to the right side of your chart.)

Model of Paragraph 1:

(*The author*)'s story with title " _____ » is told from the first point of view.

The person talking in the story is _____.

I guess he/she might be around _____ years old, because

This ... never tells us his/her name, but we don't have to know it, because what he/she says in this story tells a lot about his/her character....

(Adopted from: Anderson, Brinnin, & Leggett, 1993: 165).

Post-writing

Review and proofread your essay. Use the checklist for revision.

Checklist for Revision

1. Have you cited the story's title and author?
2. Have you identified the story's point of view in the first paragraph?
3. Have you discussed one way this point of view affects the story in your second paragraph?
4. Have you clearly identified a new point of view in the third paragraph?
5. Have you discussed one way this point of view would change the story?
6. Have you supported your ideas with specific details from the story?

TASK 2

Practise in creative writing. Choose one of the tasks:

- A. Imagine that you are Jane. Write in your diary about the events at the parking lot and what you feel about them (approx. 10-15 sentences).
- B. Imagine that you are Jane. Write a personal letter to your friend about the events at the parking lot and what you feel about them (approx. 10-15 sentences).

TASK 3

Imagine that you are a journalist of a local newspaper and you would like to write an article about the events at the supermarket parking lot.

- a) prepare questions to interview Jane;
- b) write an article about the events at the parking lot after the interview;
- c) give a title to your article.

TOPIC 2.2 FOCUS ON THEME

Theory Section



Read the theory input and extend on the outline's points.

OUTLINE

1. What is the story's theme?
2. Does the title signify something special about the story, and does it point to the truth it reveals about life? When you have finished the story, think about the title, to see if it might add new meaning to the story. (Not all titles do this.)
3. Does the main character change in the course of the story? Does the main character realize something he or she hadn't known before?
4. Are any important statements about life or people made in the story – either by the narrator or by characters in the story?
5. Test your statement of theme on the story – does it apply to the whole story, not just to parts of it?

THEORY INPUT

Part 1. Theme: What Does the Story Mean?

A story can excel in any number of ways – in the strength of its plot, in the reality of its characters, in the gracefulness of its language. But what often gives a story importance, what makes us remember a story long after we've read it, is the idea on which it is built.

This central idea of a story is called its **theme**. The theme of the story is not the same as its subject. The subject is simply the topic of the story. A topic can be stated in one or two words: love, growing up. The theme makes some revelation about the subject. A theme is always a statement; it must always be expressed **in at least one sentence**.

Usually, the theme reveals a truth about human behavior. The truth is usually one that the author has discovered out of experience: for example, that in certain circumstances it is a mistake to marry only for love; or that as one grows old, death becomes less terrifying. In order to communicate this idea, the writer builds a whole fictional house.

The theme is usually not stated directly in the story at all. An essayist would state a theme directly as a way of getting the main idea across clearly, but the fiction writer has a different purpose. The fiction writer lets the story's characters act the

idea out for us. The fiction writer hopes that we will feel the characters' experiences so strongly that the truth revealed to them will be revealed to us as well.

If the theme of a story seems fresh and true, if we say, «Yes, see what you mean, yet I hadn't quite thought of it that way before,» or «I hadn't felt quite so strongly about it before,» the story takes on a greater depth. We have penetrated the surface of human behavior, into what the author wants us to recognize about it. Although a theme is usually invisible and unstated, it can be the story's most forceful element. A powerful theme can be which a story gets to our hearts and lingers in our minds.

In previous eras, fiction was widely regarded as a way to teach morality – the right and wrong ways to behave. One could usually be sure in those days that a wicked character in a story would be punished and a virtuous one would be rewarded. Fiction is not usually regarded as a way to teach morality today. Yet, that conflict between what we know *ought* to be in a perfect world and what is in a disorderly, imperfect world is still the central business of literature. The theme in a story should be seen as a reflection on this basic conflict in human experience.

Part 2 . Thinking Critically About a Theme

Sometimes it is wise to question the writer's presentation of the theme. We will want to discover whether the writer is presenting the truth about life, or whether the writer is trying to force us into accepting a view of life that we reject because we think it is false. It's the wise reader who makes a judgment about a writer's view of the world, who doesn't accept a story as true just because it's in print. The wise reader asks: Is this story's view of life too romantic? Is it too cynical? Is it too simple? Is it too narrow-minded? Is this writer an overzealous salesperson who is trying to get me to buy an idea that is false or shoddy? Much of the fiction in popular magazines is weak in this way. We speak of it as «slick» fiction, not only because it is often found in magazines printed on slick paper, but because such stories themselves have a smooth, shiny surface but little depth. Formula» fiction is another way of putting it – such stories are written to a plan that satisfies the general preference for «sweet» over truthful ones. Think of the usual romance novel in happy outcome is assured, and you'll have one commercially successful formula. As wise readers, we should make our own critical judgments not only about fiction; we should also make them about what we see on television and what we read in advertisements and in the news-papers.

Part 3. How to Find a Story's Theme

Here are some questions to ask yourself when you are searching for a story's theme.

1. Does the title signify something special about the story, and does it point to the truth it reveals about life? When you have finished the story, think about the title, to see if it might add new meaning to the story. (Not all titles do this.)

2. Does the main character change in the course of the story? Does the main character realize something he or she hadn't known before?
3. Are any important statements about life or people made in the story – either by the narrator or by characters in the story?
4. Test your statement of theme on the story – does it apply to the whole story, not just to parts of it?

(Adopted from: Anderson, Brinnin, & Leggett, 1993: 167).

Ex. 1 An introductory sentence for a brief summary of the text “Part 1. Theme: What Does the Story Mean?” is provided below.

Complete the summary by selecting the FOUR answer choices that express the most important ideas in the text. Some sentences do not belong in the summary because they express ideas that are not presented in the text or are minor ideas in the text.

The central idea of a story, known as its theme, often surpasses the strength of its plot, the reality of its characters, and the gracefulness of its language, making it memorable and essential.

1. Wise readers evaluate a writer's view of the world, asking if it leans towards being too romantic, cynical, simplistic, or narrow-minded.
2. The theme of a story is distinguished from its subject, which is merely the topic, by providing a revelation about the subject, expressed in at least one sentence.
3. The mention of «formula» fiction emphasizes stories written to a predetermined plan, such as the typical romance novel with a guaranteed happy ending.
4. Typically, the theme uncovers a truth about human behavior, derived from the author's personal experiences, such as the realization that marrying solely for love in certain circumstances may be a mistake.
5. It's important to consider whether the title holds special significance related to the truth the story reveals about life.
6. Fiction writers allow characters to act out the idea, aiming for readers to feel the characters' experiences strongly and discover the revealed truth themselves.
7. A powerful and fresh theme has the potential to give a story greater depth, penetrating the surface of human behavior and resonating with readers.
8. The transformation of the main character throughout the story focuses on whether the character gains new realizations.

Ex. 2 Rank the questions in “Part 3. How to Find a Story's Theme” according to their importance to you when searching for a story's theme.

Reading and Practice Section



Text 5 «TWO KINDS» by Amy Tan

In this story, Jing Mei Too, a Chinese American woman, recalls the conflicts she had with her mother when she was a child. Only after many years had passed and the mother had died does Jing Mei Too realize that her mother's dreams were an expression of her love for her.

I. PRE-READING TASKS

Language Use

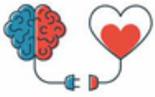
Ex. 1 While reading the story you can come across some unknown words. Study the following table with words and expressions. Match the words with their definitions.

- | | |
|-------------------------|--|
| 1. prodigy | 1) a neighborhood of San Francisco |
| 2. Shirley Temple | 2) a plastic hoop twirled around the body |
| 3. the Mission District | 3) compact, upright piano |
| 4. Peter Pan | 4) a used piano |
| 5. devastated | 5) an unusually talented child |
| 6. listlessly | 6) child megastar of motion pictures during the 1930s and 40s |
| 8. frenzied | 7) criticize, find fault with |
| 9. mesmerizing | 8) cuteness, pertness |
| 10. lilting | 9) disaster |
| 11. sauciness | 10) hypnotizing |
| 12. bad-mouthed | 11) light and cheerful |
| 13. spinet | 12) moody, dissatisfied |
| 15. secondhand piano | 13) overwhelmed or destroyed |
| 17. a few bars | 14) short, quick tones |
| 18. hula hoop | 15) The boy who would never grow up from James M. Barrie's 1902 play of the same title |
| 19. ballet tutus | 16) the short skirt worn by ballerinas |
| 20. sulky | 17) though not an award winner, special recognition is given for excellence |
| 21. honorable mention | 18) totally lacking in energy or enthusiasm |
| 24. fiasco | 19) wild and lively |

Prognosing / Predicting

Ex. 2 As you see the following key sentences from the story miss their second parts. Try to match the first and the second part of each sentence as you think they appear in the story.

1. In the years that followed,	a) all my mother's hope lay.
2. I was so caught up in how lovely I looked that at first	b) a sense that I would soon become perfect.
3. And after seeing my mother's disappointed face once again,	c) she had read in ... a dozen other magazines from people whose houses she cleaned.
5. I assumed my talent-show fiasco meant	d) my mother told me when I was nine.
6. At first my mother thought I could	e) told me what my schedule would be for piano lessons and piano practice.
7. A few weeks later, Old Chong and my mother conspired	f) be a Chinese Shirley Temple.
8. "Of course you can be prodigy, too,"	g) I could be lazy and get away with mistakes, lots or mistakes.
9. I felt the shame of my mother and father as they	h) a quiet, blank look that said she had lost everything.
10. Three days after watching The Ed Sullivan Show, my mother	i) never mentioned my playing again.
11. For after our struggle at the piano, she	j) sat stiffly throughout the rest of the show.
12. A few years ago, she offered	k) opened the lid and touched the keys.
13. He taught me all these things and that was now I also learned	l) to have me play in a talent show which would be held in the church ball.
14. After I had the piano tuned, I	m) I didn't worry how I would sound.
15. She would present new tests, taking her examples from stories of amazing children	n) as I tried not to cry, I heard a little boy whisper loudly to his mother, «That was awful...
16. In all of my imaginings, I was filled with	o) something inside of me began to die.
17. America was where	p) I never had to play the piano again.
18. The audience clapped weakly, and as I walked back to my chair with my whole face quivering	q) to give me the piano, for my thirtieth birthday, I had not played in all those years.
19. But my mother's expression was what devastated me:	r) I failed her so many times, each time asserting my own will, my right to fall short of expectations.



SEL Skills

Ex. 3

a) Review the essential information on SEL competencies SELF-AWARENESS and SOCIAL AWARENESS in Introduction.

b) Focus on your ability:

- 1) to consider personal beliefs, values, and potential biases regarding talent development and to reflect on the motivations and actions of parents in fostering prodigies (Self-Awareness);
- 2) to understand societal expectations, cultural influences, and the impact of parental decisions on children (Social Awareness).

c) Using the words and phrases listed above in Ex. 1 answer the following questions:

- 1) In addition to making the children unsurpassed “pianists” what other steps the parents take to make their children prodigies?
- 2) What motivates parents to push their children into being prodigies?
- 3) Is genius an inborn feature or can it be acquired due to hard practice?
- 4) Should all children be reared as prodigies?

II. WHILE-READING TASKS

Ex. 1 Read the story and find out whether you have matched the key sentences in the right order.

Ex. 2 Set the key sentences you have matched (see Pre-reading tasks) in the right sequence of their appearance in the story. Choose some more sentences that, in your opinion, are also crucial for understanding the text.

TWO KINDS (*abridged*)

by Amy Tan

My mother believed you could be anything you wanted to be in America. You could open a restaurant. You could work for the government and get a good retirement. You could buy a house with almost no money down. You could become rich. You could become famous.

“Of course you can be prodigy, too,» my mother told me when I was nine. «You can be best anything, what does Auntie Lindo know? Her daughter, she is only best tricky.»

America was where all my mother’s hope lay. She had come here in 1949 after losing everything in China; her mother and father, her family home, her first husband, and two daughters, twin baby girls. But she never looked back with regret. There were so many ways for things to get better.

We didn't immediately pick the right kind of prodigy. At first my mother thought I could be a Chinese Shirley Temple. We'd watch Shirley's old movies on TV as though they were training films. My mother would poke my arm and «Ni kan» – You watch. And I would see Shirley tapping her feet, or singing a sailor song, or pursing into a very round O while saying, «Oh my goodness.»

