

Supplemental Studies Available for High School



Implications of the Short Story

PATHFINDER EDITION

Publisher: TextWord Press, Inc.

Printed in the United States

Annotated Teacher's Guide

ISBN 978-1-930592-17-9

STAFF CREDITS

EDITORIAL

General Editor: Deborah Schechter

Associate Editors: Felice Eisner, Emmy Zitter

Literary Consultant: Yehuda Munk

Senior Literary Contributor: Chanie Hadad

Literary Contributors: Noemi Handel, Shulamith Klagsbrun, Pessie Busel Novick,
Elke Rosenfeld

DESIGN AND PRODUCTION

Book and Cover Design: Eli Kroen

Graphics Production: Cyna Fruchthandler, Esty Goldstein

Graphics Support: Shevy Grossman, Chaya Suri Sternlicht

Typesetting Support: Chumie Lipschitz, Sara Rivka Spira, Sury Reinhold

Production Coordinator: Abraham Biderman

Copyright © 2007 by TextWord Press, Inc.

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any information storage and retrieval system, without permission in writing from the publisher.

TextWord Press, Inc., 222 44th Street, Brooklyn, N.Y. 11232
Tel. 718/765-8940 • Fax 718/680-1875

Table of Contents

Preface	v
The Short Story Genre	vi
The Implications of Our Selections	x

INGENUITY — HOW CAN WE HARNESS IT?

Never tell people how to do things. Tell them what to do and they will surprise you with their ingenuity.

— George S. Patton (1885–1945)

Jacques Futrelle	The Problem of Cell 13	1
Frank L. Stockton	A Tale of Negative Gravity	49

PROGRESS — WHERE CAN IT TAKE US?

All our progress is an unfolding, like the vegetable bud. You first have an instinct, then an opinion, then a knowledge, as the plant has root, bud, and fruit. Trust the instinct to the end, though you can render no reason. It is vain to hurry it

— Ralph Waldo Emerson (1803–1882)

Juhani Aho	When Father Brought Home the Lamp	79
Jack London	Nam Bok the Unveracious	97
Isaac Asimov	It's Such a Beautiful Day	123

SATIRE — WHAT CAN IT REVEAL?

Satire is a sort of glass, wherein beholders do generally discover everybody's face but their own; which is the chief reason for that kind reception it meets in the world, and that so few are offended with it.

— Jonathan Swift (1667–1745)

Saki	The Wolves of Cernogratz	159
------	---------------------------------	-----

ISOLATION — HOW CAN IT HARM US?

A mind, like a home, is furnished by its owner, so if one's life is cold and bare he can blame none but himself.

— Louis L'Amour (1908–1988)

Charles Dickens	The Poor Relation's Story	171
Karel Čapek	The Stamp Collection	191

REMORSE — HOW CAN IT AFFECT US?

Repentance may begin instantly, but reformation often requires a sphere of years.

— Henry Ward Beecher (1813–1887)

Life is an adventure in forgiveness.

— Norman Cousins (1915–1990)

Nathaniel Hawthorne	Roger Malvin's Burial	207
Vsevolod M. Garshin	The Signal	241

PERSONAL DEVELOPMENT — HOW CAN IT ENHANCE US?

We cannot live for ourselves alone. Our lives are connected by a thousand invisible threads, and along these sympathetic fibers, our actions run as causes and return to us as results.

— Herman Melville (1819–1891)

Alphonse Daudet	The Last Class	261
Stephen Crane	Three Miraculous Soldiers	273

SOCIAL CONSCIENCE — HOW CAN IT HUMANIZE US?

Justice will not be served until those who are unaffected are as outraged as those who are.

— Benjamin Franklin (1706–1790)

Anton Chekhov	Grief	313
Katherine Mansfield	Life of Ma Parker	325
Ginny Swart	The Debt	341

Handbook of Literary Terms	358
Glossary	366
Index of Writing Tasks	375
Index of Focal Themes	377
Index of Authors and Literary Works	378
Acknowledgments	379
Photo Credits	380

PREFACE TO THE TEACHER

The fifteen short stories found in this volume provide enjoyable reading experiences, foster critical and analytical thinking skills, and assist students in the acquisition of expertise in language arts. In its own inimitable fashion, each story meets every one of these often-elusive requirements.

