

New Bedford Public Schools
Division of Adult & Continuing Education

New Bedford High School Evening Extension

2019 – 2020 School Year
Trimester III

Learning Packet
for
English III

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Email Ms. Baker with questions/concerns regarding
this packet at the email address listed above.

Due date: April 7, 2020

- Look at the sheets: I changed the structure sheet for this packet. I gave you sentence starters to help you since we are not together in class. So look at the minor changes before you complete the work.

1. Here is the packet that we were working on during the last class, but we did not finish. We answered the central idea. Now that you have created a sentence that states what you believe is the central idea of the article, you must support it with textual evidence to make your claim strong and the reason why you chose that particular evidence. Find three quotes you feel strongly supports your central idea. You will do this using any one of the following formats:

The author states, “ ,” (Last Name, Paragraph #).

According to the text, “ ,” (Last Name, Paragraph #).

You can use any other language that you choose to use as long as it is conducive to the assignment and serves the purpose correctly.

2. Once you have your three pieces of evidence to support your claim in the three evidence boxes, you are ready to explain why you chose these pieces of evidence in your Reasoning. When you make a claim and you support it with valid textual evidence, you must then explain the validity of this evidence and connect it back to the claim. Your sentence will begin with, “**All in all**”. Once you become accustomed to that transition word, you will be able to use your own. Here you are answering the following question, “What does the evidence mean?” Once you answer that question you answer the second part of the question which is the following: “How does the evidence prove the claim. Use the sentence starter I have provided for you:

All in all, ; therefore, .

Once you have answered these questions, you have gone full circle answering what is the central idea of the article, supported it with evidence, and gave sufficient reasons why the evidence supports your claim.

3. Once this is done, you are ready to analyze the structure of the text. An article is organized in such a way that makes the reading more understandable to the reader. This all depends on the author’s purpose: Persuade, Inform, or Entertain. (Remember pie) Analyze the structures of this text. When you are answering number 1-5, be as detailed as possible. This means that 1-2 sentences does not cut it. Explain your answer in 3-8 sentences. The more details you give, the better.

3. Answer the 4 multiple choice questions using your strategies. Here they are just in case you have forgotten:

1. Analyze the questions
2. Cross out the 2 you know are incorrect
3. Find the answer in the text and write the question number near the paragraph

4. Circle the correct answer.

5. Your 2 essay questions are #5 and #3. Please answer this in the CER format.

Claim – This is your tag (title, author, and genre) and the answer to your question.

Evidence – This is the textual evidence that supports your claim.

(The author states, “ ,” (Name, #).

Reasoning – Explain why the evidence supports your claim. This is done in the process stated above in # 1. #2 has more than one question. You only need a tag for the first question, but you need to use the CER method for every question you answer.

Please feel free to email me questions @ jibaker@newbedfordschools.org

Name _____ Date _____

While reading the text, "Excerpt from the Autobiography of Benjamin Franklin", annotate the text and complete the graphic organizer for each section of the text. Take notes on how different virtues interact according to Franklin.

Section	Key Ideas and Details
Paragraph 1	
Paragraph 2	
Paragraph 3	
Paragraph 4	
Paragraphs 5	

Now that you have read and annotated the text, what is the **central idea**? Write 1 complete sentence that explains what the article is mostly about. Remember to include a TAG (title, author, and genre).

Choose the 3 best pieces of evidence that proves your central idea of the text. Make sure that you are citing your evidence properly. Provide the reasoning why this evidence supports your central idea.

Evidence The author states, “ _____ ,” (Last Name, #).	Reasoning All in all, _____ ; therefore, _____ .

Name _____ Date _____

Structure

1. What is the purpose of the title?

2. Since there are no subheadings, what is the purpose of the 1st paragraph, the 2nd paragraph, and so on. Each paragraph has a function that Franklin sets up for his purpose.

Paragraph	Purpose of the Paragraph
1	
2	
3	
4	
5	

3. Do you think a picture, caption, or other text features would have been helpful in helping you understand this text? Why or why not?

4. What is the text structure? (Description, Sequence, Problem and Solution, Cause and Effect, or Compare and Contrast) How do you know? Explain your answer?

5. Is this an appropriate text structure for the article, or do you think a different one would have been more useful for this article?

6. Why did Franklin write these virtues in his Autobiography? Was it to Persuade, Inform, or Entertain? Thoroughly explain your answer.

Name: _____ Class: _____

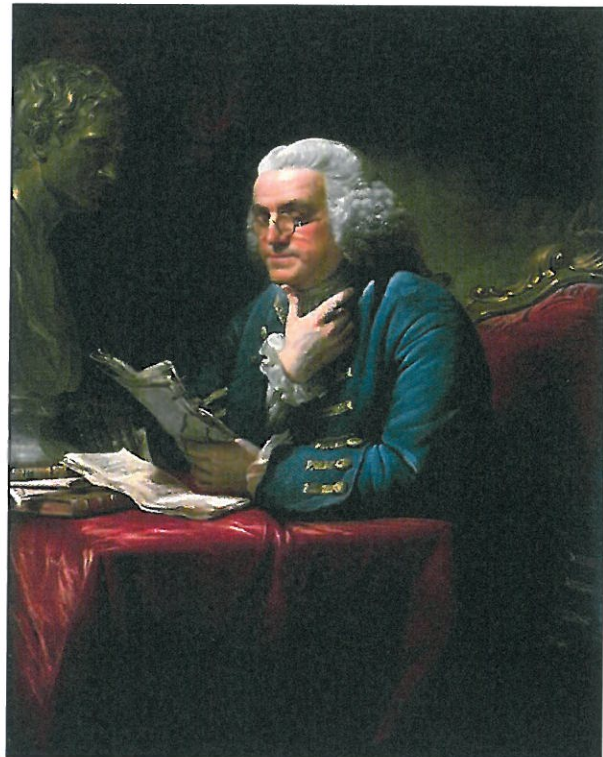
Excerpt from The Autobiography of Benjamin Franklin

Arriving at Perfection

By Benjamin Franklin
1791

Benjamin Franklin (1706-1790) is one of the Founding Fathers of America, known for signing the Declaration of Independence and the Constitution, as well as for his foreign service and many inventions. In this essay, he details 13 virtues that he sought to cultivate his character, including them in his autobiography. This project was grounded in Franklin's Puritan roots, as well as in the Enlightenment Era emphases on reason and self-improvement. As you read, note how different virtues interact according to Franklin.