“Ni kan,» said my mother as Shirley's eyes flooded with tears. «You already know how. Don't need talent for crying!”

Soon after my mother got this idea about Shirley Temple, she took me to a beauty training school in the Mission District and put me in the hands of a student who could barely hold the scissors without shaking. Instead of getting big fat curls, I emerged with an uneven mass of crinkly black fuzz. My mother dragged me off to the bathroom and tried to wet down my hair.

“You look like Negro Chinese,» she lamented, as if I had done this on purpose.

The instructor of the beauty training school had to lop off these soggy clumps to make my hair even again. «Peter Pan» is very popular these days,» the instructor assured my mother. I now had hair the length of a boy's, with straight-across that hung as a slant, two inches above my eyebrows. I liked the haircut and it made me actually look forward to my future fame.

In fact, in the beginning, I was just as excited as my mother, maybe even more so. I pictured this prodigy part of me as many different images, trying each one on for size. I was a dainty ballerina girl standing by the curtains, waiting to hear the right music that would send me floating on my tiptoes. I was like the Christ child lifted out of the straw manger, crying with holy indignity, I was Cinderella stepping from her pumpkin carriage with sparkly cartoon music filling the air.

In all of my imaginings, I was filled with a sense that I would soon become perfect. My mother and father would adore me. I would be beyond reproach. I would never feel the need to sulk for anything.

But sometimes the prodigy in me became impatient. «If you don't hurry up and get me out of here, I'm disappearing for good,» it warned. «And then you'll always be nothing.»

Every night after dinner, my mother and I would sit at the Formica kitchen table. She would present new tests, taking her examples from stories of amazing children she had read in *Ripley's Believe It or Not*, or *Good Housekeeping*, *Reader's Digest*, and a dozen other magazines from people whose houses she cleaned. And since she cleaned many houses each week, we had a great assortment. She would look through them all, searching for stories about remarkable children.

The first night she brought out a story about a three-year-old boy who knew the capitals of all the states and even most of the European countries. A teacher was quoted as saying the little boy could also pronounce the names of the foreign cities correctly.

«What's the capital of Finland?» my mother asked me, looking at the magazine story.

All I knew was the capital of California, because Sacramento was the name of the street we lived on in Chinatown, Nairobi! I guessed, saying the most foreign word I could think of. She checked to see if that was possibly one way to pronounce «Helsinki» before showing me the answer.

The tests got harder – multiplying numbers in my head, finding the queen of hearts in a deck of cards, trying to stand on my head without using my hands, predicting the daily temperatures in Los Angeles, New York and London.

One night I had to look at a page from the Bible for three minutes and then report everything I could remember her. «Now Jehoshaphat had riches and honor in abundance and... that's all I remember, Ma,» I said.

And after seeing my mother's disappointed face once again, something inside of me began to die. I hated the tests, the raised hopes and failed expectations. Before going to bed that night, I looked in the mirror above the bathroom sink and when I saw only my face staring back – and that it would always be this ordinary face – I began to cry. Such a sad, ugly girl! I made high-pitched noises like a crazed animal, trying to scratch out the face in the mirror.

And then I saw what seemed to be the prodigy side of me – because I had never seen that face before. I looked at my reflection, blinking so I could see more clearly. The girl staring back at me was angry, powerful. This girl and I were the same. I had new thoughts, willful thoughts, or rather thoughts filled with lots of won'ts. I won't let her change me, I promised myself. I won't be what I'm not.

So now on nights when my mother presented her tests, I performed listlessly my head propped on one arm. I pretended to be bored. And I was. I got so bored started counting the bellows of the foghorns out on the bay while my mother drilled me in other areas. The sound was comforting and reminded me of the cow jumping over the moon. And the next day, I played a game with myself, seeing if my mother would give up on me before eight bellows. After a while I usually counted only one maybe two bellows at most. At last she was beginning to give up hope.

Two or three months had gone by without any mention of my being a prodigy again. And then one day my mother was watching The Ed Sullivan Show on TV. The TV was old and the sound kept shorting out. Every time my mother got halfway up from the sofa to adjust the set, the sound would go back on and Ed would be talking. As soon as she sat down, Ed would go silent again. She got up, the TV broke into loud piano music. She sat down. Silence. Up and down, back and forth, quiet and loud. It was like a stiff embraceless dance between her and the TV set. Finally, she stood by the set with her hand on the sound dial.

She seemed entranced by the music, a little frenzied piano piece with mesmerizing quality, sort or quick passages and then teasing lilting ones before it returned to the quick playful parts.

«Ni kan», my mother said, calling me over with hurried hand gestures, «Look here.»

I could see why my mother was fascinated by the music. It was being pounded out by a little Chinese girl, about nine years old, with a Peter Pan haircut. The girl had the sauciness of a Shirley Temple. She was proudly modest like a proper Chinese child. And she also did this fancy sweep of a curtsy, so that the fluffy skirt of her white dress cascaded slowly to the floor like the petals of a large carnation.

In spite of these warning signs, I wasn't worried. Our family had no piano and we couldn't afford to buy one, let alone reams of sheet music and piano lessons. So I could be generous in my comments when my mother bad-mouthed the little girl on TV.

«Play note right, but doesn't sound good! No singing sound,» complained my mother.

«What are you picking on her for?» I said carelessly.

«She's pretty good. Maybe she's not the best, but she's trying hard.» I knew almost immediately I would be sorry I said that.

«Just like you,» she said. Not the best. Because you not trying.» She gave a little huff *as* she let go of the sound dial and sat down on the sofa.

The little Chinese girl sat down also to play an encore of «Anitra's Dance» by Grieg. I remember the song, because later on I had to learn how to play it.

Three days after watching The Ed Sullivan Show, my mother told me what my schedule would be for piano lessons and piano practice. She had talked to Mr. Chong, who lived on the first floor of our apartment building. Mr. Chong was a retired piano teacher and my mother had traded housecleaning services for weekly lessons and a piano for me to practice on every day, two hours a day, from four until six.

When my mother told me this, I felt as though I had been sent to hell. I whined and then kicked my foot a little when I couldn't stand it anymore.

«Why don't you like me the way I *am*? I'm not a genius I can't play the piano. And even if I could, I wouldn't go on TV if you paid me a million dollars!» I cried.

My mother slapped me. «Who ask you be genius?» she shouted. «Only ask you be your best. For your sake. You think I want you be genius? Hnnk! What for! Who ask you!»

«So ungrateful,» I heard her mutter in Chinese. «If she had as much talent as she has temper, she would be famous now.»

Mr. Chong, whom I secretly nicknamed Old Chong, was very strange, always tapping his fingers to the silent music of an invisible orchestra. He looked ancient in my eyes. He had lost most of the hair on top of his head and he wore thick glasses and had eyes that always looked tired and sleepy. But he must have been younger than I thought, since he lived with his mother and was not yet married.

I soon found out why Old Chong had retired from teaching piano. He was deaf. «Like Beethoven!» he shouted to me. «We're both listening only in our head! And he would start to conduct his frantic silent sonatas.

Our lessons went like this. He would open the book and point to different things, explaining their purpose: «Key! Treble! Bass! Xo sharps or flats! So this is C major! Listen now and play after me!»

And then he would play the C scale a few times, a simple chord, and then, as if inspired by an old, unreachable itch, he gradually added more notes and running trills and a pounding bass until the music was really something quite grand.

I would play after him, the simple scale, the simple chord, and then I just played some nonsense that sounded like a cat running up and down on top of garbage cans. Old Chong smiled and applauded and then said, «Very good! But now you must learn to keep time!»

So that's how I discovered that Old Chong's eyes were too slow to keep up with the wrong notes I was playing. He went through the motions in half-time. To help me keep rhythm, he stood behind me, pushing down on my right shoulder for every beat.

He taught me all these things, and that was how I also learned I could be lazy and get away with mistakes, lots or mistakes. If I hit the wrong notes because I hadn't practiced enough, I never corrected myself. I just kept playing in rhythm. And Old Chong kept conducting his own private reverie.

So maybe I never really gave myself a fair chance. I did pick up the basics pretty quickly, and I might have become a good pianist at that young age. But I was so determined not to try, not to be anybody different that I learned to play only the most ear-splitting preludes, the most discordant hymns.

Over the next year, I practiced like this, dutifully in my own way. And then one day I heard my mother and her friend Lindo Jong both talking in a loud bragging tone of voice so others could hear. It was after church, and I was leaning against the brick wall wearing a dress with stiff white petticoats. Auntie Lindo's daughter, Waverly, who was about my age, was standing farther down the wall about five feet away. We had grown up together and shared all the closeness of two sisters squabbling over crayons and dolls. In other words, for the most part, we hated each other. I thought she was snotty. Waverly Jong had gained a certain amount of fame as «Chinatown's Littlest Chinese Chess Champion.»

«She bring home too many trophy,» lamented Auntie Lindo that Sunday. «All day she plays chess. All day I have no time to do nothing but dust off her winnings.» She threw a scolding look at Waverly, who pretended not to see her.

«You lucky you don't have this problem» said Auntie Lindo with a sigh to my mother.

And my mother squared her shoulders and bragged: «Our problem worse than yours. If we ask Jing Mei wash dish, she hear nothing but music. It's like you can't stop this natural talent.»

And right then, I determined to put a stop to her foolish pride.

A few weeks later, Old Chong and my mother conspired to have me play in a talent show which would be held in the church ball. By then, my parents had saved up enough to buy me a secondhand piano, a black Wurlitzer spinet with a scarred bench. It was the showpiece of our living room.

For the talent show, I was to play a piece called «Pleading Child» from Schumann's *Scenes from Childhood*. It was a simple, moody piece that sounded more difficult than it was. I was supposed to memorize the whole thing playing the repeat parts twice to make the piece sound longer. But I dawdled over it, playing a few bars and then cheating, looking up to see what notes followed. I never really listened to what I was playing. I daydreamed about being somewhere else, about being someone else.

The part I liked to practice best was the fancy curtsy; right foot out, touch the rose on the carpet with a pointed foot, sweep to the side, left leg bends, look up and smile.

My parents invited all the couples from the Joy Luck Club to witness my debut. Auntie Lindo and Uncle Tin were there. Waverly and her two older brothers had also come. The first two rows were filled with children both younger and older than I was. The littlest ones got to go first. They recited simple nursery rhymes, squawked out tunes on miniature violins, twirled Hula Hoops, pranced in pink ballet tutus, and when they bowed or curtsied the audience would sigh in unison, «Awww,» and then clap enthusiastically.

When my turn came, I was very confident. I remember my childish excitement. It was as if I knew, without a doubt, that the prodigy side of me really did exist. I had no fear whatsoever, no nervousness. I remember thinking to myself, this is it! This is it! I looked out over the audience, at my mother's blank face, my father's yawn, Auntie Lindo's stiff-limbed smile, Waverly's sulky expression. I had on a white dress layered with sheets of lace, and a pink bow in my Peter Pan haircut. As I sat down I envisioned people jumping to their feet and Ed Sullivan rushing up to introduce me to everyone on TV.

And I started to play. It was so beautiful. I was so caught up in how lovely I looked that at first I didn't worry how I would sound. So it was a surprise to me when I hit the first wrong note and I realized something didn't sound quite right. And then I hit another and another followed that. A chill started at the top of my head and began to trickle down. Yet I couldn't stop playing, as though my hands were bewitched. I kept thinking my fingers would adjust themselves back, like a train switching to the right track. I played this strange jumble through two repeats, the sour notes staying with me all the way to the end.

When I stood up, I discovered my legs were shaking. Maybe I had just been nervous and the audience, like Old Chong had seen me go through the right motions and had not heard anything wrong at all. I swept my right foot out, went down on my knee, looked up and smiled. The room was quiet, except for Old Chong, who was beaming and shouting, «Bravo! Bravo! Well done!» But then I saw my mother's face, her stricken face. The audience clapped weakly, and as I walked back to my chair with my whole face quivering as I tried not to cry, I heard a little boy whisper loudly to his mother, «That was awful, and the mother whispered back, «Well, she certainly tried.»

And now I realized how many people were in the audience, the whole world it seemed. I was aware of eyes burning into my back. I felt the shame of my mother and father as they sat stiffly throughout the rest of the show.

We could have escaped during intermission. Pride and some strange sense of honor must have anchored my parents to their chairs. And so we watched it all: the eighteen-year-old boy with a fake mustache who did a magic show and juggled flaming hoops while riding a unicycle. And the eleven-year-old who won first prize playing a tricky violin song that sounded like a busy bee.