The unique TextWord format, used throughout this and all TextWord textbooks, meticulously guides students through each selection from the first sentence to the last, cultivating high-level reading comprehension, honing the thinking process, and developing maximum language arts proficiency. The in-depth questioning techniques, challenging writing assignments, and extensive vocabulary exercises following each selection reinforce all these essential skills.

The selections themselves have been chosen because most of them have universal messages. Without exception, each story deals with a significant aspect of the human experience. Of one thing we are sure — all of them can, and should, serve as springboards for insightful and stimulating classroom discussions.

The ability to read cogently is an invaluable skill that, nurtured and cultivated, can serve as a passport to a lifetime of rich analytical thought. Understanding the implications of what we read enables us to recognize life's challenges and issues, which, in turn, gives rise to the healthy development of varied opinions, viewpoints, and perspectives. The thinking individual needs mental challenge. The Pathfinder Edition of *Implications of the Short Story* fulfills that need.

THE SHORT STORY GENRE

THE BEGINNINGS OF THE SHORT STORY

The short story is one of the most popular literary genres. Its earliest roots can be traced back thousands of years to the oral story-telling tradition that arose both from a very human yen to be entertained and mankind's desire to experience life vicariously, using fictitious sources as the vehicle.

Everyone loves a good story, and folk tales, fables, parables, and hero tales formed the body of early literary expression that satisfied those needs. They were transmitted, frequently orally, from generation to generation, in a world in which literacy was a rarity. Classical works such as *Beowulf*, the *Iliad*, the *Odyssey*, and the *Aeneid* are among the precursors of the short-story genre, and the adventures of the heroes depicted therein have become integral parts of many cultures. In addition to the entertaining episodes related in these sagas — each episode a story in itself — the heroes are presented as models of exemplary behavior and praiseworthy ambition.

Geoffrey Chaucer (c. 1340–1400) is often called the Father of the English Language because he chose to transcribe his classical *Canterbury Tales* into the Middle English spoken by the average Englishman of the period, rather than into the French that was the language of the court during his lifetime. His *Canterbury Tales* is an example of an early frame story — in this case a collection of stories in verse within a broader frame story — that has withstood the test of time for over six centuries.

As the years progressed, anecdotes and anecdotal letters — early variations on the ultimate short-story format — remained popular until the early 19th century. At that time, the short-story genre as we really know it finally came into its own, developing unique and specific characteristics. As it evolved, this literary form achieved spectacular popularity and resulted in some of the finest literature ever produced. Noteworthy for starting the ball rolling in the early 1800's were the Brothers Grimm, whose famous *Grimm's Fairy Tales* marked the onset of a new, more intense interest in the folk-tale medium and in the new genre to which it gave rise. Writers from other countries began to research their national traditions and were able to collect fairy tales and folk stories unique to their own specific cultures. These collections were published and became popular sources of entertainment not only in their countries of origin, but also throughout the literate world.

THE SHORT STORY COMES INTO ITS OWN

The short-story format achieved great popularity when when it finally emerged as its own genre in the early 19th century. In fact, American

THE IMPLICATIONS OF OUR SELECTIONS

The fifteen stories presented in the Pathfinder Edition introduce you to representative samples of the works of some of the world's best short-story authors. All the stories encompass themes that run the gamut of human emotions and they will evoke thoughtful responses. And that's what life is about, after all — a human response to a human experience, and the lessons learned in the process.

This anthology explores the human spirit and searches deeply for answers to life's universal questions. The ironies of existence, the genuineness of human nature, and varied perspectives on significant issues such as courage, patriotism, remorse, perseverance, progress, and social consciousness, as depicted by prominent writers, lend an added dimension to the collection.

The concepts developed in this collection of short stories are enhanced by supplementary material that has been included to serve as a springboard for classroom discussions. This additional information will expand general knowledge and integrate relevant historical background that can be utilized not only for literary assignments, but also as cross-curricular tools.

A separate introductory segment called "Connecting" has been inserted at the outset of each story. This section provides information that is either connected to the story or to its setting, or places it in a historical period — thus enhancing understanding, increasing general knowledge, and offering valuable information.

The "Relevant and Related" segments that complement many of the stories have been included to further sensitize you to the deeper implications implicit in every selection. They can guide you to draw conclusions and make judgments. Each R. & R. is connected in some way to the theme expressed in the story. It becomes your challenge to track the connection.

