

Indiana Grubb  
and the  
Raiders of the Lost Art,  
Part One:

Annotation 101

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**vocab lesson 1**--literary terms

name: \_\_\_\_\_

#: \_\_\_\_\_

**I. Matching.** Match the word on the left with its definition on the right. You'll use all the letters once.

- |                          |   |
|--------------------------|---|
| ___ 1. characterization  | A. what happens   |
| ___ 2. internal conflict | B. where and when it happens  |
| ___ 3. external conflict | C. main character; story revolves around this character   |
| ___ 4. irony             | D. what a character is like; what s/he does to show his/her personality   |
| ___ 5. plot              | E. THE big moment; the explosion or gunshot or phone call or car wreck that finally ends conflict   |
| ___ 6. setting           | F. story leads the reader to expect one thing, but the opposite happens   |
| ___ 7. suspense          | G. quick wrap-up AFTER the climax; just before the credits in a movie; now the whole thing feels finished                                     |
| ___ 8. climax            | H. problem or struggle within a character; decision a character must make   |
| ___ 9. resolution        | J. detailed descriptions of the moments just BEFORE the climax; puts off moment of climax; audience waits and wonders "What'll happen?"       |
| ___ 10. protagonist      | K. a problem or struggle between two characters or between one character and some outside force, like weather or a negative personality trait |

**II. Fill in the blank.** Choose from the following list of vocab words to fill in the blanks in the sentences. Each answer is used only once. Each question relates to the story "The Sea Devil."

**characterization    internal conflict    external conflict    irony**  
**plot    setting    suspense    climax    resolution    protagonist**

11. The \_\_\_\_\_ of the story is "the man."
12. A \_\_\_\_\_ of the man would include a character trait like strong and some evidence from the story to prove that he is strong.
13. The story's \_\_\_\_\_ causes the reader to ask, "Will he live or will he die?"
14. During the \_\_\_\_\_, the man looks up and sees a plane flying overhead. His conflict has ended, yet the plane continues to fly as if man has conquered nature. The man knows this is not true.
15. The man experiences \_\_\_\_\_ when he tries to decide whether to fight longer or breathe the water and end his life.
16. The \_\_\_\_\_ of this story is "A man goes fishing and almost drowns."
17. The \_\_\_\_\_ of this story is "When the fisherman goes fishing, we expect he'll catch a fish. Instead a fish catches him."
18. The main \_\_\_\_\_ of this story is "man vs. sting ray."

**characterization    internal conflict    external conflict    irony**  
**plot    setting    suspense    climax    resolution    protagonist**

19. The \_\_\_\_\_ of the story is off the coast of Florida during a summer night in the present.
20. In the \_\_\_\_\_ of the story, the rope breaks, and the man is freed.

**III. Short Answers.** Choose from the following list of vocab words to answer each of the following questions. Each answer is used only once.

**characterization    internal conflict    external conflict    irony    plot**  
**setting    suspense    climax    resolution    protagonist**

21. \_\_\_\_\_ Which term best describes Hamlet's "To be or not to be" monologue?
22. \_\_\_\_\_ Which literary term best describes two boxers in a boxing ring?
23. \_\_\_\_\_ What's going to happen? How will the characters survive this?
24. \_\_\_\_\_ Around what character does every story revolve?
25. \_\_\_\_\_ Which term requires evidence to prove what the character is like?
26. \_\_\_\_\_ What big event always ends the suspense?
27. \_\_\_\_\_ How do you know when it's completely over?
28. \_\_\_\_\_ What happens in the story?
29. \_\_\_\_\_ Where and when does every story happen?
30. \_\_\_\_\_ What does the reader experience when the story leads us to believe that a fisherman will catch a fish, and instead he gets caught by a fish?

**IV. REACH.** Write a literary term in the first blank. Then combine part of the literary term definition and part of the movie to explain your answer (PROOF).

