“'It's a very difficult thing to tell stories that children can both understand and appreciate,' she said stiffly.”

—Saki
You will realize the importance of sharing and enjoying stories.

- Do you agree with the quotation? Explain.
- Do you write poetry, short stories, or any other kind of literature? Do you like to tell stories to your friends?
- What is literature for you: an obligation or a pleasure? How do you feel when you read?
- What are the characteristics of a good book? Do you have a favorite book?
- Do you think stories should always have a moral?

You will acquire new vocabulary in order to avoid wordiness in your writing and learn how to determine the meaning of unknown words.

- You will classify sentences based on their purpose and structure.
- You will discover techniques to get ideas flowing.
- You will learn how technology facilitates the process of telling stories and divulging information.
Saki (1870–1916)
Hector Hugh Munro, a British author known by the pseudonym Saki, was born in Akyab, Burma. After his mother’s death in 1872, his father sent him and his siblings to live with two aunts in England. As an adult, he worked as a columnist and foreign correspondent for various newspapers, in which he also published his short stories. He died in action as a soldier during World War I.

Among his most important works are the anthologies Beasts and Super-Beasts and The Chronicles of Clovis. “The Story-Teller” is part of Beasts and Super-Beasts. One of the main themes explored in the collection is the clash between the worlds of adults and children.

The Story-Teller
by Saki

It was a hot afternoon, and the railway carriage was correspondingly sultry, and the next stop was at Templecombe, nearly an hour ahead. The occupants of the carriage were a small girl, and a smaller girl, and a small boy. An aunt belonging to the children occupied one corner seat, and the further corner seat on the opposite side was occupied by a bachelor who was a stranger to their party, but the small girls and the small boy emphatically occupied the compartment. Both the aunt and the children were conversational in a limited, persistent way, reminding one of the attentions of a housefly that refuses to be discouraged. Most of the aunt’s remarks seemed to begin with “Don’t,” and nearly all of the children’s remarks began with “Why?” The bachelor said nothing out loud. “Don’t, Cyril, don’t,” exclaimed the aunt, as the small boy began smacking the cushions of the seat, producing a cloud of dust at each blow.

“Come and look out of the window,” she added.

The child moved reluctantly to the window. “Why are those sheep being driven out of that field?” he asked.

“I expect they are being driven to another field where there is more grass,” said the aunt weakly.

“But there is lots of grass in that field,” protested the boy; “there’s nothing else but grass there. Aunt, there’s lots of grass in that field.”

“Perhaps the grass in the other field is better,” suggested the aunt fatuously.

“Why is it better?” came the swift, inevitable question.

“Oh, look at those cows!” exclaimed the aunt. Nearly every field along the line had contained cows or bullocks, but she spoke as though she were drawing attention to a rarity.

“Why is the grass in the other field better?” persisted Cyril.

The frown on the bachelor’s face was deepening to a scowl. He was
a hard, unsympathetic man, the aunt decided in her mind. She was utterly unable to come to any satisfactory decision about the grass in the other field.

The smaller girl created a diversion by beginning to recite “On the Road to Mandalay.” She only knew the first line, but she put her limited knowledge to the fullest possible use. She repeated the line over and over again in a dreamy but resolute and very audible voice; it seemed to the bachelor as though some one had had a bet with her that she could not repeat the line aloud two thousand times without stopping. Whoever it was who had made the wager was likely to lose his bet.

“Come over here and listen to a story,” said the aunt, when the bachelor had looked twice at her and once at the communication cord.

The children moved listlessly towards the aunt’s end of the carriage. Evidently her reputation as a story-teller did not rank high in their estimation.

In a low, confidential voice, interrupted at frequent intervals by loud, petulant questionings from her listeners, she began an unenterprising and deplorably uninteresting story about a little girl who was good, and made friends with every one on account of her goodness, and was finally saved from a mad bull by a number of rescuers who admired her moral character.

“Wouldn’t they have saved her if she hadn’t been good?” demanded the bigger of the small girls. It was exactly the question that the bachelor had wanted to ask.

“Well, yes,” admitted the aunt lamely, “but I don’t think they would have run quite so fast to her help if they had not liked her so much.”

- unsympathetic: [ˌʌnˈsɪmpəθəˈtɪk] adj. not showing sympathy
- diversion: [ˌdɪvəˈzaʃən] n. distraction
- wager: [ˈwɛrdʒər] n. a bet
- listlessly: [ˈlɪstɪlsli] adv. in a manner that shows little or no interest
- petulant: [ˈpɛtələnt] adj. easily irritated by unimportant things
- unenterprising: [ənˈɛntəprɛzəŋ] adj. lacking imagination
“It’s the stupidest story I’ve ever heard,” said the bigger of the small girls, with immense conviction.