After the show, the Hsus, the Jongs, and the St. Clairs from the Joy Luck Club came up to my mother and father.

«Lots of talented kids,» Auntie Lindo said vaguely, smiling broadly.

«That was somethin' else,» said my father, and I wondered if he was referring to me in humorous way, or whether he even remembered what I had done.

Waverly looked at me and shrugged her shoulders. «You aren't a genius like me,» she said matter-of-factly. And if I hadn't felt so bad, I would have pulled her braids and punched her stomach.

But my mother's expression was what devastated me: a quiet, blank look that said she had lost everything. I felt the same way, and it seemed as if everybody were now coming up, like gawkers at the scene of an accident, to see what parts were actually missing. When we got on the bus to go home, my father was humming the busy-bee tune and my mother was silent. I kept thinking she wanted to wait until we got home before shouting at me. But when my father unlocked the door to our apartment, my mother walked in and then went back, into the bedroom. No accusations. No blame. And in a way, I felt disappointed. I had been waiting for her to start shouting, so I could shout back and cry and blame her for all my misery.

I assumed my talent-show fiasco meant I never had to play the piano again. But two days later, after school, my mother came out of the kitchen and saw me watching TV.

«Four o'clock,» she reminded me as if it were any other day. I was stunned, as though she were asking me to go through the talent-show torture again. I wedged myself more tightly in front of the TV.

«Turn off TV,» she called from the kitchen five minutes later.

I didn't budge. And then I decided. I didn't have to do what my mother said anymore. I wasn't her slave. This wasn't China. I had listened to her before and look what happened. She was the stupid one.

She came out from the kitchen and stood in the arched entryway of the living room. «Four clock,' she said once again, louder.

«I'm not going to play anymore,» I said nonchalantly, «Why should I? I'm not a genius.»

She walked over and stood in front of the TV. I saw her chest was heaving up and down in an angry way.

«No!» I said, and I now felt stronger, as if my true self had finally emerged. So this was what had been inside me all along.

«No! I won't!» I screamed.

She yanked me by the arm, pulled me off the floor, snapped off the TV. She was frighteningly strong, half pulling, half carrying me toward the piano as I kicked the throw rugs under my feet. She lifted me up and onto the hard bench. I was sobbing by now, looking at her bitterly. Her chest was heaving even more and her mouth was open, smiling crazily as if she were pleased I was crying.

«You want me to be someone that I'm not!» I sobbed. «I'll never be the kind of daughter you want me to be!»

«Only two kinds of daughters,» she shouted in Chinese. «Those who are obedient and those who follow their own mind! Only one kind of daughter can live in this house. Obedient daughter!»

«Then I wish I wasn't your daughter. I wish you weren't my mother,» I shouted. As I said these things I got scared. I felt like worms and toads and slimy things were crawling out of my chest, but it also felt good, as if this awful side of me had surfaced, at last.

«Too late change this», said my mother shrilly.

And I could sense her anger rising to its breaking point. I wanted to see it spill over. And that's when I remembered the babies she had lost in China, the ones we never talked about. «Then I wish I'd never been born!» I shouted, «I wish I were dead! Like them.

It was as if I had said the magic words. Alakazam! – and her face went blank, her mouth closed, her arms went slack, and she tacked out of the room, stunned, as if she were blowing away like a small brown leaf, thin, brittle, lifeless.

It was not the only disappointment my mother felt in me. In the years that followed, I failed her so many times, each time asserting my own will, my right to fall short of expectations. I didn't get straight, as I didn't become class president. I didn't get into Stanford. I dropped out of college.

For unlike my mother, I did not believe I could be anything I wanted to be. I could only be me.

And for all those years, we never talked about the disaster at the recital or my terrible accusations afterward at the piano bench. All that remained unchecked, like a betrayal that was now unspeakable. So I never found a way to ask her why she had hoped for something so large that failure was inevitable.

And even worse, I never asked her what frightened me the most: Why had she given up hope?

For after our struggle at the piano, she never mentioned my playing again. The lessons stopped. The lid to the piano was closed, shutting out the dust, my misery, and her dreams.

So she surprised me. A few years ago, she offered to give me the piano, for my thirtieth birthday, I had not played in all those years. I saw the offer as a sign of forgiveness, a tremendous burden removed.

«Are you sure?» I asked shyly. «I mean, won't you and Dad miss it?»

«No, this your piano,» she said firmly. «Always your piano. You only one can play.

«Well, I probably can't play anymore,» I said. «It's been years.»

«You pick up fast,» ' said my mother, as if she knew this was certain. «You have natural talent. You could be genius if you want to.»

«No I couldn't.»

«You just not trying,» said my mother. And she was neither angry nor sad. She said it as if to announce a fact that could never be disproved. «Take it,» she said.

But I didn't at first. It was enough that she offered it to me. And after that, every time I saw it in my parents' living room, standing in front of the windows, it made me feel proud, as if it were a shiny trophy I had won back.

Last week I sent a tuner over to my parents' apartment and had the piano reconditioned, for purely sentimental reasons. My mother had died a few months before and I had been getting things in order for my father, a little bit at a time. I put the jewelry in special silk pouches. The sweaters she had knitted in yellow, pink, bright, orange – all the colors I hated – I put those in moth-proof boxes. I found some old Chinese silk dresses, the kind with little slits up the sides. I rubbed the old silk against my skin, then wrapped them in tissue and decided to take them home with me.

After I had the piano tuned, I opened the lid and touched the keys. It sounded even richer than I remembered. Really, it was a very good piano. Inside the bench were the same exercise notes with handwritten scales, the same second-hand music books with their covers held together with yellow tape.

I opened up the Schumann book to the dark little piece I had played at the recital. It was on the left-hand side of the page, «Pleading Child.» It looked more difficult than I remembered. I played a few bars, surprised at how easily the notes came back to me.

And for the first time, or so it seemed, I noticed the piece on the right-hand side. It was called «Perfectly Contented.» I tried to play this one as well. It had a lighter melody but the same flowing rhythm and turned out to be quite easy. «Pleading Child» was shorter but slower; «Perfectly Contented» was longer but faster. And after I played them both a few times, I realized they were two halves of the same song.

III. POST-READING TASKS

Comprehension Check

Ex. 1 So, the story you have read is about parent-child problems. Explain the facts you came to know.

1. Jing's mother told the daughter when she was nine that she could be (who?) _____.
2. Soon after the mother got the idea about Shirley Temple, she took Jing (where?) _____.
3. Every night after dinner, the mother would present at the Formica kitchen table (what?) _____.
4. After seeing her mother's disappointed face once again (what happened?) _____.
5. Now, when the mother presented her test, Jing performed (how?) _____.
6. Two or three months had gone without (what?) _____.
7. Three days after watching The Ed Sullivan Show the mother told Jing (what?) _____.
8. During the lessons Mr Chong would do (what?) _____.
9. A few weeks later, Old Chong and Jing's mother conspired (what?) _____.
10. To the show Jing's parents invited (whom?) _____.
11. As Jing sat down to play, she envisioned (what?) _____.
12. When Jing stood up she discovered (what?) _____.
13. As Jing walked back to her chair, she heard (what?) _____.
14. After the show the mother's expression was (what?) _____.
15. All the years that followed after Jing's performance never talked about (what?) _____.
16. After the struggle at the piano the mother never mentioned (what?) _____.
17. After Jing had her piano tuned she (did what?) _____.
18. After Jing played "Pleading Child" and "Perfectly Contented" she realized (what?) _____.

Ex. 2 Complete the multiple-choice test. Choose the correct answer.

- 1) The country, where Jing's mother's hopes lay was:
a) China; b) Africa; c) America; d) Europe.
- 2) The mother had come to America in:
a) 1949; b) 1958; c) 1960; d) 1999.
- 3) At first the mother thought Jing could be:
a) Peter Pan; b) Shirley Temple; c) Harry Potter;
- 4) The first night of Jing's study the mother brought out a story about:
a) a three-year-old boy; b) a famous artist;
c) a prominent writer.
- 5) All Jing knew about the capitals of countries was the capital of:
a) Russia; b) California; c) Japan; d) Turkey.
- 6) One day the mother was watching:
a) The Ed Sullivan Show; b) the film "Pianist";
c) rock-concert.
- 7) The music, the mother was entranced by, was pounded by:
a) an American composer; b) a little Chinese girl;
c) by a talented American negro.
- 8) Jing's piano teacher was:
a) Waverly; b) Mr. Chong; c) Lindo Jong.
- 9) Jing's parents had saved up enough to buy their daughter:
a) skates; b) a TV-set; c) a piano.
- 10) For the talent show, Jing was to play:
a) "Pleading child"; b) "A Moonlight Sonata";
c) a piece from Madam Butterfly.
- 11) When Jing's turn came, she was:
a) confident; b) scared;
- 12) After Jing's performance the audience:
a) gave her curtain calls; b) clapped weakly;
c) hissed at her.
- 13) The mother said: "Only one kind of daughter could live in the house ..."
a) an obedient daughter; b) the one who follows her mind.
- 14) In the years that followed Jing:
a) failed her mother many times;
b) always met her mother's expectations;
c) always followed her mother's advice.
- 15) A few years ago, the mother offered Jing:
a) to give her the piano;
b) to take part in a talent show one more time;
c) to throw away the piano.

Ex. 3 Answer the comprehension questions.

1. What were the first goals that Jing Mei Too's mother had for her?
2. What steps did the mother take to make her child perfect?
3. Did Jing consider herself to be a prodigy?
4. What was Jing's attitude to the studies with her mother?
5. What urged Jing's mother to buy the daughter a piano?
6. How did Jing treat her piano lessons?
7. Explain how Jing takes advantage of her piano teacher's deafness.
8. How did Jing feel before the performance in the talent show?
9. How did Jing perform in the show?
10. Why did Jing fail in the talent show?
11. What were the consequences of Jing's failure?
12. What was Jing's behavior in the years that followed?
13. How did the relationship between Jing and her mother change as the years passed?
14. What did Jing's mother offer the daughter for her Birthday?
15. What did Jing do with the piano?

Language Use

Ex. 4. Retell the situations from the story where the Active Vocabulary is used (see Ex. 1 Pre-reading tasks).

Ex. 5 Look through the story and find at least five examples of dialect that can be expressed by the use of nonstandard grammar or the pronunciation of certain words in nonstandard ways, etc.

For example:

In Tan's story Jing's mother says:

"Who ask you be genius?" she shouted. "Only ask you be your best. For your sake. You think I want you be genius? Hnnk! What for! Who ask you!"

If this speech were written in standard English, it would say:

"Who asks you to be genius?" she shouted. "I only ask you to be your best. For your sake. You think I want you to be genius? Hnnk! What for! Who asks you!"

In another common example of dialect, the character says a sentence with omission of a pronoun:

"You already know how. Don't need talent for crying!"

In standard English, the speaker would say:

"You already know how. You don't need talent for crying!"

Ex. 6 Try to find in the story the synonyms to the following words and expressions.

- 1) *Refined* (a passage where the main heroine compares herself with the Christ) –
- 2) *Be angry with smth* (a passage about Jing imaginings) –
- 3) *Make smb. be competent in some areas of knowledge* –
- 4) *Abandon hope in smb./ smth.* (a passage where Jing describes how she performed while the mother was presenting tests).
- 5) *Enchanted* (a passage where Jing's mother was watching Chinese Girl's playing the piano)
- 6) *Keep pace (with)* (a passage where Jing describes how Old Chong was teaching her to play melodies)
- 7) *Find fault with smb.* –
- 8) *Fit of anger* (a passage where Jing argues with the mother about the girl's playing in the show)
- 9) *Quarrel with smb. for nothing* –
- 10) *Haughty* (a passage where Jing tells about Auntie Lindo's daughter Waverly)
- 11) *Waste one's time* (a passage about Jing's rehearsal of playing "Pleading Child")
- 12) *To fancy* (a passage where Jing describes her thoughts before the performance)
- 13) *Be absorbed* –
- 14) *Mess* (a passage where Jing tells about her playing)
- 15) *Make a move* (a passage where Jing's mother demands Jing to turn off the TV-set)
- 16) *Dispassionate* –
- 17) *Sharply* –
- 18) *Fragile* (a passage, describing Jing's quarrel with the mother)
- 19) *Not to meet one's expectations* –
- 20) *To quit* (a passage where Jing tells about her life in the years that followed)



Analytical and Critical Reading Skills

Ex. 7 Discussing the theme and the point of view.