31. Bruce Wayne = LIT TRM: \_\_\_\_\_ PROOF \_\_\_\_\_
32. Two robbers stand in front of young Bruce and his parents in an alley. The camera shows Bruce's face. We see Bruce's father. Then the camera shows Bruce's mother's face. Then there's a slow-motion shot of one robber ripping the pearls from her neck. LIT TRM: \_\_\_\_\_  
 PROOF \_\_\_\_\_
33. The Joker challenges Batman to a duel. Batman vs. Joker. LIT TRM: \_\_\_\_\_  
 PROOF \_\_\_\_\_
34. Joker falls to his death from the top of Gotham tower. LIT TRM: \_\_\_\_\_  
 PROOF \_\_\_\_\_
35. The camera shows us the view from the bottom of the stairwell. Batman climbs. He looks up. The camera shows us the Joker pulling the reporter up the stairs. She loses a shoe. Batman finds the shoe as he continues to climb. When he reaches the top, Batman has to walk through all kinds of debris to find the Joker and the reporter. It's hard to tell where he is. LIT TRM: \_\_\_\_\_  
 PROOF \_\_\_\_\_
37. Bruce is smart and resourceful, and he wants to help his fellow humans. We know this about Bruce because he finds the chemical formula for the poisons that the Joker has been using.  
 LIT TRM: \_\_\_\_\_ PROOF: \_\_\_\_\_

**II. Fill in the blank.** Each question relates to the story “A Worn Path.”

**characterization    internal conflict    external conflict    irony    point of view    exposition**  
**plot    setting    suspense    climax    resolution    protagonist    first person    flashback**  
**3rd person omniscient    3rd person limited    chronological order    mood    antagonist    theme**

11. The \_\_\_\_\_ of the story is Phoenix Jackson.
12. A \_\_\_\_\_ of Phoenix would include a character trait like determined and some evidence from the story to prove that she is determined.
13. The story’s \_\_\_\_\_ causes the reader to ask, “What is so important that she must walk all this long way?”
14. During the \_\_\_\_\_, Phoenix decides to buy her grandson a windmill.
15. Phoenix experiences \_\_\_\_\_ when she tries to decide whether to steal the nickel or let it lie there on the ground.
16. The \_\_\_\_\_ of this story is “Phoenix goes to town to get medicine for her grandson.”
17. One \_\_\_\_\_ of this story is “A windmill made out of paper doesn’t seem like much but to her grandson, it will be amazing.”
18. Some possible \_\_\_\_\_ of this story are “Phoenix vs. her grandson’s illness,” “Phoenix vs. poverty,” and “Phoenix vs. old age.”
19. The \_\_\_\_\_ of the story is on a worn path near Natchez, Mississippi, probably around 1930.
20. In the \_\_\_\_\_ of the story, Phoenix finally answers the nurse, letting us know that her grandson is okay. She says, “My little grandson, he is just the same, and I forgot it in the coming.”
11. The \_\_\_\_\_ of the story is 3rd person, limited to Phoenix’s perspective.
12. There is no \_\_\_\_\_ in the story because Phoenix doesn’t stop to remember any event that occurred long ago.
13. The story’s \_\_\_\_\_ can vary from reader to reader. Some are bored; some feel fear.
14. Phoenix faces and overcomes many different kinds of obstacles on her journey, including many that symbolize death. Different events in her journey symbolize different events that can occur in a person’s life. These comments are related to the \_\_\_\_\_ of the story.
15. If this story were told in \_\_\_\_\_, using *I* and *me*, we’d know already that Phoenix lived through all the suspenseful parts of this journey, and the suspense wouldn’t be as great.
16. Phoenix has more than one \_\_\_\_\_ in this story because there are different things that are working against her at different parts of the story.
17. The story is told from the \_\_\_\_\_ POV.
18. The story could have been told in \_\_\_\_\_ POV by adding some information from the perspectives of other characters, like the nurse and the hunter.
19. Because this story doesn’t have any flashbacks, it is told in \_\_\_\_\_.
20. In the first two paragraphs of this story, we meet Phoenix and we see the path on which she walks. A character and the setting of the story are both described in detail. These elements are parts of the \_\_\_\_\_ of the story.

## vocab quiz 1: literary terms

**I. Matching.** Match the definition on the right with its word on the left. Write the letter on your paper.

- |                      |  |
|----------------------|--|
| 1. characterization  | A. what happens in the story                                 |
| 2. internal conflict | B. details leading up to and putting off a climax            |
| 3. external conflict | C. reader thinks one thing will happen, and opposite happens |
| 4. irony             | D. the highest point of action                               |
| 5. protagonist       | E. describes what a character is like                        |
| 6. plot              | F. explains where and when                                   |
| 7. setting           | G. character's struggle within himself                       |
| 8. suspense          | H. main character  |
| 9. climax            | J. time for tying up loose ends                              |
| 10. resolution       | K. struggle between two characters or forces in the story    |

**II. Fill in the Blank.** Choose from the following list of vocab words to fill in the blanks in these sentences. Each answer is used only once. On your paper, write the word which best fits the sentence.