[1] It was about this time I conceiv'd the bold and arduous¹ project of arriving at moral perfection. I wish'd to live without committing any fault at any time; I would conquer all that either natural inclination,² custom, or company might lead me into. As I knew, or thought I knew, what was right and wrong, I did not see why I might not always do the one and avoid the other. But I soon found I had undertaken a task of more difficulty than I had imagined. While my care was employ'd in guarding against one fault, I was often surprised by another; habit took the advantage of inattention; inclination was sometimes too strong for reason. I concluded, at length, that the mere speculative³ conviction⁴ that it was our interest to be completely virtuous,⁵ was not sufficient to prevent our slipping; and that the contrary habits must be broken, and good ones acquired and established, before we can have any dependence on a steady, uniform rectitude⁶ of conduct. For this purpose I therefore contriv'd⁷ the following method.



"Portrait of Benjamin Franklin" by David Martin is in the public domain.

1. **Arduous** (*adjective*): extremely difficult
2. **Inclination** (*noun*): tendency
3. **Speculative** (*adjective*): theoretical
4. **Conviction** (*noun*): a firmly held belief
5. **Virtuous** (*adjective*): characterized by moral excellence
6. **Rectitude** (*noun*): moral or religious correctness
7. **Contrive** (*verb*): to manage

In the various enumerations⁸ of the moral virtues I had met with in my reading, I found the catalogue more or less numerous, as different writers included more or fewer ideas under the same name. Temperance, for example, was by some confined to eating and drinking, while by others it was extended to mean the moderating of every other pleasure, appetite, inclination, or passion, bodily or mental, even to our avarice⁹ and ambition. I propos'd to myself, for the sake of clearness, to use rather more names, with fewer ideas annex'd¹⁰ to each, than a few names with more ideas; and I included under thirteen names of virtues all that at that time occur'd to me as necessary or desirable, and annexed to each a short precept,¹¹ which fully express'd the extent I gave to its meaning. These names of virtues, with their precepts, were

1. Temperance. Eat not to dullness; drink not to elevation.
2. Silence. Speak not but what may benefit others or yourself; avoid trifling¹² conversation.
3. Order. Let all your things have their places; let each part of your business have its time.
4. Resolution. Resolve to perform what you ought; perform without fail what you resolve.
5. Frugality. Make no expense but to do good to others or yourself; i.e., waste nothing.
6. Industry. Lose no time; be always employ'd in something useful; cut off all unnecessary actions.
7. Sincerity. Use no hurtful deceit; think innocently and justly, and, if you speak, speak accordingly.
8. Justice. Wrong none by doing injuries, or omitting¹³ the benefits that are your duty.
9. Moderation. Avoid extremes;¹⁴ forbear¹⁵ resenting injuries so much as you think they deserve.
10. Cleanliness. Tolerate no uncleanness in body, cloaths, or habitation.
11. Tranquility. Be not disturbed at trifles, or at accidents common or unavoidable.
12. Chastity. Rarely use venery¹⁶ but for health or offspring, never to dullness, weakness, or the injury of your own or another's peace or reputation.
13. Humility.¹⁷ Imitate Jesus and Socrates.¹⁸

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8. **Enumeration (noun):** a count
 9. **Avarice (noun):** extreme greed
 10. **Annex (verb):** to join or add
 11. **Precept (noun):** a guiding rule
 12. **Trifling (adjective):** insignificant or unimportant
 13. **Omit (verb):** neglect or do not include
 14. Extremes
 15. **Forbear (verb):** to cease or refrain
 16. **Venery (noun):** the pursuit of sexual pleasure
 17. **Humility (noun):** a lack of pride; humbleness
 18. Socrates is a Greek philosopher known for his ethics and teaching skills.

My intention being to acquire the Habitude of all these virtues, I judg'd it would be well not to distract my attention by attempting the whole at once, but to fix it on one of them at a time; and, when I should be master of that, then to proceed to another, and so on, till I should have gone thro' the thirteen; and, as the previous acquisition¹⁹ of some might facilitate²⁰ the acquisition of certain others, I arrang'd them with that view, as they stand above. Temperance first, as it tends to procure²¹ that coolness and clearness of head, which is so necessary where constant vigilance²² was to be kept up, and guard maintained against the unremitting²³ attraction of ancient habits, and the force of perpetual²⁴ temptations. This being acquir'd and establish'd, Silence would be more easy; and my desire being to gain knowledge at the same time that I improv'd in virtue, and considering that in conversation it was obtain'd rather by the use of the ears than of the tongue, and therefore wishing to break a habit I was getting into of prattling,²⁵ punning, and joking, which only made me acceptable to trifling company, I gave Silence the second place. This and the next, Order, I expected would allow me more time for attending to my project and my studies. Resolution, once become habitual, would keep me firm in my endeavors to obtain all the subsequent virtues; Frugality and Industry freeing me from my remaining debt, and producing affluence²⁶ and independence, would make more easy the practice of Sincerity and Justice, etc., etc. Conceiving then, that, agreeably to the advice of Pythagoras in his Golden Verses,²⁷ daily examination would be necessary, I contriv'd the following method for conducting that examination.

I made a little book, in which I allotted a page for each of the virtues. I rul'd each page with red ink, so as to have seven columns, one for each day of the week, marking each column with a letter for the day. I cross'd these columns with thirteen red lines, marking the beginning of each line with the first letter of one of the virtues, on which line, and in its proper column, I might mark, by a little black spot, every fault I found upon examination to have been committed respecting that virtue upon that day.