“I didn’t listen after the first bit, it was so stupid,” said Cyril.

The smaller girl made no actual comment on the story, but she had long ago recommenced a murmured repetition of her favourite line.

“You don’t seem to be a success as a storyteller,” said the bachelor suddenly from his corner.

The aunt bristled in instant defense at this unexpected attack.

“It’s a very difficult thing to tell stories that children can both understand and appreciate,” she said stiffly.

“I don’t agree with you,” said the bachelor.

“Perhaps you would like to tell them a story,” was the aunt’s retort.

“Tell us a story,” demanded the bigger of the small girls.

“Once upon a time,” began the bachelor, “there was a little girl called Bertha, who was extraordinarily good.”

The children’s momentarily-aroused interest began at once to flicker; all stories seemed dreadfully alike, no matter who told them.

“She did all that she was told, she was always truthful, she kept her clothes clean, ate milk puddings as though they were jam tarts, learned her lessons perfectly, and was polite in her manners.”

“Was she pretty?” asked the bigger of the small girls.

“Not as pretty as any of you,” said the bachelor, “but she was horribly good.”

There was a wave of reaction in favour of the story; the word horrible in connection with goodness was a novelty that commended itself. It seemed to introduce a ring of truth that was absent from the aunt’s tales of infant life.

- **retort**: [rətɔrt] n. a severe or witty reply
- **flicker**: [ˈflɪkər] v. to become unsteady, fluctuate
- **commend**: [kəmˈmend] v. to mention approvingly
“She was so good,” continued the bachelor, “that she won several medals for goodness, which she always wore, pinned on to her dress. There was a medal for obedience, another medal for punctuality, and a third for good behaviour. They were large metal medals and they clicked against one another as she walked. No other child in the town where she lived had as many as three medals, so everybody knew that she must be an extra good child.”

“Horribly good,” quoted Cyril.

“Everybody talked about her goodness, and the Prince of the country got to hear about it, and he said that as she was so very good she might be allowed once a week to walk in his park, which was just outside the town. It was a beautiful park, and no children were ever allowed in it, so it was a great honour for Bertha to be allowed to go there.”

“Were there any sheep in the park?” demanded Cyril.

“No;” said the bachelor, “there were no sheep.”

“Why weren’t there any sheep?” came the inevitable question arising out of that answer.

The aunt permitted herself a smile, which might almost have been described as a grin.

“There were no sheep in the park,” said the bachelor, “because the Prince’s mother had once had a dream that her son would either be killed by a sheep or else by a clock falling on him. For that reason the Prince never kept a sheep in his park or a clock in his palace.”

The aunt suppressed a gasp of admiration.

“Was the Prince killed by a sheep or by a clock?” asked Cyril.

“He is still alive, so we can’t tell whether the dream will come true,” said the bachelor unconcernedly; “anyway, there were no sheep in the park, but there were lots of little pigs running all over the place.”

“What colour were they?”

“Black with white faces, white with black spots, black all over, grey with white patches, and some were white all over.”
The story-teller paused to let a full idea of the park’s treasures sink into the children’s imaginations; then he resumed:

“Bertha was rather sorry to find that there were no flowers in the park. She had promised her aunts, with tears in her eyes, that she would not pick any of the kind Prince’s flowers, and she had meant to keep her promise, so of course it made her feel silly to find that there were no flowers to pick.”

“Why weren’t there any flowers?”

“Because the pigs had eaten them all,” said the bachelor promptly. “The gardeners had told the Prince that you couldn’t have pigs and flowers, so he decided to have pigs and no flowers.”

There was a murmur of approval at the excellence of the Prince’s decision; so many people would have decided the other way.

“There were lots of other delightful things in the park. There were ponds with gold and blue and green fish in them, and trees with beautiful parrots that said clever things at a moment’s notice, and humming birds that hummed all the popular tunes of the day. Bertha walked up and down and enjoyed herself immensely, and thought to herself: ‘If I were not so extraordinarily good I should not have been allowed to come into this beautiful park and enjoy all that there is to be seen in it,’ and her three medals clinked against one another as she walked and helped to remind her how very good she really was. Just then an enormous wolf came prowling into the park to see if it could catch a fat little pig for its supper.”

“What colour was it?” asked the children, amid an immediate quickening of interest.