- ▶ **VERBAL IRONY** — the character says one thing and means another.
- ▶ **SITUATIONAL IRONY** — the turn of events is exactly the opposite of what is expected.
- ▶ **DRAMATIC IRONY** — the reader knows more about the actual situation than the character does, as occurs in many dramas.
- ▶ **STREAM OF CONSCIOUSNESS** — allows the literary characters being depicted to express an uninterrupted stream of thoughts. Thus, the reader is treated to an inside view of the evolving mental processes of the characters. This shifting sequence of thoughts and feelings highlights conflicts, issues, and emotions in a realistic fashion. In many ways this technique invites the reader to step into the minds of the characters through doors that have been left wide open!
- ▶ **FIGURES OF SPEECH** — useful literary devices such as simile, metaphor, personification, synecdoche, paradox, and oxymoron promote appreciation of rich, vivid linguistic imagery. Figures of speech include:
 - ▶ **SIMILE** — an expression of similarity between two items, achieved by using the words *like* or *as*.
 - ▶ **METAPHOR** — an analogy that hints at a comparison rather than openly stating it.
 - ▶ **PERSONIFICATION** — human characteristics such as emotions and personalities that are ascribed to animals and inanimate objects.
 - ▶ **SYNECHDOCHE** — in which the part stands for the whole — as in the use of the word *hand* to represent *worker* — or the whole for the part — as in the use of the word *cannon* to represent *artillery*.
 - ▶ **PARADOX** — a statement that effectively transmits an important thesis using an unexpected blend of contradictory concepts for emphasis or to draw attention to a specific situation.
 - ▶ **OXYMORON** — a brief paradox, usually expressed in one or two words, combining apparently contradictory terms, as in *bittersweet*.

- ▶ **PLOT** — the movement within a story. A plot starts with an *exposition* that provides the background and explains the opening action. It moves on to the *rising action*, as plot details begin to emerge. As the story progresses it reaches the *turning point*, or *climax* — the point at which the die is cast irretrievably and the outcome is irrevocably determined. Finally, the *dénouement*, or *falling action*, occurs as some form of *resolution* to the conflict is attained.
- ▶ **SETTING** — the physical and/or historical time and place in which a story occurs. The setting may also describe the daily lifestyles of the characters, as well as highlight the emotional, religious, social, and moral climate of the time.
- ▶ **THEME** — the central or dominating concept in a literary work. It may be explicitly stated or indirectly implied. The theme must be connected to every action in the story. Themes most frequently deal with life's significant issues.
- ▶ **CHARACTERIZATION** — the personality development of the characters in the story. Character can be revealed directly or indirectly:
 - ▶ **DIRECTLY** by means of the author's explanation or description of the characters' actions.
 - ▶ **INDIRECTLY** through the characters' actions, behavior, thoughts, speech, or reactions to other characters in the story.

Not every short story will contain each of these features. Modern short stories, especially, may be short on plot but long on conflict, theme, and characterization.

In addition to the important literary elements listed above, many short stories rely on literary devices such as symbolism, satire, irony, stream of consciousness, and figures of speech to reveal theme or character. Literary devices include:

- ▶ **SYMBOLISM** — the reference to a person, object, or place that possesses its own intrinsic significance and yet at the same time represents something bigger and more universal. Thus a crown may represent not only a head-covering, but also a kingdom or the right to rule. A symbol often represents abstract human emotion such as hope, faith, or fear, or a condition of life such as age, youth, or death.
- ▶ **SATIRE** — a blend of criticism and humorous dry wit with the intent to improve society or individuals.
- ▶ **IRONY** — the literal meaning of a thought or statement is opposite to what is actually intended. Types of irony include:

short-story writers such as Washington Irving, Nathaniel Hawthorne, and Edgar Allan Poe are considered innovators of the genre. They in turn were followed by Russian, British, and French authors such as Anton Chekhov, Nikolai Gogol, Leo Tolstoy, Fyodor Dostoevsky, Thomas Hardy, H. G. Wells, Charles Dickens, Honore de Balzac, and Guy du Maupassant, to name just a representative sampling of writers who are still recognized today for their outstanding contributions to the world of letters. They and other famous 19th-century American short-story authors such as Herman Melville, O. Henry, Mark Twain, Kate Chopin, Mary Wilkes Freeman, Willa Cather, Edith Wharton, Hamlin Garland, W.W. Jacobs, and Frank Stockton produced literature in which plot and setting play a greater role than character development or psychological evaluation. On the other hand, we should not forget that many of these same 19th-century authors, such as Wharton, Chopin, and Freeman, can also be viewed as forerunners of the 20th-century world, a world marked by the innovative intersection of the fields of psychology and literature, as represented by later writers such as James Joyce, Katherine Mansfield, Virginia Woolf, Shirley Jackson, and others.