1. What do you think the theme of the story is?
2. Does the episode describing Jing's quarrel with the mother imply the theme of the story? In what way does it help the readers to comprehend the author's ideas on the subject?

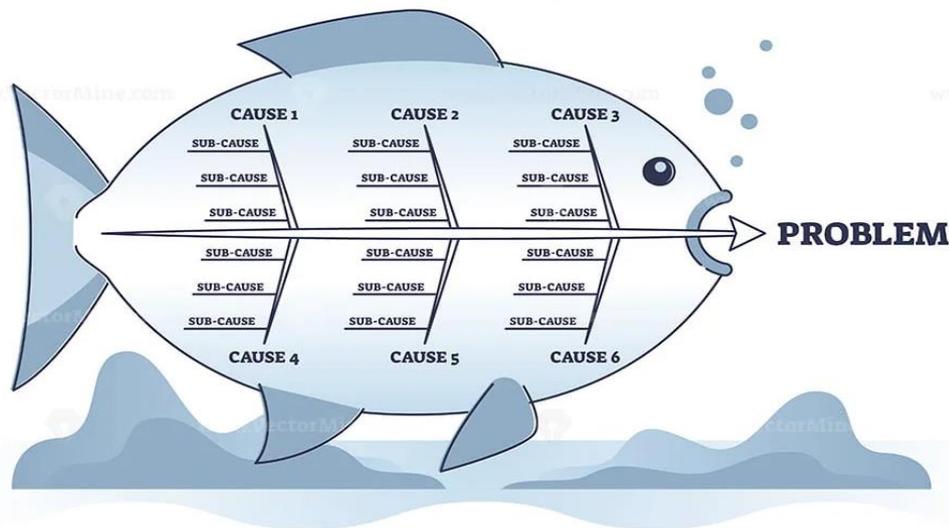
- Who narrates the story? (first/third person narrator, omniscient narrator.) And whose point of view is revealed in the story?

Ex. 8 Consider the questions connected with the theme of the story.

- Why didn't Jing become a prodigy? Did she really lack inborn talent?
- What were the roots of Jing's failure during the performance? Was this failure her personal tragedy or her mother's tragedy?
- How does Jing Mei Too feel about herself? Did her attitude change as she grew from a child to an adult?
- How does Jing Mei Too relate to the other people around her?
- What motivates the mother to push Jing Mei into being a prodigy? What do we learn about the mother's past that might explain her high ambitions for her daughter?
- Find at least three details in the story that reveal something about Jing Mei's character. Why is she so determined not to let the mother change her?
- Why does her mother want Jing Mei to keep playing the piano, even after her disastrous performance? What kind of daughter does she *really* want Jing Mei to be?

Ex. 9 Work out a fishbone diagram to describe the theme of the story and the way it is considered by the author.

FISHBONE DIAGRAM



Ex. 13 Prepare to speak on the following issues:

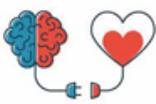
- In the end of the story, Jing sits down at the piano again and discovers that she is capable of playing "Pleading Child", which she couldn't manage to play right during the talent show. How do you think this discovery will change

Jing's life in future? Will her talent blossom? Will this event urge Jing to resume playing the piano?

2. In 8-10 sentences describe what Jing's life will be after the episode of playing "Pleading Child" and "Perfectly Contented".

Ex. 14 Think and dramatize three interviews. If you were Mrs Lindo Jong (family friend) what questions would you ask and what answers would the characters give?

- Jing before the talent show;
- Jing's mother after the talent show;
- grown-up Jing.



SEL Skills

Ex. 15

a) Which of these words would you use to describe the main characters? State whether these characteristics are true or false.

Find in the text some facts that can prove the following characteristics.

Jing Mei Too		Jing Mei Too's Mother	
a) obstinate	d) demure	a) determined	d) persistent
b) easy-going	e) careless	b) conservative	e) severe
c) good-natured	f) imaginative	c) authoritarian	f) insensitive

b) Describe and analyze the characters' changes. What events produce these changes?

- a. Jing when she was a child.
- b. A grown-up Jing.
- c. Jing's mother as Jing was a child.
- d. Jing's mother in the last years of her life.

c) Answer the questions:

1. Do the characters have traits that contradict one another and that cause internal conflicts?
2. Do the characters have conflicting attitudes about something?
3. Do the characters understand themselves? How do they relate to each other?

Independent Work Section



TASK 1

Writing Practice. Responding to a Story. Evaluating the Theme.

Pre-writing

1. **Asking yourself questions.** First, write out your answers to the questions that follow. Your answers will serve as pre-writing notes for your essay.
 - a. **Stating a Theme.** In at least one sentence, explain the insight about human nature that you think is revealed by all the events in the story. Does the novel point to situations that should be changed in a particular society, or does it apply to people everywhere?
 - b. **Explaining How Theme Is Revealed.** Summarize the key events in the plot that develop and reveal the theme.
 - c. **Direct Statements of Theme.** Is this theme stated directly in any passages in the story — either by the narrator or by a character? Note these passages that state the theme directly.
 - d. **Evaluating the Theme.** Fill out a chart like the following to evaluate the writer's theme as you have stated it.

Theme evaluation	Answers	Details from story and page references
1. Do you agree with the theme, or disagree with it or parts of it? Explain.		
2. Is the theme still relevant today? Explain why or why not.		
3. Was the theme easy to spot, or was it too obscure?		

2. **Evaluating your data.** Now look over your pre-writing notes, and decide exactly what you are going to cover in your essay. If you have gathered too much information to include in a five-paragraph — essay, decide which information is most important. Put an asterisk beside the information in your notes that you'll use in your essay.
3. **Organize your ideas.** The best way to do this is to make an outline.

Writing

Open your paragraph with **a sentence that states your honest response** to the story.

Follow this up with **details from the story** which explain and support your response, for example:

- a) I really don't accept the basic theme behind the story.... It's just not been my experience that ... I think stories like this have confused generations of young women who...
- b) I am not sure that I liked..., but I thought that the main character was believable and that.... I also know many girls, who... It seemed to me that... That was a little sad and it was not admirable, but I think it is a true picture of life. In some ways, this was a painful story to read.

Checklist for Revision

1. Have you cited the story's author and title?
2. Have you stated your response in your first sentence?
3. Have you explained why you feel the way you do?
4. Have you referred to some specific elements or details in the story to explain your response?

TASK 2. Practise in writing an argumentative essay. Choose one of the tasks. Use the Active Vocabulary. Write approximately 10 sentences.

A. Share your thoughts, give your arguments. (Choose one of the questions):

- 1) In addition to making the children unsurpassed "pianists" what other steps the parents take to make their children prodigies?
- 2) Is genius an inborn feature or can it be acquired due to hard practice?
- 3) Should all children be reared as prodigies?
- 4) What is your attitude to the conflicts and the theme(s) of the story? How are the conflicts resolved? Does the episode, describing the mother's desire to give the piano for Jing's birthday imply the resolution of the conflict?
- 5) Why do some children fail to meet the expectations of their parents? What part do parents' expectations play in causing this rebellion? Have you ever experienced anything like this?

B. Choose one of the following statements. Give your arguments.

- 1) High expectations can make someone *want* to fail.
- 2) Failure results more often from low expectations.

TASK 3. Practise in creative writing. Imagine that you are a famous pianist and you would like to share the impressions of one of your numerous performances (you can tell about your childhood experience of playing piano as well).

- 1) In 15 sentences paraphrase the story so that you could tell it and its lessons to schoolchildren.
- 2) Imagine you are a grown-up Jing. You are telling your story from childhood to your daughter trying to delicately teach her a life lesson. Write the outline of the story in 15 sentences.

TOPIC 2.3 FOCUS ON TONE AND SYMBOLISM

Theory Section



Read the theory input and extend on the outline's points.

OUTLINE

1. The tone in a story indicates a particular feeling. It can be joyful, serious, humorous, sad, threatening, formal, informal, pessimistic, or optimistic.
2. The tone in writing is not really any different than the tone of your voice. Every adjective and adverb you use, your sentence structure and the imagery you use will show your tone. The definition of tone in literature is the way the author expresses their attitude through their writing.
3. The tone can change very quickly or may remain the same throughout the story. Tone is expressed by your use of syntax, your point of view, your diction, and the level of formality in your writing. Examples of tone in a story include just about any adjective you can imagine.
4. Tone in writing is conveyed by both the word choice and the narrator.
5. Symbolism is a literary device where symbols work to represent ideas. In symbolism, the symbols align with the overall tone and theme. That is, if it's a tough subject, the words take on a negative or morose tone, while the symbols evoke images of cold or dark objects. These indicators also align with the theme, or overall message.
6. In literature, authors have long favored the use of symbols as a literary device.

THEORY INPUT

A book can make us feel hope, fear, despair, indignation, or joy. And one of the best literary devices to achieve that is tone – the overall emotional sound of a story.

Part 1. What is Tone in writing?

Tone in writing is the overall mood or attitude conveyed by the narrator's word choice in a story. A narrator's tone can be formal or informal, positive or negative, lighthearted or dramatic. By using the right tone, a writer can convey moments of tension, relief, or anticipation to readers and make them feel more invested in the story.

Why is Tone important in a story?

Tone helps engage with the audience and elicit a particular feeling and emotion in the reader. In storytelling, a casual or playful tone can help you bring your reader closer to your characters. Because the reader can't see the writer's

facial expression or body language when they're conveying an idea, the author's word choice and writing style is essential.

A writer can also choose a certain tone to help underline the story's theme. For example, a tragedy might favor a melancholy and introspective tone, while a romantic comedy might favor cheerful and humorous tones.

Part 2. What's the difference between Tone and Mood?

Tone and mood are closely related, but they're not quite the same thing. In writing, tone reveals the narrator's attitude as conveyed by their specific word choice. For instance, you could show your characters attending a party and have the tone be excited, depressed, sarcastic, frightened, or hopeful. These communicate the way the narrator feels about the situation.

Mood is the overall feeling of the scene or story as a whole. Tone plays a large role in conveying the mood of a scene, but it's also possible to enhance a story's mood with setting and sensory imagery. For example, a writer uses a party's setting to explore the sights, sounds, smells, and sensations the characters are experiencing. Does the red light falling on the door look like "*fallen petals*" or "*a smear of blood*"? How an author describes the same image in different ways will enhance the overall mood of the story.

To recap: tone specifically refers to the choice of language; mood refers to the overall feeling of the entire scene. We'll look at some examples of tone below.

What's the difference between Tone and Theme?

Theme is the overall message behind the story. It might be something like "love conquers all," or "violence only leads to more violence." Everything in a narrative, including mood and tone, support this underlying message.

If the theme is "love conquers all," the tone might be optimistic, hopeful, or inspirational. If the theme is "violence only leads to more violence," the theme might be pessimistic or persuasive.

Part 3. Types of Tone you might see in a story

Any adjective you can apply to someone's voice can be used to describe tone. Think about how your best friend's voice might sound when they tell you about their weekend. Cheerful? Humorous? What about when an authority figure tells you you've done something wrong? Do they sound formal, arrogant, or pessimistic?

The type of relationship a writer wants to have with readers, and the type of relationship characters have with each other, will inform the different tones throughout the narrative. Here are some of **the most common tone words** you'll see across literature:

Cheerful	I can't wait to get to the party!
Pessimistic	This party is going to be a disaster.
Hopeful	This party could change everything for me.

Optimistic	We're going to have a great time, and absolutely nothing will go wrong.
Melancholy	I remember the parties of my younger days. Things were simpler then...
Arrogant	I hope they realize how lucky they are to have me on their guest list.
Reverential	Being included tonight is an incredible honor.
Fearful	But what if I make a fool of myself and nobody likes me?
Humorous	It's not a party, it's a poolside bacchanal.
Impersonal	It's just something to do, I guess.
Desperate	I <i>need</i> to make this party count.
Persuasive	Don't worry, a fun night out is exactly what you need.
Inspirational	Sometimes, all it takes is one magical night to turn your life around.

Part 4. Ways to convey Tone in writing

Tone in writing comes down to the author's word choice.

Diction

Diction refers to the specific choice of words that you use in a sentence. You can convey the same idea in different ways by adjusting the diction of your writing. For example, "*How is everyone doing today?*" and "*Sup y'all?*" mean exactly the same thing – but the diction is different.

You can use diction to give your writing a more casual tone and make the reader feel like they can relate to the storyteller.