“Mud-colour all over, with a black tongue and pale grey eyes that gleamed with unspeakable ferocity. The first thing that it saw in the park was Bertha; her pinafore was so spotlessly white and clean that it could be seen from a great distance. Bertha saw the wolf and saw that it was stealing towards her, and she began to wish that she had never been allowed to come into the park. She ran as hard as she could, and the wolf came over her with huge leaps and bounds. She managed to

- **prowl**: [praul] v. to go about as in search of prey
- **pinafore**: [ˈpɪnəfɔːr] n. a sleeveless apron-like garment worn over a child’s dress
- **steal**: [stil] v. to move stealthily
- **leap**: [lɪp] n. a jump through the air from one point to another
- **bound**: [baʊnd] n. a leap upward
reach a shrubbery of myrtle bushes and she hid herself in one of the thickest of the bushes. The wolf came sniffing among the branches, its black tongue lolling out of its mouth and its pale grey eyes glaring with rage. Bertha was terribly frightened, and thought to herself: “If I had not been so extraordinarily good I should have been safe in the town at this moment.” However, the scent of the myrtle was so strong that the wolf could not sniff out where Bertha was hiding, and the bushes were so thick that he might have hunted about in them for a long time without catching sight of her, so he thought he might as well go off and catch a little pig instead. Bertha was trembling very much at having the wolf prowling and sniffing so near her, and as she trembled, the medal for obedience clinked against the medals for good conduct and punctuality. The wolf was just moving away when he heard the sound of the medals clinking and stopped to listen; they clinked again in a bush quite near him. He dashed into the bush, his pale grey eyes gleaming with ferocity and triumph, and dragged Bertha out and devoured her to the last morsel. All that was left of her were her shoes, bits of clothing, and the three medals for goodness.”

“Were any of the little pigs killed?”

“No, they all escaped.”

“The story began badly,” said the smaller of the small girls, “but it had a beautiful ending.”

“It is the most beautiful story that I ever heard,” said the bigger of the small girls, with immense decision.

“It is the ONLY beautiful story I have ever heard,” said Cyril.

A dissentient opinion came from the aunt.

“A most improper story to tell to young children! You have undermined the effect of years of careful teaching.”

“At any rate,” said the bachelor, collecting his belongings preparatory to leaving the carriage, “I kept them quiet for ten minutes, which was more than you were able to do.”

“Unhappy woman!” he observed to himself as he walked down the platform of Templecombe station; “for the next six months or so those children will assail her in public with demands for an improper story!”

myrtle: [ˈmɜːrtl] n. an evergreen shrub of southern Europe that has white flowers and purple-black berries

glare: [ɡlɛ(ə)r] v. to stare in an intense manner

dissentient: [dɪsˈɛnsɪnt] adj. in opposition to a majority

assail: [əˈseɪl] v. to attack violently

After You Read

- Was the bachelor’s story successful?
- Based on the story, what is the bachelor’s view on the purpose of literature?
FOCUS the reading

In Saki’s “The Story-Teller,” the children hear two stories, one from their aunt and another from the bachelor. On a separate sheet of paper, **create** a Venn diagram like the one below in order to compare and contrast the two stories. **Write** details that tell how the stories are different in the outer circles. **Write** details that tell how the stories are alike where the circles overlap.

CONNECT to the reading

**Answer** the following questions in complete sentences.

- a. Which are the first lines in the story that suggest that “The Story-Teller” is meant to be humorous?
- b. Describe the children. Are they well behaved?
- c. Describe the aunt. Is she a good caregiver?
- d. What was the bachelor’s reaction to the interaction between the children and the aunt? Mention several examples from the text.
- e. The children don’t like the aunt’s story. Why?
- f. The children initially don’t like the bachelor’s story either. Why?
- g. Which adjectives does the narrator use to describe the aunt’s story?
- h. In the bachelor’s story, what did the little girl wear pinned to her dress?
- i. What was in the prince’s garden instead of flowers?
- j. What adjective did the children use to describe the bachelor’s story?
ANALYZE the reading

➤ Answer the following questions in complete sentences.
   a. When and where do you think “The Story-Teller” takes place? List some specific words and phrases that help the reader draw conclusions about the setting.
   b. The aunt’s story is didactic – its purpose is to teach a moral lesson. How do the children react to her story? Why?
   c. Does the bachelor’s story have a lesson? If so, for whom?
   d. What kind of information do the children ask for when they hear both stories? Why do they ask for this kind of information?
   e. Compare the aunt’s responses and the bachelor’s responses to the children’s questions. Use specific examples from the text.
   f. Situational irony is when a situation or occurrence is the opposite of what had been expected. According to this definition, how is the bachelor’s story ironic?
   g. What attracted the wolf to Bertha? Why do you think she wished never to have been invited to the park?
   h. What did the wolf leave behind after devouring Bertha? Why do you think these items are significant?