- [5] I determin'd to give a week's strict attention to each of the virtues successively. Thus, in the first week, my great guard was to avoid every the least offence against Temperance, leaving the other virtues to their ordinary chance, only marking every evening the faults of the day. Thus, if in the first week I could keep my first line, marked T, clear of spots, I suppos'd the habit of that virtue so much strengthen'd and its opposite weaken'd, that I might venture extending my attention to include the next, and for the following week keep both lines clear of spots. Proceeding thus to the last, I could go thro' a course compleat in thirteen weeks, and four courses in a year. And like him who, having a garden to weed, does not attempt to eradicate²⁸ all the bad herbs at once, which would exceed his reach and his strength, but works on one of the beds at a time, and, having accomplish'd the first, proceeds to a second, so I should have, I hoped, the encouraging pleasure of seeing on my pages the progress I made in virtue, by clearing successively my lines of their spots, till in the end, by a number of courses. I should be happy in viewing a clean book, after a thirteen weeks' daily examination...

19. **Acquisition** (*noun*): the act of gaining possession

20. **Facilitate** (*verb*): to aid

21. **Procure** (*verb*): bring forth or produce

22. **Vigilance** (*noun*): careful attention

23. **Unremitting** (*adjective*): eternal

24. **Perpetual** (*adjective*): eternal

25. Chattering

26. **Affluence** (*noun*): an abundance of property or wealth

27. Pythagoras was a Greek philosopher and mathematician who developed a set of 71 moral principles called The Golden Verses of Pythagoras.

28. **Eradicate** (*verb*): to eliminate

Excerpt from The Autobiography of Benjamin Franklin by Benjamin Franklin is in the public domain.

Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. PART A: What does the word temperance mean as it is used in the text?
 - A. Alertness
 - B. Gentleness
 - C. Self-restraint
 - D. Responsibility

2. PART B: What phrase from the text best supports the answer to Part A?
 - A. "by some confined to eating and drinking," (Paragraph 2)
 - B. "the moderating of every other pleasure," (Paragraph 2)
 - C. "to procure that coolness and clearness of head," (Paragraph 3)
 - D. "Constant vigilance was to be kept up," (Paragraph 3)

3. PART A: Which of the following statements best identifies a central idea of this essay?
 - A. It is best to focus on acquiring one virtue at a time.
 - B. It is too difficult to change one's identity to bother trying.
 - C. Philosophers in the past have provided too many virtues to live by.
 - D. Franklin failed in his task because he tried to train too many virtues.

4. PART B: Which phrase from the text best supports the answer to Part A?
 - A. "I concluded, at length, that the mere speculative conviction that it was our interest to be completely virtuous, was not sufficient to prevent our slipping; and that the contrary habits must be broken, and good ones acquired and established, before we can have any dependence on a steady, uniform rectitude of conduct." (Paragraph 1)
 - B. "I propos'd to myself, for the sake of clearness, to use rather more names, with fewer ideas annex'd to each, than a few names with more ideas;" (Paragraph 2)
 - C. "I might mark, by a little black spot, every fault I found upon examination to have been committed" (Paragraph 4)
 - D. "I suppos'd the habit of that virtue so much strengthen'd and its opposite weaken'd, that I might venture extending my attention to include the next, and for the following week keep both lines clear of spots." (Paragraph 5)

5. Why does Franklin begin his program with temperance? Cite and explain evidence from the text in your answer.

Name _____ Date _____

RL 6. *Analyze a case in which a character’s point of view and actions signal acceptance or rejection of cultural norms or intellectual ideas of a period or place, drawing on a wide reading of world literature.*

1. After reading “The Guilty Party”, analyze the father, Lizzie, and Kid’s character and their points of view. What kind of person is each person?

Lizzie’s father (Red haired man)	Lizzie	Kid (Lizzie’s boyfriend)

2. **Answer in a three paragraph format:**

In the context of the text, who is the “guilty party”? Is it Liz? Or, is it the “red-haired, unshaven, untidy man” (her father)? Or is it someone else? How can you decide? Explain your answer using the character analysis of each character and textual evidence to support your claim. (CER format)

Name: _____ Class: _____

The Guilty Party

By O. Henry
1909

William Sydney Porter (1862-1910), better known by his pen name, O. Henry, was an American writer. His short story, "The Guilty Party," published in 1909, is a tragic story about a girl named Liz who is engaged to be married. As you read, take notes on all of the forces that influence Liz's actions.

- [1] A red-haired, unshaven, untidy man sat in a rocking chair by a window. He had just lighted a pipe, and was puffing blue clouds with great satisfaction. He had removed his shoes and donned a pair of blue, faded carpet-slippers. With the morbid thirst of the confirmed daily news drinker, he awkwardly folded back the pages of an evening paper, eagerly gulping down the strong, black headlines, to be followed as a chaser by the milder details of the smaller type.



"Justice Gavel" is licensed under CC BY-SA 2.0.

In an adjoining room a woman was cooking supper. Odors from strong bacon and boiling coffee contended against the cut-plug fumes from the vespertine pipe.

Outside was one of those crowded streets of the east side, in which, as twilight falls, Satan sets up his recruiting office. A mighty host of children danced and ran and played in the street. Some in rags, some in clean white and beribboned, some wild and restless as young hawks, some gentle-faced and shrinking, some shrieking rude and sinful words, some listening, awed, but soon, grown familiar, to embrace—here were the children playing in the corridors of the House of Sin. Above the playground forever hovered a great bird. The bird was known to humorists as the stork. But the people of Chrystie street were better ornithologists.¹ They called it a vulture.

A little girl of twelve came up timidly to the man reading and resting by the window, and said:

- [5] "Papa, won't you play a game of checkers with me if you aren't too tired?"

The red-haired, unshaven, untidy man sitting shoeless by the window answered, with a frown.

"Checkers. No, I won't. Can't a man who works hard all day have a little rest when he comes home? Why don't you go out and play with the other kids on the sidewalk?"

The woman who was cooking came to the door.