Syntax

Syntax refers to sentence structure, or the way words are assembled together. In the two prose examples we looked at above, you'll notice that writers used a blend of long and short sentences with different kinds of punctuation.

In general, formal, pessimistic, or melancholy tones will use longer and more complex sentences while a cheerful or informal tone will favour shorter sentences.

Context

Certain word choices carry inherent tones right into the narrative. Try brainstorming a list of words that fit the tone of your narrative. For example, a hopeful tone might be associated with words like *bright, forward, future, inspire, rise, overcome, morning, new, and so forth*.

(Abridged from: Callaghan, F. *What is Tone? Definition, with Examples*)

Part 5. What Is Symbolism?

In literature, authors have long favored the use of symbols as a literary device. The importance of symbolism can be seen in the earliest recorded forms of human storytelling – cave paintings and hieroglyphics – which are quite literally symbols

representing more complex narratives or beliefs. Symbolism allows writers to express complex ideas while giving the reader a visual, sensory experience.

Symbolism is a literary device wherein words, people, markings, locations, or abstract ideas represent something beyond their literal meaning. The use of symbolism is not confined to works of literature; examples of symbolism appear in every corner of our everyday life. Road signs, logos, and emojis all employ symbolism, evoking ideas or moods.

Part 6. 4 Reasons to Use Symbolism in Your Writing

Symbolism can elevate writing. Symbols can give words double meanings, both literal and figurative, and writers can say more with less. Symbolism can also be a sort of secret language between the writer and the reader. Specifically, symbolism can be used in the following ways:

1. Symbols help you show without telling. Writers use symbolism to convey complex ideas without using a ton of words. In Harper Lee's *To Kill A Mockingbird*, the mockingbird possesses the symbolic value of innocence and beauty – a difficult and potentially verbose concept to express literally. The same goes with the One Ring from *The Lord of the Rings*, which symbolizes the corruptive, all-consuming nature of a quest for absolute power.

2. Symbols connect themes. Figurative language and symbolism can be as connective thematic tissue that runs throughout a literary work. The color green is used throughout F. Scott Fitzgerald's *The Great Gatsby* as a marker for the money and materialism that define the life of Jay Gatsby.

3. Symbols add imagery. Symbols can add a visual element to complex themes. One of the great symbolists is William Golding, whose novel *The Lord of the Flies* is packed with good examples of symbolism as imagery. A conch shell represents authority and order, a pig's head symbolizes pure evil, and an island stands in for the Garden of Eden.

4. Symbols hint at darker meanings. In *The Scarlet Letter* by Nathaniel Hawthorne, Hester's daughter Pearl symbolizes the supposed sin that led to her conception. Pearl's difficult demeanor represents the secret at the heart of her existence.

(Abridged from: *How to Use Symbolism in Your Writing*)

Ex. 1 Match the key terms with their corresponding definitions:

Key Terms	Definitions
Tone	A. The overall feeling of the scene or story as a whole.
Mood	B. The specific choice of language conveying the narrator's attitude.
Theme	C. The overall emotional sound of a story.
Diction	D. The overall message behind the story.
Syntax	E. The circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood.
Context	F. The choice of words to create a specific effect.

Ex. 2 Answer the questions about the role of symbolism in writing.

1. What is symbolism in literature, and how does it allow writers to convey complex ideas?
2. Provide examples of symbolism in everyday life mentioned in the text.
3. How does symbolism help writers convey complex ideas without using excessive words, as illustrated in the examples from the stories in the handbook?
4. Explain how symbolism can connect themes and provide an example from a literary work mentioned in the text.

Reading and Practice Section



Text 6 «A SOUND OF THUNDER» by Ray Bradbury

Imagine being able to travel back in time. Many writers have explored this idea in science fiction stories and movies. You are about to read one of the most popular and thought-provoking stories about time travel ever written.

Using a time machine, an organization called *Time Safari* transports clients into the past to take part in hunting expeditions. A group that includes Mr Eckels, together with their guide, Travis, is visiting a prehistoric jungle in order to shoot a Tyrannosaurus Rex.

I. PRE-READING TASKS

Language Use

Ex. 1 While reading the story you can come across some unknown words.

a) Study the following table with words and expressions. Match the words with their definitions.

b) Find the Ukrainian equivalents for the following word-combinations. Make your sentences to illustrate their meaning.

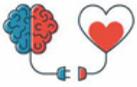
1. to disobey instructions
2. to stretch one's luck
3. to pay big graft
4. finicky business
5. to keep smb/smith from doing
6. to get hold of

1. to disobey instructions	a) to do something risky with the hope that you will be lucky and not suffer a bad consequence.
2. government action	b) to stomp up the acquisition of money, power, etc, by dishonest or unfair means
3. stretching one's luck	c) to refuse to do something that you are told to do.
4. to keep smb/smith from doing smth.	d) commercial or industrial enterprise and the people who constitute it which is exacting especially about details.
5. to pay big graft	e) intervention by a government, esp to influence financial markets.
6. finicky business	f) to grasp physically (to obtain).
7. annihilate	g) arranged or planned according to a programme, timetable, etc.
8. to get hold of	h) to destroy completely.
9. a grunt of helplessness	i) frenzied excitement
10. to be scheduled	j) a low, short guttural sound made by an animal or a person, which is unable to defend oneself or to act without help.
11. to taint	k) to increase gradually in size, number, strength, or intensity
12. delirium	l) to affect slightly with something bad
13. to wax	m)to destroy completely
14. to annihilate	n) worth sacrificing to gain an objective.
15. expendable	o) to prevent someone or something from doing something

Prognosing / Predicting

Ex. 2 As you see the following key sentences from the story miss their second parts. Try to match the first and the second part of each sentence as you think they appear in the story.

1. "This is Mr. Travis, your Safari Guide in the Past.	a) I might be here now running away from the results. Thank God Keith won..."
2. If you disobey instructions, there's a...	b) stiff penalty of another ten thousand dollars, plus possible government action, on your return."
3. "If the election had gone badly yesterday,	c) He'll tell you what and where to shoot. If he says no shooting, no shooting.
4. "Of course it's not our business to conduct Escapes,	d) but to form Safaris. Anyway, Keith's President now. All you got to worry about is—"
5. Some dinosaurs have two brains, one in the head, another far down the spinal column	e) his face pale, his jaw stiff. He felt the trembling in his arms, and he looked down and found his hands tight on the new rifle.
6. Eckels swayed on the padded seat,	f) who'll panic at the first shot. Six Safari leaders were killed last year, and a dozen hunters.
7. We don't want anyone going	g) this world of the Past in any way. Stay on the Path. Don't go off it. I repeat.
8. It's an anti-gravity metal. Its purpose is to keep you from touching	h) We stay away from those. That's stretching luck."
9. We don't belong here in the Past. The government	i) you annihilate first one, then a dozen, then a thousand, a million, a billion possible mice!"
10. So the cave man starves. And the cave man, please note, is not just	j) doesn't like us here. We have to pay big graft to keep our franchise. A Time Machine is finicky business.
11. With a stamp of your foot,	k) "They're marked with red paint," said Travis.
12. "How do we know which animals to shoot?"	l) any expendable man, no! He is an entire future nation. From his loins would have sprung ten sons...



SEL Skills

Ex.3

a) Review the essential information on SEL competence RESPONSIBLE DECISION-MAKING in Introduction.

b) Answer the following questions:

1. What are the key elements of this competence?
2. Focus on your ability to make constructive choices about personal behavior and social interactions based on ethical standards, safety concerns, and social norms. What are the ways of developing it?
3. Use the words and phrases listed above in Ex. 1 to describe (in 6-8 sentences) how one event/decision becomes the cause of another event, for example, how time travel might affect the future.

II. WHILE-READING TASK.

Ex. 1 Read the original text and find out whether you have matched the key sentences correctly.

Ex. 2. Try to set the key sentences, you have matched in the right sequence of their appearance in the story.

Ex. 3. Place the following plot statements from into their chronological order by placing 1 on the first event and 7 on the latest. In the second section, and circle the number that indicates the climax of the story.

First half of the story:

- ___ A Tyrannosaurus Rex emerges from the dense jungle.
- ___ Eckels enters the offices of Time Safari Inc.
- ___ The time machine takes them back to the safari of their choice.
- ___ The men begin to walk along the path in the jungle.
- ___ Eckels leaves the group to go in the opposite direction.
- ___ Eckels and the desk clerk discuss the election.
- ___ The hunters are warned about the dangers of killing a mouse.

Second half of the story:

- ___ The dinosaur is shot by the hunters and crashes onto the trail.
- ___ Eckels finds a dead butterfly on the bottom of his shoe.
- ___ Eckels pulls the bullets out of the dinosaur's body.
- ___ Eckels is yelled at for stepping off the path.
- ___ The hunters discover that the election has been changed.
- ___ Eckels steps off the path and wanders into the jungle.

___ Eckels hears his final sound upon their return to the future.

A SOUND OF THUNDER

by Ray Bradbury

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The sign on the wall seemed to quaver under a film of sliding warm water. Eckels felt his eyelids blink over his stare, and the sign burned in this momentary darkness:

TIME SAFARI, INC. SAFARIS TO ANY YEAR IN THE PAST. YOU NAME THE ANIMAL. WE TAKE YOU THERE. YOU SHOOT IT.

Warm phlegm gathered in Eckels' throat; he swallowed and pushed it down. The muscles around his mouth formed a smile as he put his hand slowly out upon the air, and in that hand waved a check for ten thousand dollars to the man behind the desk.

«Does this safari guarantee I come back alive?»

«We guarantee nothing,» said the official, «except the dinosaurs.» He turned. «This is Mr. Travis, your Safari Guide in the Past. He'll tell you what and where to shoot. If he says no shooting, no shooting. If you disobey instructions, there's a stiff penalty of another ten thousand dollars, plus possible government action, on your return.»

Eckels glanced across the vast office at a mass and tangle, a snaking and humming of wires and steel boxes, at an aurora that flickered now orange, now silver, now blue. There was a sound like a gigantic bonfire burning all of Time, all the years and all the parchment calendars, all the hours piled high and set aflame.

A touch of the hand and this burning would, on the instant, beautifully reverse itself. Eckels remembered the wording in the advertisements to the letter. Out of chars and ashes, out of dust and coals, like golden salamanders, the old years, the green years, might leap; roses sweeten the air, white hair turn Irish-black, wrinkles vanish; all, everything fly back to seed, flee death, rush down to their beginnings, suns rise in western skies and set in glorious easts, moons eat themselves opposite to the custom, all and everything cupping one in another like Chinese boxes, rabbits into hats, all and everything returning to the fresh death, the seed death, the green death, to the time before the beginning. A touch of a hand might do it, the merest touch of a hand.

«Unbelievable.» Eckels breathed, the light of the Machine on his thin face. «A real Time Machine.» He shook his head. «Makes you think, If the election had gone badly yesterday, I might be here now running away from the results. Thank God Keith won. He'll make a fine President of the United States.»

«Yes,» said the man behind the desk. «We're lucky. If Deutscher had gotten in, we'd have the worst kind of dictatorship. There's an anti everything man for you, a militarist, anti-Christ, anti-human, anti-intellectual. People called us up,

you know, joking but not joking. Said if Deutscher became President they wanted to go live in 1492. Of course it's not our business to conduct Escapes, but to form Safaris. Anyway, Keith's President now. All you got to worry about is?»

«Shooting my dinosaur,» Eckels finished it for him.

«A Tyrannosaurus Rex. The Tyrant Lizard, the most incredible monster in history. Sign this release. Anything happens to you, we're not responsible. Those dinosaurs are hungry.»

Eckels flushed angrily. «Trying to scare me!»

«Frankly, yes. We don't want anyone going who'll panic at the first shot. Six Safari leaders were killed last year, and a dozen hunters. We're here to give you the severest thrill a real hunter ever asked for. Traveling you back sixty million years to bag the biggest game in all of Time. Your personal check's still there. Tear it up.» Mr. Eckels looked at the check. His fingers twitched.

«Good luck,» said the man behind the desk. «Mr. Travis, he's all yours.»

They moved silently across the room, taking their guns with them, toward the Machine, toward the silver metal and the roaring light.

First a day and then a night and then a day and then a night, then it was day-night-day-night. A week, a month, a year, a decade! A.D. 2055. A.D. 2019. 1999! 1957! Gone! The Machine roared.

They put on their oxygen helmets and tested the intercoms.