EVALUATE the reading

➤ Answer the following questions in complete sentences.
   a. Why do you think the bachelor describes Bertha as “horribly good”?
   b. Reflect on your own reading habits. What kinds of stories do you prefer? Why?
   c. What do you think of works in which the main purpose is to illustrate that goodness and virtue are rewarded?
   d. What is the main purpose of literature according to you: to teach a lesson, criticize social problems, imitate real life, entertain, or something else?
The word **diction** refers to the words and expressions a writer uses to get his or her message across in any type of writing. Diction is imperative for all writers. Whether you are a journalist, a poet, or a biographer, choosing the right words can make a great difference in delivering your message effectively to the reader. For example, a poet might choose to use more descriptive words when writing a poem, while a journalist might want to use simpler words when writing a news article. A successful writer will select the correct words according to the kind of writing he or she is doing. In “The Story-Teller,” the author chooses and combines precise words to tell his story; for example, when he is describing Bertha, he points out that she was both “horribly good” and “extraordinarily good.” By combining certain words, the author successfully communicates a particular view of childhood and goodness that the aunt’s story lacked. Selecting our words carefully will not only deliver our message, but it will do so in a way that will engage the reader, which is every writer’s goal. Paying attention to word choice in a reading will help you acquire new vocabulary and improve your own diction. You will be able to create lasting images and say more with fewer words.

**Diction**

**DISCOVER the concept**

The word **diction** refers to the words and expressions a writer uses to get his or her message across in any type of writing. Diction is imperative for all writers. Whether you are a journalist, a poet, or a biographer, choosing the right words can make a great difference in delivering your message effectively to the reader. For example, a poet might choose to use more descriptive words when writing a poem, while a journalist might want to use simpler words when writing a news article. A successful writer will select the correct words according to the kind of writing he or she is doing. In “The Story-Teller,” the author chooses and combines precise words to tell his story; for example, when he is describing Bertha, he points out that she was both “horribly good” and “extraordinarily good.” By combining certain words, the author successfully communicates a particular view of childhood and goodness that the aunt’s story lacked. Selecting our words carefully will not only deliver our message, but it will do so in a way that will engage the reader, which is every writer’s goal. Paying attention to word choice in a reading will help you acquire new vocabulary and improve your own diction. You will be able to create lasting images and say more with fewer words.

**PICTURE the concept**

**Word Choice**

- The bachelor had a face of disapproval.
  - Instead: The bachelor frowned.

- The aunt smiled broadly, showing her teeth.
  - Instead: The aunt grinned.

- The aunt reacted in an offended and angry manner to the attack.
  - Instead: The aunt bristled at the attack.
PRACTICE the concept

1. Match each word with the related idea. Then rewrite the sentences using the selected word.

- sultry
- diversion
- petulant
- emphasis
- listlessly
- fatuously
- remarks

a. I can’t stand my aunt; she is always irritated by unimportant things.
b. I spent several hours in that hot and humid room.
c. The thief wanted to create a distraction to take the woman’s wallet.
d. He made that inappropriate comment in such a silly way.
e. He joined us with no enthusiasm.
f. The storyteller gave special importance to that passage.
g. My friends made some nice comments about my new dress.

2. Select the word that could best replace the segment in italics. Make the necessary adjustments in each sentence.

a. His uncle is the kind of person that doesn’t show any sympathy for others.
   - boring
   - nasty
   - unsympathetic
b. The aunt avoided openly showing her admiration.
   - suppressed
   - reduced
   - communicated
c. “We will never know the truth about her,” said James as if he really didn’t care.
   - worried
   - happily
   - unconcernedly

Environmental Awareness

When the bachelor describes the prince's garden, he says there were no flowers because the pigs had eaten them. The prince understood these species couldn’t coexist. Something similar happens with exotic species. Sometimes when foreign species of flora and fauna are introduced to another country, they can negatively impact an ecosystem. This occurs when people travel to other countries and buy exotic animals as pets. This situation can cause economic or environmental damage, as well as health problems. For example, if the nonnative species is let loose or escapes, it can start reproducing quickly, invading farms, and eating crops, therefore causing economic losses. Exotic species can also carry diseases harmful to humans as well as to native animals. It is important to know what types of animals and plants are allowed in a country so that we can make responsible choices and protect the environment.
Classifying Sentences by Purpose

UNDERSTAND the concepts

Sentences

- **declarative sentence**
  
  A declarative sentence states a fact or describes something. It ends with a period.