1. A person who studies birds

"John," she said, "I don't like for Lizzie to play in the street. They learn too much there that ain't good for 'em. She's been in the house all day long. It seems that you might give up a little of your time to amuse her when you come home."

- [10] "Let her go out and play like the rest of 'em if she wants to be amused," said the red-haired, unshaven, untidy man, "and don't bother me."

* * *

"You're on," said Kid Mullaly. "Fifty dollars to \$25 I take Annie to the dance. Put up."

The Kid's black eyes were snapping with the fire of the baited and challenged. He drew out his "roll" and slapped five tens upon the bar. The three or four young fellows who were thus "taken" more slowly produced their stake. The bartender, ex-officio stakeholder, took the money, laboriously wrapped it, recorded the bet with an inch-long pencil and stuffed the whole into a corner of the cash register.

"And, oh, what'll be done to you'll be a plenty," said a bettor, with anticipatory glee.

"That's my lookout," said the "Kid," sternly. "Fill 'em up all around, Mike."

- [15] After the round Burke, the "Kid's" sponge, sponge-holder, pal, Mentor and Grand Vizier, drew him out to the bootblack stand at the saloon corner where all the official and important matters of the Small Hours Social Club were settled. As Tony polished the light tan shoes of the club's President and Secretary for the fifth time that day, Burke spake words of wisdom to his chief.

"Cut that blond out, 'Kid,'" was his advice, "or there'll be trouble. What do you want to throw down that girl of yours for? You'll never find one that'll freeze to you like Liz has. She's worth a hallful of Annies."

"I'm no Annie admirer!" said the "Kid," dropping a cigarette ash on his polished toe, and wiping it off on Tony's shoulder. "But I want to teach Liz a lesson. She thinks I belong to her. She's been bragging that I daren't speak to another girl. Liz is all right—in some ways. She's drinking a little too much lately. And she uses language that a lady oughtn't."

"You're engaged, ain't you?" asked Burke.

"Sure. We'll get married next year, maybe."

- [20] "I saw you make her drink her first glass of beer," said Burke. "That was two years ago, when she used to come down to the corner of Chrystie bare-headed to meet you after supper. She was a quiet sort of a kid then, and couldn't speak without blushing."

"She's a little spitfire, sometimes, now," said the Kid. "I hate jealousy. That's why I'm going to the dance with Annie. It'll teach her some sense."

"Well, you better look a little out," were Burke's last words. "If Liz was my girl and I was to sneak out to a dance coupled up with an Annie, I'd want a suit of chain armor on under my gladsome rags, all right."

Through the land of the stork-vulture wandered Liz. Her black eyes searched the passing crowds fiercely but vaguely. Now and then she hummed bars of foolish little songs. Between times she set her small, white teeth together, and spoke crisp words that the east side has added to language.

Liz's skirt was green silk. Her waist was a large brown-and-pink plaid, well-fitting and not without style. She wore a cluster ring of huge imitation rubies, and a locket that banged her knees at the bottom of a silver chain. Her shoes were run down over twisted high heels, and were strangers to polish. Her hat would scarcely have passed into a flour barrel.

- [25] The "Family Entrance" of the Blue Jay Café received her. At a table she sat, and punched the button with the air of milady ringing for her carriage. The waiter came with his large-chinned, low-voiced manner of respectful familiarity. Liz smoothed her silken skirt with a satisfied wriggle. She made the most of it.

Here she could order and be waited upon. It was all that her world offered her of the prerogative of woman.

"Whiskey, Tommy," she said as her sisters further uptown murmur, "Champagne, James."

"Sure, Miss Lizzie. What'll the chaser be?"

"Seltzer. And say, Tommy, has the Kid been around to-day?"

- [30] "Why, no, Miss Lizzie, I haven't saw him to-day."

Fluently came the "Miss Lizzie," for the Kid was known to be one who required rigid upholdment of the dignity of his fiancée.

"I'm lookin' for 'm," said Liz, after the chaser had sputtered under her nose. "It's got to me that he says he'll take Annie Karlson to the dance. Let him. The pink-eyed white rat! I'm lookin' for 'm. You know me, Tommy. Two years me and the Kid's been engaged. Look at that ring. Five hundred, he said it cost. Let him take her to the dance. What'll I do? I'll cut his heart out. Another whiskey, Tommy."

"I wouldn't listen to no such reports, Miss Lizzie," said the waiter smoothly, from the narrow opening above his chin. "Kid Mullaly's not the guy to throw a lady like you down. Seltzer on the side?"

"Two years," repeated Liz, softening a little to sentiment under the magic of the distiller's art. "I always used to play out on the street of evenin's 'cause there was nothin' doin' for me at home. For a long time I just sat on doorsteps and looked at the lights and the people goin' by. And then the Kid came along one evenin' and sized me up, and I was mashed on the spot for fair. The first drink he made me take I cried all night at home, and got a lickin' for makin' a noise. And now—say, Tommy, you ever see this Annie Karlson? If it wasn't for peroxide the chloroform limit would have put her out long ago. Oh, I'm lookin' for 'm. You tell the Kid if he comes in. Me? I'll cut his heart out. Leave it to me. Another whiskey, Tommy."

[35] A little unsteadily, but with watchful and brilliant eyes, Liz walked up the avenue. On the doorstep of a brick tenement a curly-haired child sat, puzzling over the convolutions of a tangled string. Liz flopped down beside her, with a crooked, shifting smile on her flushed face. But her eyes had grown clear and artless of a sudden.

"Let me show you how to make a cat's-cradle, kid," she said, tucking her green silk skirt under her rusty shoes.

And while they sat there the lights were being turned on for the dance in the hall of the Small Hours Social Club. It was the bi-monthly dance, a dress affair in which the members took great pride and bestirred themselves huskily to further and adorn.

At 9 o'clock the President, Kid Mullaly, paced upon the floor with a lady on his arm. As the Loreley's was her hair golden. Her "yes" was softened to a "yah," but its quality of assent was patent to the most Milesian ears. She stepped upon her own train and blushed, and—she smiled into the eyes of Kid Mullaly.