ELEMENTS OF THE SHORT STORY

What distinguishes a short story from a novella, a novel, or an essay? According to Edgar Allan Poe, if a work of fiction *cannot* be read in one sitting, then it no longer can be called a short story. In addition, a short story usually focuses on one incident, contains a single unified plot and setting, features a limited number of characters, and takes place over a short period of time. Thus, an authentically constructed short story — the result of conscious craftsmanship — tends to have a distinct beginning, middle, and end.

A good short story synthesizes conflict, plot, setting, theme, and characterization. Each of these elements is important in itself. Combined, they unite to form a vibrant whole that entertains and edifies at the same time.

Listed below are terms that are frequently used when the short-story genre is discussed. It is important to remember, though, that these literary characteristics and devices comprise the necessary components of many other literary genres and can serve to enhance the reading experience offered by novels, plays, some forms of nonfiction, as well as short stories.

- **CONFLICT** — the struggle between two opposing forces. Conflict may arise externally — between two (or more) characters, between a character and society, or between a character (or characters) and the natural world — or internally, within a character as he or she attempts to make a decision, carries out an action, or comes to grips with a personal, moral, or emotional conflict.

All TextWord literature series feature curriculum aids that add power to every lesson.

- Each selection in each anthology contains a **BEFORE YOU READ** page that supplies a short biography of the author and provides a brief literary overview.
- Strategically-placed **SIDEBARS**, positioned throughout the texts, reinforce comprehension, stimulate thought processes, and help students zero in on significant concepts.
- **CHECKQUIZZES** follow each selection and are designed to ensure that the basic text has been understood and remembered.
- **LITERARY CRITIQUE** questions follow each selection and sharpen critical and analytical thinking skills, helping students to develop balanced opinions and arrive at sound judgments.
- Thought-provoking **WRITING WORKSHOPS** and sensitivity-raising **READER-RESPONSE JOURNALS** provide students with invaluable assistance in all areas of written communication, including literary analysis. A wide variety of writing tasks expands students' skills and helps them relate literary experiences to life.
- **HELPFUL DEFINITION** segments at the foot of relevant pages help students understand archaic or infrequently-used words, and unusual word usage.
- **VOCABULARY WORKSHOP** exercises build vocabulary skills through in-context study of new and difficult words in the texts. All words used in the **VOCABULARY WORKSHOPS** are listed in the **GLOSSARY** together with their definitions, syllabifications, and diacritical marks.
- **HANDBOOKS** at the close of each anthology serve as important language-arts supplements. The handbooks provide additional important information and offer applications and exercises in the areas of grammar, vocabulary, writing skills, and the use of literary terms. They round out a comprehensive literature/language arts curriculum.
- Our own **REGENTS REVIEW HANDBOOKS**, created exclusively by the editors at TextWord Press, offer students additional opportunities to prepare for the New York State Regents Examination or for any other national proficiency examination. Each anthology contains two new, complete sample Regents examinations. These sample examinations provide an excellent practice format.
- Novels, dramas, novellas, novels, and short stories in all our series are enhanced and supplemented by **FOR YOUR INFORMATION**, **A CLOSER LOOK** and **HISTORICAL HIGHLIGHTS** entries that add immeasurably to students' background knowledge.
- **TEACHER'S NOTES AND MOTIVATIONAL MATERIAL** guide presentation of the selections and provide a springboard for classroom discussion.

The Last Class

The Story of a Little Alsatian

Alphonse Daudet

FOCUS: CHARACTERIZATION; INFERENCE

I was very late for school that morning, and I was terribly afraid of being scolded, especially as Monsieur* Hamel had told us that he should examine us on participles,* and I did not know the first thing about them. For a moment I thought of staying away from school and wandering about the fields. It was such a warm, lovely day. I could hear the blackbirds whistling on the edge of the wood, and in the Rippert field, behind the sawmill, the Prussians going through their drill.* All that was much more tempting to me than the rules concerning participles; but I had the strength to resist, and I ran as fast as I could to school.