  **Example**
  
  *The child moved reluctantly to the window.*

- **imperative sentence**
  
  An imperative sentence gives an order or requests that someone do something. It ends with a period. Imperative sentences are the only sentences that can have an implied subject, which is *you*.

  **Example**
  
  *Come and look out of the window.*

- **interrogative sentence**
  
  An interrogative sentence asks a question or requests information. It always ends with a question mark.

  **Example**
  
  *Why is it better?*

- **exclamatory sentence**
  
  An exclamatory sentence announces something or expresses strong emotions, such as anger, surprise, or happiness. Remember that all exclamatory sentences end with an exclamation mark but not everything that ends with an exclamation mark is an exclamatory sentence.

  **Example**
  
  *Oh, look at those cows!*
PRACTICE what you learned

1. Determine if the following sentences are declarative, imperative, interrogative, or exclamatory. Copy them in your notebook with the corresponding punctuation.
   a. The frown on the bachelor’s face was deepening to a scowl
   b. Why are those sheep being driven out of that field
   c. Whoever it was who had made the wager was likely to lose his bet
   d. That is an incredible story
   e. Don’t, Cyril, don’t
   f. Was she pretty
   g. The aunt suppressed a gasp of admiration
   h. Come over here and listen to a story
   i. I love storytellers
   j. I don’t agree with you

2. Change the following declarative sentences into interrogative ones. For example, from *It is better.* to *Is it better?*
   a. There is lots of grass in that field.
   b. Her reputation as a story-teller did not rank high in their estimation.
   c. She ran as hard as she could.
   d. It was mud-color all over.
   e. None of the little pigs were killed.
   f. There was a murmur of approval at the excellence of the prince’s decision.

3. Change the following interrogative sentences into declarative ones. For example, from *Where are the flowers?* to *The flowers are there.*
   a. Would they have saved her if she wasn’t good?
   b. Were there lots of flowers?
   c. Was the wolf brown?
   d. Is it a true story?
   e. Would Bertha be safe if she hadn’t gone to the forest?
   f. Was the aunt an unhappy woman?

4. Create imperative sentences based on each of the following situations.
   a. The children wanted to hear an improper story.
   b. Cyril was shouting in the train.
   c. The prince wanted Bertha to visit his garden.
   d. Bertha’s aunts didn’t want her to pick flowers in the prince’s garden.
Classifying Sentences by Structure

UNDERSTAND the concepts

Sentences

simple sentence

A simple sentence has only one subject and one verb, or action.

Example

The smaller girl created a diversion.

subject               predicate

compound sentence

A compound sentence has more than one subject and predicate. You can look at it as two simple sentences that are linked together by a colon, a comma, and a conjunction (for, and, nor, but, or, yet, so) or by a semicolon.

Example

She did all that she was told; she was always truthful.

independent clause            independent clause

complex sentence

A complex sentence also has more than one subject and predicate, but only one of its clauses is independent. A complex sentence always has a subordinator such as because, since, after, although, that, and when; it can also have a relative pronoun like that, who, whom, and which linking its clauses.

Example

I knew that she must be an extra good child.

independent clause            subordinate clause

compound-complex sentence

A compound-complex sentence has characteristics of both compound and complex sentences. It has at least two independent clauses and one or more subordinate clauses.
PRACTICE what you learned

1. Read the following sentences. Identify the subject and the predicate.
   a. The occupants of the carriage were a small girl, and a smaller girl, and a small boy.
   b. She repeated the line over and over again.
   c. The children moved listlessly towards the aunt’s end of the carriage.
   d. I don’t agree with you.
   e. Everybody talked about her goodness.

2. Determine the structure of the following sentences. Classify them as simple, compound, complex, or compound-complex.
   a. I expect they are being driven to another field where there is more grass.
   b. She only knew the first line, but she put her limited knowledge to the fullest possible use.
   c. The frown on the bachelor’s face was deepening to a scowl.
   d. She was saved from a mad bull by a number of rescuers who admired her moral character.
   e. The wolf came sniffing among the branches, its black tongue lolling out of its mouth.
   f. He is still alive, so we can’t tell whether the dream will come true.
   g. She had promised her aunts that she will not pick any of the prince’s flowers, and she had meant to keep her promise.
   h. She only had left her shoes, bits of clothing, and the three medals for goodness.
   i. It was exactly the question that the bachelor had wanted to ask.

3. Create a compound sentence using the following simple sentences.
   a. Come over here. Listen to a story.
   b. She ran hard. The wolf caught up with her.
   c. The aunt started a new story. Nobody was listening to her.
   d. She only knew the first line. She put her limited knowledge to the fullest possible use.
   e. The story began badly. The story had a beautiful ending.