And then, as the two stood in the middle of the waxed floor, the thing happened to prevent which many lamps are burning nightly in many studies and libraries.

[40] Out from the circle of spectators in the hall leaped Fate in a green silk skirt, under the nom de guerre of "Liz." Her eyes were hard and blacker than jet. She did not scream or waver. Most unwomanly, she cried out one oath—the Kid's own favorite oath—and in his own deep voice; and then while the Small Hours Social Club went frantically to pieces, she made good her boast to Tommy, the waiter—made good as far as the length of her knife blade and the strength of her arm permitted.

And next came the primal instinct of self-preservation—or was it self-annihilation, the instinct that society has grafted on the natural branch?

Liz ran out and down the street swift and true as a woodcock flying through a grove of saplings at dusk.

And then followed the big city's biggest shame, its most ancient and rotten surviving canker, its pollution and disgrace, its blight and perversion, its forever infamy and guilt, fostered, unreprieved and cherished, handed down from a long-ago century of the basest barbarity—the Hue and Cry. Nowhere but in the big cities does it survive, and here most of all, where the ultimate perfection of culture, citizenship and alleged superiority joins, bawling, in the chase.

They pursued—a shrieking mob of fathers, mothers, lovers and maidens—howling, yelling, calling, whistling, crying for blood. Well may the wolf in the big city stand outside the door. Well may his heart, the gentler, falter at the siege.

[45] Knowing her way, and hungry for her surcease, she darted down the familiar ways until at last her feet struck the dull solidity of the rotting pier. And then it was but a few more panting steps—and good mother East River took Liz to her bosom, soothed her muddily but quickly, and settled in five minutes the problem that keeps lights burning o' nights in thousands of pastorates and colleges.

* * *

It's mighty funny what kind of dreams one has sometimes. Poets call them visions, but a vision is only a dream in blank verse. I dreamed the rest of this story.

I thought I was in the next world. I don't know how I got there; I suppose I had been riding on the Ninth avenue elevated or taking patent medicine or trying to pull Jim Jeffries's nose, or doing some such little injudicious stunt. But, anyhow, there I was, and there was a great crowd of us outside the courtroom where the judgments were going on. And every now and then a very beautiful and imposing court-officer angel would come outside the door and call another case.

While I was considering my own worldly sins and wondering whether there would be any use of my trying to prove an alibi by claiming that I lived in New Jersey, the bailiff angel came to the door and sang out:

"Case No. 99,852,743."

- [50] Up stepped a plain-clothes man—there were lots of 'em there, dressed exactly like preachers and hustling us spirits around just like cops do on earth—and by the arm he dragged—whom, do you think? Why, Liz!

The court officer took her inside and closed the door. I went up to Mr. Fly-Cop and inquired about the case.

"A very sad one," says he, laying the points of his manicured fingers together. "An utterly incorrigible girl. I am Special Terrestrial Officer the Reverend Jones. The case was assigned to me. The girl murdered her fiancée and committed suicide. She had no defense. My report to the court relates the facts in detail, all of which are substantiated by reliable witnesses. The wages of sin is death. Praise the Lord."

The court officer opened the door and stepped out.

"Poor girl," said Special Terrestrial Officer the Reverend Jones, with a tear in his eye. "It was one of the saddest cases that I ever met with. Of course she was—"

- [55] "Discharged," said the court officer. "Come here, Jonesy. First thing you know you'll be switched to the pot-pie squad. How would you like to be on the missionary force in the South Sea Islands—hey? Now, you quit making these false arrests, or you'll be transferred—see? The guilty party you've got to look for in this case is a red-haired, unshaven, untidy man, sitting by the window reading, in his stocking feet, while his children play in the streets. Get a move on you."

Now, wasn't that a silly dream?

Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which statement best describes the Kid's influence on Lizzie? [RL.3]
 - A. The Kid, though not a particularly devoted fiancé, nevertheless provides Lizzie with more love and support than she experienced at home.
 - B. The Kid loves Lizzie and intends to marry her, although he is extremely jealous and willing to take drastic measures to ensure she is faithful to him.
 - C. Though he intends to marry Lizzie, the Kid has introduced her to a rough, unrefined life.
 - D. The Kid is an abusive fiancé who has forced Lizzie into a life of alcoholism and crime.

2. PART B: Which detail from the text best supports the answer to Part A? [RL.1]
 - A. "Look at that ring. Five hundred, he said it cost." (Paragraph 32)
 - B. "...then the Kid came along one evenin' and sized me up..." (Paragraph 34)
 - C. "The first drink he made me take I cried all night at home..." (Paragraph 34)
 - D. "Me? I'll cut his heart out." (Paragraph 34)

3. PART A: Which statement best describes how Liz is characterized in paragraphs 24-25? [RL.3]
 - A. Liz is flamboyant and colorful in her dress.
 - B. Liz is not wealthy, but does her best to present herself nicely.
 - C. Liz is not wealthy, and dresses shabbily.
 - D. Liz has more money than she lets on, judging from her style of dress.

4. PART B: Which TWO details from the text best support the answer to Part A? [RL.1]
 - A. "Her waist was a large brown-and-pink plaid" (Paragraph 24)
 - B. "well-fitting and not without style" (Paragraph 24)
 - C. "She wore a cluster ring" (Paragraph 24)
 - D. "a locket that banged her knees at the bottom of a silver chain" (Paragraph 24)
 - E. "Her shoes were run down over twisted high heels, and were strangers to polish" (Paragraph 24)
 - F. "punched the button with the air of milady ringing for her carriage" (Paragraph 25)

5. How does the author's description of Liz as "Fate in a green silk skirt" impact the meaning of paragraph 40? [RL.4]
 - A. It describes the event as one that was bound to happen.
 - B. It describes Liz as irrational and unthinking.
 - C. It emphasizes Liz's rough but ethereal beauty.
 - D. It illustrates the narrator's opinion that Liz is doing the right thing.