As I passed the mayor's office, I saw that there were people gathered about the little board on which notices were posted. For two years all our bad news had come from that board — battles lost, *conscriptions*, orders from headquarters; and I thought without stopping:

"What can it be now?"

Monsieur — (French) (*mā yūr*) Mister (abbreviated: M.)

participles — verbal forms used as adjectives; e.g., *smiling*, as in "smiling faces."

drill — military exercises.



Why doesn't the narrator want to go to school?

How do the first two paragraphs establish the setting of the story?

Note that the Franco-Prussian War (see About the Selection) took place in 1870–1871.

HELPFUL DEFINITIONS

Why doesn't the narrator want to go to school?

A. He would rather play outside and the study of grammar does not interest him.

How do the first two paragraphs establish the setting of the story?

A. The use of the word "Monsieur" as the teacher's title immediately places the story in France, while the information that the Prussians are "going through their drill" tells us that a German military force is occupying the community. It is clear that the French have lost, since much of the news has been bad. We can assume that the story is set somewhere around 1871.

Why do the students "stuff" their ears?

A. The students stuff their ears with their fingers in order to block out the sounds of their classmates reciting "in unison." They are attempting to concentrate, a feat difficult to accomplish in the turmoil of the classroom.

What environment does the narrator expect to find when he arrives at school?

A. He expects to find the usual turmoil and noise that prevails in the classroom daily.

Why do the students "stuff" their ears?

What environment does the narrator expect to find when he arrives at school?

Then, as I ran across the square, Wachter the blacksmith, who stood there with his apprentice, reading the placard, called out to me:

"Don't hurry so, my boy; you'll get to your school soon enough!"

I thought that he was making fun of me, and I ran into Monsieur Hamel's little yard all out of breath.

Usually, at the beginning of school, there was a great uproar which could be heard in the street, desks opening and closing, lessons repeated aloud in *unison*, with our ears stuffed in order to learn quicker, and the teacher's stout* ruler beating on the desk:

"A little more quiet!"

I counted on all this noise to reach my bench unnoticed; but as it happened, that day everything was quiet, like a Sunday morning. Through the open window I saw my comrades already in their places, and Monsieur Hamel walking back and forth with the terrible iron ruler under his arm. I had to open the door and enter, in the midst of that perfect silence. You can imagine whether I blushed and whether I was afraid!

But no! Monsieur Hamel looked at me with no sign of anger and said very gently:

"Go at once to your seat, my little Frantz, we were going to begin without you."

I stepped over the bench and sat down at once at my desk. Not until then, when I had partly recovered from my fright, did I notice that our teacher had on his handsome blue coat, his plaited ruff,* and the black silk embroidered breeches, which he wore only on days of inspection or of distribution of prizes.

Moreover, there was something extraordinary, something solemn about the whole class. But what surprised me most was to see at the back of the room, on the benches which were usually empty, some people from the village sitting, as silent as we were: old Hauser with his three-cornered hat, the ex-mayor, the ex-postman, and others besides. They all seemed depressed; and Hauser had brought an old spelling-



HELPFUL DEFINITIONS

stout — here, sturdy, strong.

plaited ruff — a pleated collar.

266 IMPLICATIONS OF THE SHORT STORY

① The name "Frantz" may be significant in this story about a forced change of nationality.

Other resources from Purposeful Design Publications ...

Science (Levels 1–6)



Health

(Middle and High School)

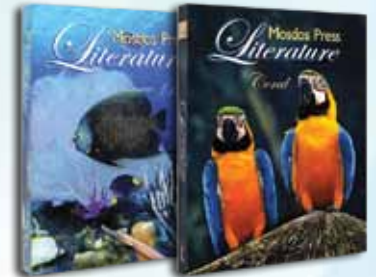


Bible (Preschool–Grade 6)



Literature

(Grades 3–12)



Mathematics (Grades K–8)



Your best option

800-367-0798

www.purposefuldesign.com



purposeful design[®]
publications

A Division of ACSI

Cultivating transformation through educational resources