GET IT RIGHT

Identify which of the following sentences is correctly classified.
   a. They had told him that you couldn’t have pigs and flowers, so he decided to have pigs and no flowers. (Compound, Declarative)
   b. There were lots of other delightful things in the park. (Complex, Exclamatory)
   c. Everybody talked about her goodness, and the prince of the country got to hear about it, and he said that as she was so very good, she might be allowed once a week to walk in the park. (Compound-complex, Declarative)
LEARN the concepts

Context Clues

When reading a text, you might run into a word or phrase that you have never heard before. This is normal, and as you keep on reading more texts and acquiring new vocabulary, this will happen less and less. On occasion, you can figure out the meaning of this word by its context—that is, the other words in the same sentence or paragraph. The context will often help you determine the meaning of a new word, without needing to reach for a dictionary. These words that help you out are called context clues. Two kinds of context clues are comparison clues and contrast clues.

Comparison clues are words and phrases that have the same or similar meaning as an unfamiliar word. In these cases, your knowledge of the familiar word may unlock the meaning of the unfamiliar one. There are words and phrases that indicate comparisons. These are like, as, in the same way, same as, similar to, and other.

Example

There were lots of other delightful things in the park.
There were ponds with gold and blue and green fish in them, and trees with beautiful parrots.

When you read the description of the “other delightful things,” you can conclude that they are beautiful and pleasing to the eye. Therefore, you can deduce that this is the meaning of delightful.

Example

That raspberry jam is ambrosial, just like the delicious chocolates you brought the other day.

The ambrosial raspberry jam is compared to the delicious chocolate. Perhaps you don’t know the meaning of ambrosial. However, you do know the meaning of delicious. Therefore, you can conclude that the word ambrosial must have a similar meaning.

Contrast clues are words and phrases that mean the opposite of an unfamiliar word. In other words, you learn a new word that is different from the known word. The words and phrases that indicate contrasts are although, but, yet, however, except, on the other hand, though, unlike, different from, in contrast to, not, and as opposed to.

Example

She repeated the line over and over again in a dreamy but resolute and very audible voice.

The word dreamy implies that something is vague or dim. The conjunction but implies a contrast. Therefore, you can deduce that the meaning of resolute is related to the opposite idea: firmness.
1. In your notebook, write the words or phrases that indicate a comparison or contrast. Then identify whether it’s a comparison or contrast clue.
   a. Patrick felt the jury of the short story contest was very harsh, yet he respects their bitter opinions.
   b. The employees were very receptive to the changes. On the other hand, they disliked their new boss.
   c. Carol’s efforts on the charity event were outstanding in the same way as those of the previous organizer.
   d. She was very overwhelmed by the good news, although that didn’t make her smile.
   e. That painter seems to be way too pretentious of his unimpressive work, just like your friend was with his failed novels.
   f. She always had trouble entertaining the kids, except for that day in which she amused them with a story about her rebellious youth.
   g. James was mischievous, unlike his sister, who acted like a saint.
   h. His expression was very sad, similar to that of a scolded puppy.

2. Read each sentence and write the meaning of the underlined word, based on the context clues.
   a. Diane wasn’t acquainted with her cousin; yet they got along really well as soon as they met.
   b. That new singer has rabid fans that follow him wherever he goes, in the same way as those crazy girls that used to chase the Beatles.
   c. William Shakespeare is a prominent figure in literature; yet she said she had never read any of his plays.
   d. Richard acted conspicuously; however, he said that he didn’t want to get any attention.
   e. They retaliated against the accusations, just like the other group that had reacted angrily.
   f. His whimsical writing style was as unusual as his life.
   g. He seemed to be oblivious to everything; however, he knew exactly what was going on.
   h. They were aghast when they found out they had been robbed; they were as shocked as you are right now.

3. Write sentences with the following words. Include comparison and contrast clues to point out their meanings. Use a dictionary if needed.
   a. abruptly
   b. disagreeable
   c. intricate
   d. reluctant
   e. sultry
   f. swift
Prewriting Techniques

READ to write

Brainstorm example

There was once a prince named Astrodold that did not want to marry a princess because he thought they were stubborn and arrogant. He lived happily in an old castle, his mom told him to get married, but he didn’t want to. He decided to find a nice girl far away. He had a blue pet wolf that went along with him everywhere; no one said anything because he was the prince but everyone feared the wolf. The prince was allergic to horses (something about the mane). He and the wolf went on a train. Everyone looked at him. He had his official uniform on with all his medals and he was sitting next to a blue wolf and talking to him! And so he saw the girl...