6. PART A: How does the characterization of “good mother east river” contribute to the tone of paragraph 45? [RL.4]
- A. It calls attention to Liz’s young age by suggesting that the river in which she ultimately drowns is like a mother.
 - B. It illustrates Liz’s strong connection to nature.
 - C. It characterizes Liz’s death as an escape from a life of pain and sorrow.
 - D. It suggests the idea of a God-figure accepting Liz into her rightful place in heaven.
7. PART B: Which detail from the text best supports the answer to Part A? [RL.1]
- A. “...its pollution and disgrace...” (Paragraph 43)
 - B. “...the dull solidity of the rotting pier...” (Paragraph 45)
 - C. “...took Liz to her bosom...” (Paragraph 45)
 - D. “...muddily but quickly...” (Paragraph 45)
8. How does the author’s repetition of “the red-haired, unshaven, untidy man” contribute to the story’s central ideas? [RL.5]
- A. It characterizes Lizzie’s family as hostile and immoral, and helps explain how she inherited these same traits which eventually result in the story’s climax.
 - B. It matches the structure of the rest of the text, emphasizing the repetitive nature of life in America’s cities.
 - C. It emphasizes the struggle that Lizzie’s father had to endure in life, suggesting that his own father was just as neglectful to him as he is to Lizzie.
 - D. It highlights the significance of Lizzie’s father’s lack of positive influence on her life, which ultimately leads to her crime and early death.
9. Who is “the guilty party” at the end of the text, and how do his actions contribute to the story’s theme? [RL.2]

10. In paragraph 46, the point of view changes from third-person to first-person narration. What is the purpose of this shift in point of view? [RL.6]

RL 5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

Irony - a rhetorical device, literary technique, or event in which what appears, on the surface, to be the case, differs radically from what is actually the case. Irony can be categorized into different types, including: verbal irony, dramatic irony.

Verbal Irony - words express something contrary to truth or someone says the opposite of what they really feel or mean.

Dramatic Irony - full significance of a character's words or actions are clear to the audience or reader although unknown to the character.

Situational Irony - when incongruity appears between expectations of something to happen, and what actually happens instead.

1. Saki uses irony to shock you at the end of *The Interlopers*. This is how Saki structures the text. Saki uses this stressful relationship where the two characters finally decide to work together, but ultimately face doom anyway. Annotate your text then analyze the ending of the text. What is your take on the irony in this short story? Is the agreement at the end a waste or is it meant to be that way? What can you infer by the wolves at the end of the text will be the characters outcome? Is this something you would have expected? Explain your answer. Read the text a second time and annotate the text where you can infer this would have been a possible outcome. If it was not, annotate what you thought the outcome would be and why. Help this information formulate your answer to your essay question.

Answer in a 3 paragraph essay using textual evidence to support the claim.

2. Answer 1-7 using your multiple choice strategies, then answer both of the discussion questions and write a three paragraph essay for each question. Make sure you cite evidence to support your claim. (Note - Number 8 is close to the original essay you wrote for the text analysis in #1; however, it is meant as how does the resolution of the short story contribute to the overall theme?)

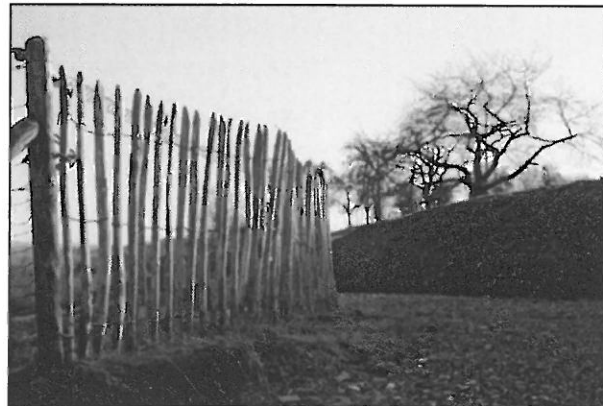
Name: _____ Class: _____

The Interlopers

By Saki
1919

Hector Hugh Munro (1870-1916) wrote under the pen name Saki, but is also commonly known as H. H. Munro. Saki is considered a master of dark wit and deep insight into human nature. An interloper is someone who becomes involved in a situation in which they do not belong.

- [1] In a forest of mixed growth somewhere on the eastern spurs of the Karpathians, a man stood one winter night watching and listening, as though he waited for some beast of the woods to come within the range of his vision, and, later, of his rifle. But the game¹ for whose presence he kept so keen an outlook was none that figured in the sportsman's calendar as lawful and proper for the chase; Ulrich von Gradwitz patrolled the dark forest in quest of a human enemy.



"Wooden Fence" by Arnoooo is licensed under CC BY-NC-ND 2.0

The forest lands of Gradwitz were of wide extent and well stocked with game; the narrow strip of precipitous² woodland that lay on its outskirts was not remarkable for the game it harboured³ or the shooting it afforded, but it was the most jealously guarded of all its owner's territorial possessions. A famous law suit, in the days of his grandfather, had wrested it from the illegal possession of a neighbouring family of petty landowners; the dispossessed party had never acquiesced⁴ in the judgment of the Courts, and a long series of poaching affrays and similar scandals had embittered the relationships between the families for three generations. The neighbour feud had grown into a personal one since Ulrich had come to be head of his family; if there was a man in the world whom he detested and wished ill to it was Georg Znaeym, the inheritor of the quarrel and the tireless game-snatcher and raider of the disputed border-forest. The feud might, perhaps, have died down or been compromised if the personal ill-will of the two men had not stood in the way; as boys they had thirsted for one another's blood, as men each prayed that misfortune might fall on the other, and this wind-scourged winter night Ulrich had banded together his foresters to watch the dark forest, not in quest of four-footed quarry, but to keep a look-out for the prowling thieves whom he suspected of being afoot from across the land boundary. The roebuck, which usually kept in the sheltered hollows during a storm-wind, were running like driven things to-night, and there was movement and unrest among the creatures that were wont to sleep through the dark hours. Assuredly there was a disturbing element in the forest, and Ulrich could guess the quarter from whence it came.