Eckels swayed on the padded seat, his face pale, his jaw stiff. He felt the trembling in his arms and he looked down and found his hands tight on the new rifle. There were four other men in the Machine. Travis, the Safari Leader, his assistant, Lesperance, and two other hunters, Billings and Kramer. They sat looking at each other, and the years blazed around them.

«Can these guns get a dinosaur cold?» Eckels felt his mouth saying.

«If you hit them right,» said Travis on the helmet radio. «Some dinosaurs have two brains, one in the head, another far down the spinal column. We stay away from those. That's stretching luck. Put your first two shots into the eyes, if you can, blind them, and go back into the brain.»

The Machine howled. Time was a film run backward. Suns fled and ten million moons fled after them. «Think,» said Eckels. «Every hunter that ever lived would envy us today. This makes Africa seem like Illinois.»

The Machine slowed; its scream fell to a murmur. The Machine stopped.

The sun stopped in the sky.

The fog that had enveloped the Machine blew away and they were in an old time, a very old time indeed, three hunters and two Safari Heads with their blue metal guns across their knees.

«Christ isn't born yet,» said Travis, «Moses has not gone to the mountains to talk with God. The Pyramids are still in the earth, waiting to be cut out and put up.

Remember that. Alexander, Caesar, Napoleon, Hitler-none of them exists.» The man nodded.

«That» – Mr. Travis pointed – «is the jungle of sixty million two thousand and fifty-five years before President Keith.»

He indicated a metal path that struck off into green wilderness, over streaming swamp, among giant ferns and palms.

«And that,» he said, «is the Path, laid by Time Safari for your use. It floats six inches above the earth. Doesn't touch so much as one grass blade, flower, or tree. It's an anti-gravity metal. Its purpose is to keep you from touching this world of the past in any way. Stay on the Path. Don't go off it. I repeat. Don't go off. For any reason! If you fall off, there's a penalty. And don't shoot any animal we don't okay.»

«Why?» asked Eckels.

They sat in the ancient wilderness. Far birds' cries blew on a wind, and the smell of tar and an old salt sea, moist grasses, and flowers the color of blood.

«We don't want to change the Future. We don't belong here in the Past. The government doesn't like us here. We have to pay big graft to keep our franchise. A Time Machine is finicky business. Not knowing it, we might kill an important animal, a small bird, a roach, a flower even, thus destroying an important link in a growing species.»

«That's not clear,» said Eckels.

«All right,» Travis continued, «say we accidentally kill one mouse here. That means all the future families of this one particular mouse are destroyed, right?»

«Right»

«And all the families of the families of the families of that one mouse! With a stamp of your foot, you annihilate first one, then a dozen, then a thousand, a million, a billion possible mice!»

«So they're dead,» said Eckels. «So what?»

«So what?» Travis snorted quietly. «Well, what about the foxes that'll need those mice to survive? For want of ten mice, a fox dies. For want of ten foxes a lion starves. For want of a lion, all manner of insects, vultures, infinite billions of life forms are thrown into chaos and destruction. Eventually it all boils down to this: fifty-nine million years later, a caveman, one of a dozen on the entire world, goes hunting wild boar or saber-toothed tiger for food. But you, friend, have stepped on all the tigers in that region. By stepping on one single mouse. So the caveman starves. And the caveman, please note, is not just any expendable man, no! He is an entire future nation. From his loins would have sprung ten sons. From their loins one hundred sons, and thus onward to a civilization. Destroy this one man, and you destroy a race, a people, an entire history of life. It is comparable to slaying some of Adam's grandchildren. The stomp of your foot, on one mouse, could start an earthquake, the effects of which could shake our earth and destinies down through Time, to their very foundations. With the death of that one caveman, a billion others

yet unborn are throttled in the womb. Perhaps Rome never rises on its seven hills. Perhaps Europe is forever a dark forest, and only Asia waxes healthy and teeming. Step on a mouse and you crush the Pyramids. Step on a mouse and you leave your print, like a Grand Canyon, across Eternity. Queen Elizabeth might never be born, Washington might not cross the Delaware, there might never be a United States at all. So be careful. Stay on the Path. Never step off!»

«I see,» said Eckels. «Then it wouldn't pay for us even to touch the grass?»

«Correct. Crushing certain plants could add up infinitesimally. A little error here would multiply in sixty million years, all out of proportion. Of course maybe our theory is wrong. Maybe Time can't be changed by us. Or maybe it can be changed only in little subtle ways. A dead mouse here makes an insect imbalance there, a population disproportion later, a bad harvest further on, a depression, mass starvation, and finally, a change in social temperament in far-flung countries. Something much more subtle, like that. Perhaps only a soft breath, a whisper, a hair, pollen on the air, such a slight, slight change that unless you looked close you wouldn't see it. Who knows? Who really can say he knows? We don't know. We're guessing. But until we do know for certain whether our messing around in Time can make a big roar or a little rustle in history, we're being careful. This Machine, this Path, your clothing and bodies, were sterilized, as you know, before the journey. We wear these oxygen helmets so we can't introduce our bacteria into an ancient atmosphere.»

«How do we know which animals to shoot?»

«They're marked with red paint,» said Travis. «Today, before our journey, we sent Lesperance here back with the Machine. He came to this particular era and followed certain animals.»

«Studying them?»

«Right,» said Lesperance. «I track them through their entire existence, noting which of them lives longest. Very few. How many times they mate. Not often. Life's short, When I find one that's going to die when a tree falls on him, or one that drowns in a tar pit, I note the exact hour, minute, and second. I shoot a paint bomb. It leaves a red patch on his side. We can't miss it. Then I correlate our arrival in the Past so that we meet the Monster not more than two minutes before he would have died anyway. This way, we kill only animals with no future, that are never going to mate again. You see how careful we are?»

«But if you come back this morning in Time,» said Eckels eagerly, «you must've bumped into us, our Safari! How did it turn out? Was it successful? Did all of us get through-alive?»

Travis and Lesperance gave each other a look.

«That'd be a paradox,» said the latter. «Time doesn't permit that sort of mess-a man meeting himself. When such occasions threaten, Time steps aside. Like an airplane hitting an air pocket. You felt the Machine jump just before we

stopped? That was us passing ourselves on the way back to the Future. We saw nothing. There's no way of telling if this expedition was a success, if we got our monster, or whether all of us – meaning you, Mr. Eckels – got out alive.»

Eckels smiled palely.

«Cut that,» said Travis sharply. «Everyone on his feet!»

They were ready to leave the Machine.

The jungle was high and the jungle was broad and the jungle was the entire world forever and forever. Sounds like music and sounds like flying tents filled the sky, and those were pterodactyls soaring with cavernous gray wings, gigantic bats of delirium and night fever.

Eckels, balanced on the narrow Path, aimed his rifle playfully.

«Stop that!» said Travis. «Don't even aim for fun, blast you! If your guns should go off?»

Eckels flushed. «Where's our Tyrannosaurus?»

Lesperance checked his wristwatch. «Up ahead, We'll bisect his trail in sixty seconds. Look for the red paint! Don't shoot till we give the word. Stay on the Path. Stay on the Path!»

They moved forward in the wind of morning.

«Strange,» murmured Eckels. «Up ahead, sixty million years, Election Day over. Keith made President. Everyone celebrating. And here we are, a million years lost, and they don't exist. The things we worried about for months, a lifetime, not even born or thought of yet.»

«Safety catches off, everyone!» ordered Travis. «You, first shot, Eckels. Second, Billings, Third, Kramer.»

«I've hunted tiger, wild boar, buffalo, elephant, but now, this is it,» said Eckels. «I'm shaking like a kid.»

«Ah,» said Travis.

Everyone stopped.

Travis raised his hand. «Ahead,» he whispered. «In the mist. There he is. There's His Royal Majesty now.»

The jungle was wide and full of twitterings, rustlings, murmurs, and sighs. Suddenly it all ceased, as if someone had shut a door.

Silence.

A sound of thunder.

Out of the mist, one hundred yards away, came Tyrannosaurus Rex.

«It,» whispered Eckels. «It.....»

«Sh!»

It came on great oiled, resilient, striding legs. It towered thirty feet above half of the trees, a great evil god, folding its delicate watchmaker's claws close to its oily reptilian chest. Each lower leg was a piston, a thousand pounds of white bone, sunk

in thick ropes of muscle, sheathed over in a gleam of pebbled skin like the mail of a terrible warrior. Each thigh was a ton of meat, ivory, and steel mesh. And from the great breathing cage of the upper body those two delicate arms dangled out front, arms with hands which might pick up and examine men like toys, while the snake neck coiled. And the head itself, a ton of sculptured stone, lifted easily upon the sky. Its mouth gaped, exposing a fence of teeth like daggers. Its eyes rolled, ostrich eggs, empty of all expression save hunger. It closed its mouth in a death grin. It ran, its pelvic bones crushing aside trees and bushes, its taloned feet clawing damp earth, leaving prints six inches deep wherever it settled its weight.

It ran with a gliding ballet step, far too poised and balanced for its ten tons. It moved into a sunlit area warily, its beautifully reptilian hands feeling the air.

«Why, why,» Eckels twitched his mouth. «It could reach up and grab the moon.»

«Sh!» Travis jerked angrily. «He hasn't seen us yet.»

«It can't be killed,» Eckels pronounced this verdict quietly, as if there could be no argument. He had weighed the evidence and this was his considered opinion. The rifle in his hands seemed a cap gun. «We were fools to come. This is impossible.»

«Shut up!» hissed Travis.

«Nightmare.»

«Turn around,» commanded Travis. «Walk quietly to the Machine. We'll remit half your fee.»

«I didn't realize it would be this big,» said Eckels. «I miscalculated, that's all. And now I want out.»

«It sees us!»

«There's the red paint on its chest!»

The Tyrant Lizard raised itself. Its armored flesh glittered like a thousand green coins. The coins, crusted with slime, steamed. In the slime, tiny insects wriggled, so that the entire body seemed to twitch and undulate, even while the monster itself did not move. It exhaled. The stink of raw flesh blew down the wilderness.

«Get me out of here,» said Eckels. «It was never like this before. I was always sure I'd come through alive. I had good guides, good safaris, and safety. This time, I figured wrong. I've met my match and admit it. This is too much for me to get hold of.»

«Don't run,» said Lesperance. «Turn around. Hide in the Machine.»

«Yes.» Eckels seemed to be numb. He looked at his feet as if trying to make them move. He gave a grunt of helplessness.

«Eckels!»

He took a few steps, blinking, shuffling.

«Not that way!»

The Monster, at the first motion, lunged forward with a terrible scream. It covered one hundred yards in six seconds. The rifles jerked up and blazed fire. A

windstorm from the beast's mouth engulfed them in the stench of slime and old blood. The Monster roared, teeth glittering with sun.

Eckels, not looking back, walked blindly to the edge of the Path, his gun limp in his arms, stepped off the Path, and walked, not knowing it, in the jungle. His feet sank into green moss. His legs moved him, and he felt alone and remote from the events behind.

The rifles cracked again, Their sound was lost in shriek and lizard thunder. The great level of the reptile's tail swung up, lashed sideways. Trees exploded in clouds of leaf and branch. The Monster twitched its jeweler's hands down to fondle at the men, to twist them in half, to crush them like berries, to cram them into its teeth and its screaming throat. Its boulderstone eyes leveled with the men. They saw themselves mirrored. They fired at the metallic eyelids and the blazing black iris,

Like a stone idol, like a mountain avalanche, Tyrannosaurus fell.

Thundering, it clutched trees, pulled them with it. It wrenched and tore the metal Path. The men flung themselves back and away. The body hit, ten tons of cold flesh and stone. The guns fired. The Monster lashed its armored tail, twitched its snake jaws, and lay still. A fount of blood spurted from its throat. Somewhere inside, a sac of fluids burst. Sickening gushes drenched the hunters. They stood, red and glistening.

The thunder faded.

The jungle was silent. After the avalanche, a green peace. After the nightmare, morning.

Billings and Kramer sat on the pathway and threw up. Travis and Lesperance stood with smoking rifles, cursing steadily. In the Time Machine, on his face, Eckels lay shivering. He had found his way back to the Path, climbed into the Machine.

Travis came walking, glanced at Eckels, took cotton gauze from a metal box, and returned to the others, who were sitting on the Path.

«Clean up.»