Free-writing example

UNDERSTAND the theory

The first step of any writing process is prewriting. You can start by jotting down ideas related to the piece’s subject. Imagine there is a storm, and raindrops fall in a bucket. If all those raindrops were ideas related to a topic, the result would be a storm of ideas, or what is called a brainstorm. For example, if you wish to write a short story, you may think of words and concepts related to the characters, the plot, or the setting. Something that is fun about brainstorming is that you can do it alone or with a group of friends. You can also use free writing. The main goal of this technique is to record all your thoughts and ideas. You write everything that comes to your mind, whether it makes sense or not. Afterward you will edit all that you wrote, correct the mistakes, and make coherent sense of your piece.
GET to work

**WRITING**

1. **Start** a brainstorm about the elements you want to include in your story. Your keyword will be your favorite detail from the selected story. **Make** a list of all the words you wrote.
2. **Scratch** out all the details that you may have written down but that are irrelevant to the story.
3. **Set** an alarm to seven minutes. **Look** at the list and **write** for seven minutes.
4. **Organize** the ideas in your free-writing piece.
5. **Revise** and **correct** any grammar or spelling mistakes you may have.
6. **Read** your story with your partner and **give** each other feedback.
7. **Provide** copies of your story to the rest of the class.

**EDITING**

- My finished work includes details mentioned in the prewriting stage.
- My short story has a defined beginning, middle, and end.
- By the end of the piece, the story's main problem is resolved.
- I used appropriate, clear, and precise language and syntax.
- My story is entertaining to my fellow classmates, and they give me good feedback about it.

**DEVELOPING**

1. **Select** your favorite detail of the chosen story. **Think** about why you decided that detail makes the story unique.
2. **Decide** what elements from your favorite short story you could use to make a modernized version of the original one.
3. **Settle** with your partner on what the main idea of your story will be.

**PLANNING**

1. **Think** about your favorite short story from when you were a child.
2. **Reflect** on why you liked it so much and **ask** yourself what made it unique.
3. **Choose** a partner and **share** your thoughts with him or her. **Determine** the reason for your selections.
4. **Decide** which of the two stories is more entertaining.
Have you ever thought about how simple it is to access information or share stories with others? If you want to look for information about a specific topic, you just access the Internet, and read about it. On the other hand, if you want to let others know about how great your vacation was, you simply access a social network, upload your pictures or videos, make a comment, and you’re set. But can you imagine how people shared stories in the past?

The art of storytelling has evolved thanks to technological inventions. For years, the only way of sharing stories was orally. Appointed citizens, similar to journalists nowadays, were in charge of divulging information. However, this process implied that often stories were altered as they were told from one person to another. In addition, it was difficult to spread the information to farther locations.

Thanks to the invention of the mechanical movable-type printing press by the end of the 15th century, information could be shared with a wider audience. However, it wasn’t until the 17th century that newspapers started to be published. This medium had its limitations too: at first, it took a long time for newsletters to be printed, and not everyone had access to them.

Audio broadcasting became available for the first time in the 1920s. This new technology gave journalists a new way of approaching their audience and keeping the public informed. They now had the opportunity to make lively news reports and let the public hear what was happening. Just imagine, people could now listen to an interview that they would have only read about in the newspaper!

Nevertheless, this was not enough. The need to see what was being talked about in the news triggered the invention of television. By the 1930s, engineers began to work with the analog television signal. Journalists were able to complement what their audience read about in the papers with audio and video images. From then on, there was nothing that could escape the eye of the public. Anything could be broadcasted just as it was happening, from a presidential debate to a war overseas.

More recently, the arrival of the Internet further changed the way we learn about stories. Nowadays, you can watch a video on the web or follow a story through an online newspaper. You can read about what happens in another country in a blog or hear about it on a podcast. However, you can also read expert analysis on a given event in the newspapers or share your opinion on a radio show.

Every day, technology supplies us with new ways to inform and be informed. As you can see, there are many ways of telling a story, be it a familiar anecdote or a news story. It is up to the journalist or storyteller to select the medium he or she prefers. Depending on which medium is chosen and how the story is presented, an event will either be transcendental or forgotten in history.
REMEmber

➢ Basing yourself on the reading, define the concept technology. Consider the following questions:
   a. Does technology refer only to electronic devices?
   b. What benefits does a technological device provide?
   c. What triggers the invention of new technology?
   d. How has technology improved the field of journalism?
   e. How does technology help us share information?