1. animals that are commonly hunted
2. **Precipitous** (*adjective*): very steep or dangerously high
3. to be the home or habitat of
4. **Acquiesce** (*verb*): to accept something

He strayed away by himself from the watchers whom he had placed in ambush on the crest of the hill, and wandered far down the steep slopes amid the wild tangle of undergrowth, peering through the tree trunks and listening through the whistling and skirling of the wind and the restless beating of the branches for sight and sound of the marauders.⁵ If only on this wild night, in this dark, lone spot, he might come across Georg Znaeym, man to man, with none to witness — that was the wish that was uppermost in his thoughts. And as he stepped round the trunk of a huge beech he came face to face with the man he sought.

The two enemies stood glaring at one another for a long silent moment. Each had a rifle in his hand, each had hate in his heart and murder uppermost in his mind. The chance had come to give full play to the passions of a lifetime. But a man who has been brought up under the code of a restraining civilization cannot easily nerve himself to shoot down his neighbor in cold blood and without word spoken, except for an offence against his hearth and honor. And before the moment of hesitation had given way to action a deed of Nature's own violence overwhelmed them both. A fierce shriek of the storm had been answered by a splitting crash over their heads, and ere⁶ they could leap aside a mass of falling beech tree had thundered down on them. Ulrich von Gradwitz found himself stretched on the ground, one arm numb beneath him and the other held almost as helplessly in a tight tangle of forked branches, while both legs were pinned beneath the fallen mass. His heavy shooting-boots had saved his feet from being crushed to pieces, but if his fractures were not as serious as they might have been, at least it was evident that he could not move from his present position till some one came to release him. The descending twig had slashed the skin of his face, and he had to wink away some drops of blood from his eyelashes before he could take in a general view of the disaster. At his side, so near that under ordinary circumstances he could almost have touched him, lay Georg Znaeym, alive and struggling, but obviously as helplessly pinioned down as himself. All round them lay a thick-strewn wreckage of splintered branches and broken twigs.

- [5] Relief at being alive and exasperation at his captive plight brought a strange medley of pious thank-offerings and sharp curses to Ulrich's lips. Georg, who was early blinded with the blood which trickled across his eyes, stopped his struggling for a moment to listen, and then gave a short, snarling laugh.

"So you're not killed, as you ought to be, but you're caught, anyway," he cried; "caught fast. Ho, what a jest, Ulrich von Gradwitz snared in his stolen forest. There's real justice for you!"

And he laughed again, mockingly and savagely.

"I'm caught in my own forest-land," retorted Ulrich. "When my men come to release us you will wish, perhaps, that you were in a better plight than caught poaching on a neighbor's land, shame on you."

Georg was silent for a moment; then he answered quietly:

- [10] "Are you sure that your men will find much to release? I have men, too, in the forest to-night, close behind me, and THEY will be here first and do the releasing. When they drag me out from under these cursed branches it won't need much clumsiness on their part to roll this mass of trunk right over on the top of you. Your men will find you dead under a fallen beech tree. For form's sake I shall send my condolences to your family."

5. one who roams from place to place making attacks and raids

6. before

"It is a useful hint," said Ulrich fiercely. "My men had orders to follow in ten minutes time, seven of which must have gone by already, and when they get me out — I will remember the hint. Only as you will have met your death poaching on my lands I don't think I can decently send any message of condolence to your family."

"Good," snarled Georg, "good. We fight this quarrel out to the death, you and I and our foresters, with no cursed interlopers⁷ to come between us. Death and damnation to you, Ulrich von Gradwitz."

"The same to you, Georg Znaeym, forest-thief, game-snatcher."

Both men spoke with the bitterness of possible defeat before them, for each knew that it might be long before his men would seek him out or find him; it was a bare matter of chance which party would arrive first on the scene.

- [15] Both had now given up the useless struggle to free themselves from the mass of wood that held them down; Ulrich limited his endeavours⁸ to an effort to bring his one partially free arm near enough to his outer coat-pocket to draw out his wine-flask. Even when he had accomplished that operation it was long before he could manage the unscrewing of the stopper or get any of the liquid down his throat. But what a Heaven-sent draught it seemed! It was an open winter, and little snow had fallen as yet, hence the captives suffered less from the cold than might have been the case at that season of the year; nevertheless, the wine was warming and reviving to the wounded man, and he looked across with something like a throb of pity to where his enemy lay, just keeping the groans of pain and weariness from crossing his lips.

"Could you reach this flask if I threw it over to you?" asked Ulrich suddenly; "there is good wine in it, and one may as well be as comfortable as one can. Let us drink, even if tonight one of us dies."

"No, I can scarcely see anything; there is so much blood caked round my eyes," said Georg, "and in any case I don't drink wine with an enemy."

Ulrich was silent for a few minutes, and lay listening to the weary screeching of the wind. An idea was slowly forming and growing in his brain, an idea that gained strength every time that he looked across at the man who was fighting so grimly against pain and exhaustion. In the pain and languor that Ulrich himself was feeling the old fierce hatred seemed to be dying down.

"Neighbour," he said presently, "do as you please if your men come first. It was a fair compact. But as for me, I've changed my mind. If my men are the first to come you shall be the first to be helped, as though you were my guest. We have quarrelled like devils all our lives over this stupid strip of forest, where the trees can't even stand upright in a breath of wind. Lying here to-night thinking I've come to think we've been rather fools; there are better things in life than getting the better of a boundary dispute. Neighbor, if you will help me to bury the old quarrel I — I will ask you to be my friend."

- [20] Georg Znaeym was silent for so long that Ulrich thought, perhaps, he had fainted with the pain of his injuries. Then he spoke slowly and in jerks.