They wiped the blood from their helmets. They began to curse too. The Monster lay, a hill of solid flesh. Within, you could hear the sighs and murmurs as the furthest chambers of it died, the organs malfunctioning, liquids running a final instant from pocket to sac to spleen, everything shutting off, closing up forever. It was like standing by a wrecked locomotive or a steam shovel at quitting time, all valves being released or levered tight. Bones cracked; the tonnage of its own flesh, off balance, dead weight, snapped the delicate forearms, caught underneath. The meat settled, quivering.

Another cracking sound. Overhead, a gigantic tree branch broke from its heavy mooring, fell. It crashed upon the dead beast with finality.

«There.» Lesperance checked his watch. «Right on time. That's the giant tree that was scheduled to fall and kill this animal originally.» He glanced at the two hunters. «You want the trophy picture?»

«What?»

«We can't take a trophy back to the Future. The body has to stay right here where it would have died originally, so the insects, birds, and bacteria can get at it, as they were intended to. Everything in balance. The body stays. But we can take a picture of you standing near it.»

The two men tried to think, but gave up, shaking their heads.

They let themselves be led along the metal Path. They sank wearily into the Machine cushions. They gazed back at the ruined Monster, the stagnating mound, where already strange reptilian birds and golden insects were busy at the steaming armor. A sound on the floor of the Time Machine stiffened them. Eckels sat there, shivering.

«I'm sorry,» he said at last.

«Get up!» cried Travis.

Eckels got up.

«Go out on that Path alone,» said Travis. He had his rifle pointed, «You're not coming back in the Machine. We're leaving you here!»

Lesperance seized Travis's arm. «Wait?»

«Stay out of this!» Travis shook his hand away. «This fool nearly killed us. But it isn't that so much, no. It's his shoes! Look at them! He ran off the Path. That ruins us! We'll forfeit! Thousands of dollars of insurance! We guarantee no one leaves the Path. He left it. Oh, the fool! I'll have to report to the government. They might revoke our license to travel. Who knows what he's done to Time, to History!»

«Take it easy, all he did was kick up some dirt.»

«How do we know?» cried Travis. «We don't know anything! It's all a mystery! Get out of here, Eckels!»

Eckels fumbled his shirt. «I'll pay anything. A hundred thousand dollars!»

Travis glared at Eckels' checkbook and spat. «Go out there. The Monster's next to the Path. Stick your arms up to your elbows in his mouth. Then you can come back with us.»

«That's unreasonable!»

«The Monster's dead, you idiot. The bullets! The bullets can't be left behind. They don't belong in the Past; they might change anything. Here's my knife. Dig them out!»

The jungle was alive again, full of the old tremorings and bird cries. Eckels turned slowly to regard the primeval garbage dump, that hill of nightmares and terror. After a long time, like a sleepwalker he shuffled out along the Path.

He returned, shuddering, five minutes later, his arms soaked and red to the elbows. He held out his hands. Each held a number of steel bullets. Then he fell. He lay where he fell, not moving.

«You didn't have to make him do that,» said Lesperance.

«Didn't I? It's too early to tell.» Travis nudged the still body. «He'll live. Next time he won't go hunting game like this. Okay.» He jerked his thumb wearily at Lesperance. «Switch on. Let's go home.»

1492. 1776. 1812.

They cleaned their hands and faces. They changed their caking shirts and pants. Eckels was up and around again, not speaking. Travis glared at him for a full ten minutes.

«Don't look at me,» cried Eckels. «I haven't done anything.»

«Who can tell?»

«Just ran off the Path, that's all, a little mud on my shoes-what do you want me to do-get down and pray?»

«We might need it. I'm warning you, Eckels, I might kill you yet. I've got my gun ready.»

«I'm innocent. I've done nothing!»

1999.2000.2055.

The Machine stopped.

«Get out,» said Travis.

The room was there as they had left it. But not the same as they had left it. The same man sat behind the same desk. But the same man did not quite sit behind the same desk. Travis looked around swiftly. «Everything okay here?» he snapped.

«Fine. Welcome home!»

Travis did not relax. He seemed to be looking through the one high window.

«Okay, Eckels, get out. Don't ever come back.» Eckels could not move.

«You heard me,» said Travis. «What're you staring at?»

Eckels stood smelling of the air, and there was a thing to the air, a chemical taint so subtle, so slight, that only a faint cry of his subliminal senses warned him it was there. The colors, white, gray, blue, orange, in the wall, in the furniture, in the sky beyond the window, were... were.... And there was a feel. His flesh twitched. His hands twitched. He stood drinking the oddness with the pores of his body. Somewhere, someone must have been screaming one of those whistles that only a dog can hear. His body screamed silence in return. Beyond this room, beyond this wall, beyond this man who was not quite the same man seated at this desk that was not quite the same desk... lay an entire world of streets and people. What sort of world it was now, there was no telling. He could feel them moving there, beyond the walls, almost, like so many chess pieces blown in a dry wind....

But the immediate thing was the sign painted on the office wall, the same sign he had read earlier today on first entering. Somehow, the sign had changed:

TYME SEFARI INC. SEFARIS TU ANY YEER EN THE PAST. YU NAIM THE ANIMALL. WEE TAEK YU THAIR. YU SHOOT ITT.

Eckels felt himself fall into a chair. He fumbled crazily at the thick slime on his boots. He held up a clod of dirt, trembling, «No, it can't be. Not a little thing like that. No!»

Embedded in the mud, glistening green and gold and black, was a butterfly, very beautiful and very dead.

«Not a little thing like that! Not a butterfly!» cried Eckels.

It fell to the floor, an exquisite thing, a small thing that could upset balances and knock down a line of small dominoes and then big dominoes and then gigantic dominoes, all down the years across Time. Eckels' mind whirled. It couldn't change things. Killing one butterfly couldn't be that important! Could it?

His face was cold. His mouth trembled, asking: «Who – who won the presidential election yesterday?»

The man behind the desk laughed. «You joking? You know very well. Deutscher, of course! Who else? Not that fool weakling Keith. We got an iron man now, a man with guts!» The official stopped. «What's wrong?»

Eckels moaned. He dropped to his knees. He scrabbled at the golden butterfly with shaking fingers. «Can't we,» he pleaded to the world, to himself, to the officials, to the Machine, «can't we take it back, can't we make it alive again? Can't we start over? Can't we?»

He did not move. Eyes shut, he waited, shivering. He heard Travis breathe loud in the room; he heard Travis shift his rifle, click the safety catch, and raise the weapon.

There was a sound of thunder.

III. POST-READING TASKS.

Comprehension check

Ex. 1 Please, complete the multiple-choice test. Choose the correct answer.

- 1. According to the story, why can't you see yourself when you go back in time?**
 - a. You would disappear if you did
 - b. You can't be two places at one time
 - c. Time doesn't allow it to happen - it shifts aside
 - d. Time won't go back to when you were alive
- 2. Why would the killing of a small creature millions of years ago be such a problem?**
 - a. The government would be unhappy with them and revoke their license.
 - b. There is always the possibility that it could be a rare plant or creature we need and we might wipe it out.
 - c. The death of a small thing now could set up a negative chain of events that affects the future.

- d. To kill anything could alter how dinosaurs develop and maybe dinosaurs will exist in the present.
- 4. In order to kill a dinosaur, what must the hunters do?**
- Blind it and then shoot it in the brain.
 - Shoot it in the legs and cause it to stumble
 - Trip it with a tree limb and then kill it
 - Place several shots into its heart.
- 5. What is the most important warning the hunters receive from their guides?**
- Don't fire your gun until told to
 - Walk only on the floating path and not on the ground.
 - Don't shoot any dinosaurs that aren't marked.
 - Only shoot what you came to kill
- 6. How are they able to identify the animals to shoot?**
- There is a beacon attached to the ones that are prospects for shooting.
 - A certain area is staked out ahead of time and the path leads you to them.
 - The guides have already travelled back in time and know the animals on sight.
 - The ones to shoot are marked with a red dye so you can pick them out.
- 7. How has the language changed when the safari team returns to the future?**
- The language has remained the same, but words have taken on a new meaning.
 - Words are now spelled based on how they sound instead of grammatically.
 - People speak a slightly different form of English than before they left
 - We are now speaking a language with a slight accent to it.
- 8. Which is the most likely reason why Eckels chose not to kill the dinosaur?**
- It was too impressive and important to kill.
 - It was too fast for them to track down and kill.
 - He was too frightened by it
 - There weren't enough hunters to bring it down.
- 9. Why was Travis most likely to be willing to kill Eckels for the mistake he made?**
- What Eckels did ruined their entire safari and almost cost them the lives.
 - What Eckels did almost got the whole expedition trapped back in time.
 - What Eckels did could cost them thousands of dollars in bribes to the government.
 - What Eckels did could change the entire future of civilization.

10. How can the company safely kill a dinosaur and not affect future generations?

- a. The creature they choose is destined to die anyway.
- b. It is killed in a certain way that isn't noticeable.
- c. Only certain types of animals are killed.
- d. Only the weak and sickly ones are killed.

11. The change in election results and the clerk's comments at the end of the story refer to the following:

- a. Deutscher had become a nicer man.
- b. The election system had changed dramatically
- c. Keith had become a real jerk
- d. People's attitudes about leadership had changed.

Ex. 2 Place a "T" or an "F" on the line to define whether a statement is true or false.

___ This story is based on the idea that time travel does not really affect the future.

___ Even though the hunters had to stay on the trail, they could smell the plants and animals.

___ When the hunters return, Keith is considered a weak candidate for president.

___ The bullets had to be removed to keep the government from knowing they were there.

___ The government does not approve of this time travel company.

___ Keith is elected president at the beginning of this story.

___ The dinosaur was supposed to have died because he fell onto the path.

___ The men were glad that they at least got a picture of the dinosaur.

___ This story contains conflicts in all four areas (Man vs man, nature, himself, society).

___ Eckels steps off the path to get to the time machine faster.

Ex. 3 Answer the questions.

- 1) Who were the two candidates for president of the United States? Which one won the election?
- 2) According to the description of Deutscher, what is he "against"?
- 3) What animal is Eckels hunting?
- 4) What did you learn about Time Safari, Inc.?
- 5) What does this phrase reveal about Eckels? (*"Can these guns get a dinosaur cold?"*)
- 6) What is the purpose of "the Path"? Why do you think the term is capitalized?

Language Use

Ex. 4 Retell the situations from the story where the Active vocabulary was used (see Ex. 1 Pre-reading tasks)

Ex. 5. On each blank line in the sentence, fill in the vocabulary word to complete the sentence.

Annihilate, expendable, paradox, primeval, remit, resilient, revoke, subliminal, teeming, undulate

1. On a hot summer day, an ice cream shop may be _____ with people.
2. Ocean waves _____.
3. After a driver gets too many tickets, the law may _____ their license.
4. Bug spray will _____ bugs.
5. A time that is even older than ancient times is known as _____.
6. You may _____ payment.
7. Items that are thrown overboard to lighten a load are _____.
8. A rubber band is _____.
9. Thoughts that lie just below the surface are _____.
10. If a heavy load is light to carry, that is a _____.

Ex. 6 For each of the following sentences, choose the word from the box that best fits the sentence and write it on the line.

Annihilate, infinitesimal, resilient, sheathed, taint, expendable, primeval, revoke, subliminal, undulate.

1. A child's backpack should be made from a(n) _____ material that can withstand the abuse it will be subjected to.
2. Compared to large planets like Jupiter, Earth is a(n) _____ part of our solar system.
3. One of the most beautiful sights I have seen was the ocean _____ in orange sunlight at dawn.
4. The general's plan was to _____ the invading army before they could reach the city.
5. I was not aware that _____ messages were being sent to me through the advertisement.
6. If you do not return the overdue books, we may _____ your library privileges.
7. Make sure you keep the raw chicken away from the salad; the meat might _____ the salad with salmonella.
8. Most _____ creatures, like saber-toothed tigers and woolly mammoths, are extinct now.

9. Teenagers who have part-time jobs often have some _____ income to spend on CDs, video games, and going out with friends.
10. This type of dance requires your arms and torso to _____ in a snake-like fashion.

Ex. 7 Choose three vocabulary words from Ex. 5 and 6 and write your own sentence for each of them. Underline the word in the sentence, use some context clues to show that you understand the meaning of the word.

- 1) _____

- 2) _____

- 3) _____

Ex. 8 “The Dirty Dozen”

a) Write 12 words which were the most frequently and annoyingly mispronounced (misspelt) by you or your fellow-students at the previous lessons or the words which are difficult for you to remember.

b) Make your own “The Dirty Dozen” list of the story using:

- the Active vocabulary (see Language Use)
- and the presentation <https://studylib.net/doc/8722135/dirty-dozen-1>.

c) Be ready to retell the situations from the story where the words from your list were used.