COMPREHEND

➢ Mention the advantages and disadvantages of each of the following forms of mass media:

CREATE

1. You are a news reporter sent to cover a press conference about global warming. Create an outline in which you answer the following questions:
   a. Which form of mass media would you choose? Why?
   b. What type of pictures, audio, or video images would you include in your article?
   c. Would you interview someone? Who?
   d. What questions would you ask that person?
2. Once you have organized your ideas, write the introductory paragraph to your news report.

GREEN CONSCIENCE

For years, environmentalists have been studying the effects of deforestation on our planet’s lifespan. Unfortunately, deforestation is a common practice in many countries. In fact, since 1950, the forests in Central America have been reduced by two-thirds. The most common recommendation to avoid the excessive tree felling is to reduce the amount of paper employed for printing and to increase the use of recycled paper. Fortunately, the evolution of technology has made it possible to help the environment in other ways. By making information accessible through the Internet, many newspapers have been forced to reduce their daily printing quota, which consequently reduces the amount of paper needed.
1. **Mention** and **explain** the main characteristics of a short story. Then **illustrate** how “The Story-Teller” exemplifies each characteristic. In your analysis, **consider** that the story is also a frame story. **Follow** the model.

<table>
<thead>
<tr>
<th>Short Stories</th>
<th>The Story-Teller</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short stories have few characters.</td>
<td>In the main story of “The Story-Teller,” the only characters are the aunt, the bachelor, and the children. The bachelor’s story also has few characters: Bertha, the prince, and the wolf.</td>
</tr>
</tbody>
</table>

2. **Create** a frame story in which you convey a message about your feelings toward literature and storytelling. **Use** the prewriting techniques you learned in the chapter to get ideas for your story. **Share** your ideas with a classroom partner.

3. **Replace** the underlined phrases with vocabulary words from the reading. Then **complete** the diagram with the answers and **discover** the hidden word.

   a. The critics expressed a favorable opinion toward his novel.

   b. It was about a boy named Jeremy who was scared of his neighbor’s dog. Barabbas, the dog, was so big that the boy believed he could tear him apart with a sudden swipe of his claws.

   c. His expression turned into a deep frown every time he went by his neighbor’s house.

   d. One morning, when he was passing by the house, Jeremy didn’t notice the dog was quietly moving toward him.

   e. He screamed when he noticed it was next to him. In his dreams, the dog attacked him violently.

   f. “He’s not going to attack you unless you give him a reason,” was the owner’s witty reply when he asked her if the dog was dangerous.

   g. The owner, an old lady, wore a childish apron-like garment.

   a. ________________________________

   b. ________________________________

   c. ________________________________

   d. ________________________________

   e. ________________________________

   f. ________________________________

   g. ________________________________
4. **Identify** the following sentences by purpose (declarative, imperative, exclamatory, interrogative).
   a. “Don’t be scared, seriously.”
   b. Jeremy remained silent for a while.
   c. “Why don’t you come in and play with him?”
   d. That afternoon Jeremy discovered that actually the dog was as playful as a puppy.
   e. “I am glad I was mistaken about you!”

5. **Identify** the following sentences by structure (simple, compound, complex, compound-complex).
   a. From that moment on, the neighbor and the dog became an important part of Jeremy’s life.
   b. Jeremy helped the old lady take care of Barabbas, and she taught him some important life lessons.
   c. Throughout the novel, he met many other characters that seemed frightening at first, but he had learned that appearances could be deceiving.
   d. The critics praised the fact that the novel told a lesson on prejudices in a very subtle way.

6. **Use** context clues in order to determine the meaning of the underlined words.
   a. Jasmine requested your opinion on her short story, but I didn’t know what to answer.
      ■ asked ■ revealed ■ knew
   b. Although in the beginning the narrative was plain boring, later on it turned into an absolutely enthralling read.
      ■ disgusting ■ captivating ■ tedious
   c. Her story was indeed a pleasant surprise, just as gratifying as her sudden interest in literature.
      ■ inconsequential ■ shocking ■ pleasing
   d. I have to admit that as a youngster I also despised reading, but now it is the activity I enjoy the most.
      ■ practiced ■ cherished ■ detested

7. **Make** a list of the aspects you should consider when telling a fictional story. Then **watch** a news story on television and **compare** and **contrast** both communicative situations in a chart.

8. **Define** oral history and **explain** its importance.

9. **Imagine** you could use any of the following mass media to promote a recycling campaign in your school. **Define** how you would make the best out of each one. Then **explain** how you would inform your peers about the campaign if you didn’t have access to any technological device. **Mention** what difficulties this would imply.