7. **Interloper** (*noun*): a person in a place or involved in a situation where they are not wanted

8. **Endeavor** (*noun*): an attempt to achieve a goal

"How the whole region would stare and gabble⁹ if we rode into the market-square together. No one living can remember seeing a Znaeym and a von Gradwitz talking to one another in friendship. And what peace there would be among the forester folk if we ended our feud to-night. And if we choose to make peace among our people there is none other to interfere, no interlopers from outside... You would come and keep the Sylvester night beneath my roof, and I would come and feast on some high day at your castle... I would never fire a shot on your land, save when you invited me as a guest; and you should come and shoot with me down in the marshes where the wildfowl are. In all the countryside there are none that could hinder if we willed to make peace. I never thought to have wanted to do other than hate you all my life, but I think I have changed my mind about things too, this last half-hour. And you offered me your wineflask... Ulrich von Gradwitz, I will be your friend."

For a space both men were silent, turning over in their minds the wonderful changes that this dramatic reconciliation would bring about. In the cold, gloomy forest, with the wind tearing in fitful gusts through the naked branches and whistling round the tree-trunks, they lay and waited for the help that would now bring release and succour¹⁰ to both parties. And each prayed a private prayer that his men might be the first to arrive, so that he might be the first to show honourable attention to the enemy that had become a friend.

Presently, as the wind dropped for a moment, Ulrich broke silence.

"Let's shout for help," he said; he said; "in this lull our voices may carry a little way."

[25] "They won't carry far through the trees and undergrowth," said Georg, "but we can try. Together, then."

The two raised their voices in a prolonged hunting call.

"Together again," said Ulrich a few minutes later, after listening in vain for an answering halloo.

"I heard nothing but the pestilential¹¹ wind," said Georg hoarsely.

There was silence again for some minutes, and then Ulrich gave a joyful cry.

[30] "I can see figures coming through the wood. They are following in the way I came down the hillside."

Both men raised their voices in as loud a shout as they could muster.

"They hear us! They've stopped. Now they see us. They're running down the hill towards us," cried Ulrich.

"How many of them are there?" asked Georg.

"I can't see distinctly," said Ulrich; "nine or ten,"

[35] "Then they are yours," said Georg; "I had only seven out with me."

9. talk rapidly and unintelligibly

10. assistance or aid, particularly in times of distress

11. In this context, "pestilential" means very annoying or irritating.

"They are making all the speed they can, brave lads," said Ulrich gladly.

"Are they your men?" asked Georg. "Are they your men?" he repeated impatiently as Ulrich did not answer.

"No," said Ulrich with a laugh, the idiotic chattering laugh of a man unstrung with hideous fear.

"Who are they?" asked Georg quickly, straining his eyes to see what the other would gladly not have seen.

[40] "Wolves."

"The Interlopers" by Saki (1919) is in the public domain.

Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which of the following best summarizes a major theme of the text?
 - A. Good fences make good neighbors.
 - B. Some feuds just cannot be resolved and it is better to leave them be.
 - C. No one "owns" land because nature is indifferent to human ownership.
 - D. There is no pride in holding on to petty grudges.

2. PART B: Which of the following quotes best supports the answer to Part A?
 - A. "the dispossessed party had never acquiesced in the judgment of the Courts, and a long series of poaching affrays and similar scandals had embittered the relationships between the families for three generations." (Paragraph 2)
 - B. "And before the moment of hesitation had given way to action a deed of Nature's own violence overwhelmed them both." (Paragraph 4)
 - C. "When my men come to release us you will wish, perhaps, that you were in a better plight than caught poaching on a neighbor's land, shame on you." (Paragraph 8)
 - D. "Lying here to-night thinking I've come to think we've been rather fools; there are better things in life than getting the better of a boundary dispute." (Paragraph 19)

3. PART A: What does the term "affrays" most likely mean as used in paragraph 2?
 - A. misunderstandings
 - B. debates
 - C. disputes
 - D. divisions

4. PART B: Which of the following phrases from paragraph 2 best supports the answer to Part A?
 - A. "the judgment of the Courts"
 - B. "similar scandals"
 - C. "for three generations"
 - D. "The neighbour feud"

5. PART A: Which of the following statements best describes the relationship between Ulrich and Georg?
 - A. Due to their families' longtime feud, they both consider each other enemies and trespassers.
 - B. They were once friends, but after inheriting their families' squabbles they have turned against one another.
 - C. Their families always thought each saw the other as an enemy, though they both privately want to end the feud.
 - D. Though Georg accepts Ulrich is the forest's legal property owner, he continues to poach anyway, making himself a nuisance for Ulrich.

6. PART B: Which of the following best explains how this relationship furthers the plot of the story?
- A. As the accepted property owner, Ulrich takes his men into the forest to catch Georg poaching.
 - B. Their refusal to make amends over the property feud is what brings them into the forest with the intent to kill the other.
 - C. Their refusal to make amends over the property feud is what prompts their men to abandon them in the forest.
 - D. Both Georg and Ulrich wander away from their men with the intent of meeting each other in the forest to discuss peace between them.
7. How does paragraph 19 affect the development of the story?
- A. Georg begs Ulrich to spare his life and offers for the two of them to become friends rather than stay enemies.
 - B. Ulrich tries to save his life, should Georg's men arrive first, by pretending he will spare Georg when his men arrive.
 - C. Ulrich sets a trap for Georg by pretending to make peace with him and end their feud.
 - D. Ulrich admits to a changing point of view and a desire to make peace rather than feud with Georg.

8. What effect does the author's choice of resolution have on the passage's overall meaning?

9. How does the natural setting contribute to the meaning of the story?

Discussion Questions

Directions: *Brainstorm your answers to the following questions in the space provided. Be prepared to share your original ideas in a class discussion.*

1. An interloper is someone who becomes involved in a situation in which they do not belong. Who are the real interlopers in this story? Explain your answer.
2. Considering the circumstances, why do you think Ulrich asks Georg to be his friend?
3. Some people say that there is a fine line between friendship and enmity. Do you agree or disagree with this statement? Explain your answer.
4. In the context of this story, what does it mean to be a friend?