Analytical and Critical Reading Skills

Ex. 9 Reading skills: cause and effect

The events in a story are connected by a chain of **causes and effects**. One event causes another, which causes another, and so on.

A **cause** is the reason something happens.

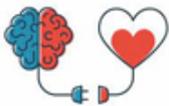
An **effect** is the result. Certain words – like *because, consequently, for, so, since, and therefore* – can alert you to cause-and-effect relationships.

As you read “A Sound of Thunder,” look for causes and effects. There are plenty to find. In fact, the whole story is about how one event causes another, and another, and another, and...

- 1) Find the paragraph where Travis explains the possible effects of stepping off the path and killing a mouse. Each effect, in turn, becomes the cause of another event. What is the final effect which Travis mentions?
- 2) Why do the travelers wear sterilized clothing and oxygen helmets?
- 3) Why are only animals that are about to die anyway chosen for hunting?
- 4) What causes Eckels to step off the path? What effect might this action have?
- 5) Underline what, in Travis's opinion, might happen as a result of Eckels' stepping off the path. What does Travis want Eckels to do as punishment?
- 6) Why do you think there is such a stiff penalty for disobeying instructions?
- 7) What was the main effect of Eckels's killing a butterfly?
- 8) What does Travis mean when he says he's not sure whether "messing around in Time can make a big roar or a little rustle in history"?

Ex. 10 Discuss the following elements of the story.

1. Describe the setting of the story (3 locations).
2. What are the major themes of the story? At which levels are they highlighted?
3. What is the overall tone of the story? Which words and phrases create such an impression?
4. Find the main plot stages of the story (check your ideas with the presentation <https://cutt.ly/rwHxThLp>).



SEL Skills

Ex. 11 Your local newspaper is running a creative writing competition "Responsible Decision-making" and the best entries will be published. Choose one of the following topics and take part in this contest.

1. Write a story about time travel, choose your picture to illustrate it.
2. Describe life as you imagine it in 200 years' time.

Ex. 12 Share your thoughts with your fellow students about future technological discoveries and the advantages of living in tomorrow's world.

1. Predict our life in 2040. Write a description of an interesting/useful/vital invention that will be used in 2040.
2. Upload your generated AI image and your description to Padlet.

Independent Work Section



Text 6 «A SOUND OF THUNDER» by Ray Bradbury

TASK 1

Try your hand at creative writing. Write a short story using a symbol/symbols, outline its plot, setting, define the theme, and the point of view, give the title to your story.

Background

The definition of symbolism has remained relatively constant: **a word or object** representing something beyond its literal meaning.

Pre-writing

Read some tips how to use Symbolism in your writing and follow the instructions:

1. Begin with story and characters.

- In your first draft of a short story, focus primarily on creating a **compelling main character** and placing them in an **engaging story**.

- Don't preoccupy yourself with different symbols at this stage, lest they become the central focus of your writing.

- Outline your entire story.

2. Balance small-scale and large-scale symbolism.

Strike a balance between different types of symbolism. The best works of literature combine both of these elements:

✓ Small-scale symbolism (such as the way a person dresses) can add texture to a work of literature and help your audience understand the inner life of your characters.

✓ Large-scale symbolism (such as weather events or physical descriptions of buildings or cities) can convey an overall mood or can make statements about broad themes like love, death, and power.

3. Don't just use common symbols.

- Certain symbolism examples share cultural associations.

A **red rose** generally represents love or passion.

A **sunrise** represents a new beginning.

A **dove** may represent peace.

Yet some of **the best symbols in literature gain meaning through the plot** and point of view of the story itself.

Writing

- Insert symbols to represent themes already baked into your narrative (for example, Harry Potter's scar symbolizes the attempt on his life by Lord Voldemort and the love that saved him).
- Craft your literary symbols to service the themes already in your story.
- Balance small-scale and large-scale symbolism.

(Abridged from: *How to Use Symbolism in Your Writing*)

Post-writing

Review and proofread your story. Use the checklist for revision.

Checklist for Revision

1. Have you stated the title and the author?
2. Have you included all the story's most important events?
3. Have you got a compelling main character and an engaging plot?
4. Have you supported your ideas with specific details?
5. Have you balanced small-scale and large-scale symbolism?
6. Have you used uncommon symbols?
7. Do you have a good conclusion?

TASK 2

Practise in creative writing. Choose one of the tasks. Use the Active Vocabulary of the Lesson.

- A) Imagine that you are Eckels. In 8-10 sentences describe in a letter to a friend your unusual experience of hunting prehistoric animals. Use the words and expressions from Pre-reading and Post-Reading exercises.
- B) Imagine that you are a tour guide, who is writing a report about his last travel in time with a disobedient tourist. (Write approx. 10-15 sentences).

SUPPLEMENT

INDEPENDENT WORK (Advanced Level)

Text 1 «RAYMOND'S RUN» by Toni Cade Bambara

TASK 1 Analyze the characters of the story. The questions below will help you in that.

1. Is a character dynamic, or static? If the character is *dynamic*,
 - when, how and why does he / she change?
 - what stages does he / she go through to change?
 - what events or moments of self-revelation produce these stages?
 - what does he / she learn?
2. Is a character simple, or complex? If the character is *complex*,
 - what makes the character complex?
 - does he / she have traits that contradict one another and cause internal conflicts?
 - does he / she have mixed feelings about anything?
 - does he / she understand himself / herself?
3. Do characters have conflicting attitudes about anything?
4. How do characters relate to each other?

TASK 2 Analyze some more elements of the story. Find evidence to support your answer. Use the questions below as the hint.

1. The theme of the story

- 1) Does the episode of the race imply the theme of the story?
- 2) In what way does it help the readers to comprehend the author's ideas on the subject?
- 3) The title of the story is "Raymond's Run". Why didn't the author give such a title as "Hazel's Run"? What does the title of the story imply?
- 4) What do you think the theme of the selection is?
- 5) What is your attitude to the theme(s) of the story?

2. The tone of the story

- 1) What is the tone of the story?
- 2) How does Bambara feel about the problems in the relationships between Hazel and her family / Hazel and her surroundings (serious, light, playful, etc.)?
- 3) Is she trying to be humorous?

3. Point of view

- 6) Who narrates the story (first / third person narrator, omniscient narrator)? Whose point of view is revealed in the story?

- 7) What helps you make your conclusions about the personality of the narrator?
- 8) How would the story be different if it were narrated from a different point of view?

Text 2 “THE USE OF FORCE” by William Carlos Williams

TASK 1 Write the summary of the story.

TASK 2 Analyze some elements of the story. Find evidence to support your answer. Use the questions below as the hint.

1. The tone of the story

- 1) What is the tone of the narration?
- 2) How does William Carlos Williams feel about the conflict between adults and children? Does he treat the problem of dealing with the rancorous child seriously?
- 3) Is he light and playful? Is he trying to be humorous? Find evidence to support your answer.

2. The theme of the story

- 1) What do you think the theme of the story is?
- 2) Does the episode describing the behavior of the child while examination imply the theme of the story?
- 3) In what way does it help the readers to comprehend the author's ideas on the subject?
- 4) The author titled the story “The use of force”. If you were the author of this story what title would you give it?

3. Point of view

- 1) Who narrates the story (first / third person narrator, omniscient narrator)? Whose point of view is revealed in the story?
- 2) What helps you make your conclusions about the personality of the narrator?
- 3) How would the story be different if it were narrated from a different point of view?

Text 3 “THE GATEWOOD CAPER” by Dashiell Hammett

TASK 1 Comment and evaluate.

- 1) Comment on the use of imagery. How does it help the author to engage the reader’s attention (parallel constructions, epithets, metaphors, allusions)? For example, speak on the emotional effect the words “the black mouth of the alley” have. Do they increase the suspense of the story?
- 2) Evaluate a story from the standpoint of its literary excellence or lack of it. Explain why you consider it to be a successful or unsuccessful story?

TASK 2 Discussing the tone and the theme. Comment on the following:

- a) Explain the significance of the opening paragraph or sentences in establishing the story’s tone.
- b) What is your attitude to the conflicts and the theme(s) of the story? How are the conflicts resolved?
- c) Does the end of the story seem to be true to life?
- d) Why do some teenagers rebel against their parents in such obvious way as this child did? What part can parents play in causing this rebellion?
- e) Do teenagers in other cultures rebel against their parents? If so, how?
- f) Have you ever experienced anything like this?

Text 4 “A MATTER OF TIMING” by Charlotte Armstrong

TASK 1 Analyzing a Character.

Write a four- or five-paragraph essay analyzing one of the characters.

Before writing complete the following tasks:

A) Analyze the characters of the story. The questions below will help you.

1. Is a character dynamic, or static? If the character is *dynamic*,
 - when, how and why does he / she change?
 - what stages does he / she go through to change?
 - what events or moments of self-revelation produce these stages?
 - what does he / she learn?
2. Is a character simple, or complex? If the character is *complex*,
 - what makes the character complex?
 - does he / she have traits that contradict one another and cause internal conflicts?
 - does he / she have mixed feelings about anything?
 - does he / she understand himself / herself?
3. Do characters have conflicting attitudes about anything?
4. How do characters relate to each other?

B) Create a cluster with adjectives to describe the characters. Find in the text the facts that can prove the characteristics you have chosen.

TASK 2 Make these sentences complete, recalling the situations in which they are used in the text.

- a) She went through the door and out into the sunshine, her mind _____.
- b) Smiling to herself, Jane decided that the thread _____.
- c) She walked into the slot, toward her driver's seat, saying _____.
- d) He was a thin, pale, red-eyed man, with _____.
- e) Jane was remembering, as clear as bells ringing, _____.
- f) And an automobile is not important – not _____.
- g) She pulled her hand out of the bag and threw pepper _____.
- h) People seemed to have come up out of _____.
- i) The man in the parking slot was now on his feet, _____.
- j) You see, my little girl will be home from school in a few minutes. Children _____.

TASK 3 Compare the words on the left with the synonyms on the right. Explain what extra meaning the writer gives by choosing these words.

1. She wasn't motivated	1. She wasn't interested .
2. ... that the thread would be removed at dinner.	2. ... that the thread would be taken off at dinner.
3. Then he said to her startled ear...	3. Then he said to her surprised ear...
4. Don't yell , lady.	4. Don't shout , lady.
5. She scrabbled inside watching him.	5. She searched inside watching him.
6. He looked miserable .	6. He looked unhappy .
7. Jane widened her eyes, holding his gaze .	7. Jane widened her eyes, holding his look .
8. The man screamed .	8. The man shouted .
9. Jane crawled out of the parking slot.	9. Jane got out of the parking slot.
10. They had stunned looks.	10. They had astonished looks.
11. The woman in blue slammed her car door and frantically tried to start her engine.	11. The woman in blue shut her car door and nervously tried to start her engine.
12. The cops came with a rush .	12. The police came very quickly .

Text 5 «TWO KINDS» by Amy Tan

TASK 1 Discussing the tone and symbols of the story.

1. What is the tone of the narration? How does Amy Tan feel about the conflict between the mother and the daughter? Find evidence to support your answer.
2. How does the piano symbolize the conflict between Jing Mei Too and her mother?
3. How does the piano symbolize the conflict within the mother herself?
4. How does the piano symbolize the resolution of these conflicts?
5. Account for the title of the story. In what ways does it help you to grasp the message of the story?
6. Explain the significance of the first 3 paragraphs in establishing the story's tone and preparing the reader for what follows.

TASK 2 Write a summary of the plot of the story.

Text 6 «A SOUND OF THUNDER» by Ray Bradbury

TASK 1 Analyze some more elements of the story. Find evidence to support your answer. Use the questions below as the hint.

1. The theme of the story

- 1) Which episode imply the theme of the story?
- 2) In what way does it help the readers to comprehend the author's ideas on the subject?
- 3) What does the title of the story imply?
- 4) What do you think the theme of the selection is?
- 5) What is your attitude to the theme(s) of the story?

2. Point of view

- 9) Who narrates the story (first / third person narrator, omniscient narrator)? Whose point of view is revealed in the story?
- 10) What helps you make your conclusions about the personality of the narrator?
- 11) How would the story be different if it were narrated from a different point of view?

TASK 2 Write a four- or five-paragraph essay analyzing one of the characters.

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