**characterization    internal conflict    external conflict    irony    protagonist**  
**plot    setting    suspense    climax    resolution**

- The \_\_\_\_\_ of "Speed" occurs when the main characters, Sandra Bullock and Keanu Reeves, finally hook up after the bad guy's head has been knocked off and the train has finally stopped.
- One \_\_\_\_\_ in "Scream" is when Drew Barrymore's character tries to decide whether she should hang up and dial 911 or stay on the line with the murderer.
- Part of Batman's \_\_\_\_\_ is revealed in the opening scene when he follows a robber and forces him to give back the things he stole. More is revealed when Bruce Wayne remembers his parents' death.
- The \_\_\_\_\_ of "Saving Private Ryan" is that many soldiers' lives are being sacrificed to save the life of just one soldier.
- The \_\_\_\_\_ in the movie "Batman" is not Alfred, but Batman himself.
- The \_\_\_\_\_ of "Speed" is the moment when the bad guy's head is knocked off on top of the moving train. There is no higher point of action in the film.
- One \_\_\_\_\_ in "Batman" is Batman against The Joker, one man vs. another.
- The \_\_\_\_\_ of "Armageddon" is this: "A huge asteroid threatens to destroy our planet, and a drilling team is brought in to help. They are trained as astronauts and go into space to intercept the asteroid. Ultimately, they drill into the asteroid and plant a bomb which destroys it. The planet is saved!"
- The \_\_\_\_\_ of "Star Wars" is "a long time ago in a galaxy far, far away."
- "Scream" and "Speed" contain many perfect examples of \_\_\_\_\_ because they continuously prolong moments of the climax through the use of details.

**vocab lesson 2**—more literary terms

name: \_\_\_\_\_

#: \_\_\_\_\_

**I. Matching.** Match the word on the left with its definition on the right. You'll use all the letters once.

- |   |  |
|---|--|
| ___ 1. point of view                        | A. "lesson" about life which the author or director hopes we will learn  |
| ___ 2. first person POV                     | B. feeling, emotion which the story generates in the reader or audience  |
| ___ 3. 3 <sup>rd</sup> pers. omniscient POV | C. present movement of the story is halted and a scene from the past is relived; readers relive the past moment in the present |
| ___ 4. 3 <sup>rd</sup> pers. limited POV    | D. the very beginning of a story; characters, setting, and sometimes the conflict are all introduced in this part of the plot  |
| ___ 5. exposition                           | E. narrator is NOT a character in the story and knows the thoughts and feelings of only one character                          |
| ___ 6. mood                                 | F. narrator is one of the characters in the story  |
| ___ 7. theme                                | G. the character who works AGAINST the main character  |
| ___ 8. antagonist                           | H. narrator's perspective  |
| ___ 9. flashback                            | J. events of the story occur in the same order in which they happened in "real" life; no flashbacks                            |
| ___ 10. chronological order                 | K. narrator is NOT a character but knows EVERYTHING about all of the characters  |

**II. Fill in the blank.** Choose from the following list of vocab words to fill in the blanks in the sentences. Each answer is used only once. Each question relates to the story "The Sea Devil."

**point of view   first person   flashback   exposition   antagonist   theme**  
**3rd person omniscient   3rd person limited   chronological order   mood**

11. The \_\_\_\_\_ of the story is 3rd person omniscient.
12. The only \_\_\_\_\_ in the story occurs before the man has begun to fish. He remembers convincing the captain of a boat to release a baby porpoise from the bait well of his boat. The remembered event is retold as if it were happening in this story.
13. The story's \_\_\_\_\_ can vary from reader to reader. Some feel suspense; some fear.
14. At the very end, the man releases the mullet from the skiff because he now knows what it's like to be dragged into an alien atmosphere. He knows what it's like to feel his life gasping away. These comments are related to the \_\_\_\_\_ of the story.
15. If this story were told in \_\_\_\_\_, using *I* and *me*, we'd know ahead of time that the narrator, "the man," lived through the ordeal and the suspense would not be as great.
16. The title of this story spells out who the \_\_\_\_\_ is.
17. The story is told from the \_\_\_\_\_ POV.
18. The story could have been told in \_\_\_\_\_ POV without changing it much.
19. If we were to remove the one flashback, the story would be told in \_\_\_\_\_.

**point of view    first person    flashback    exposition    antagonist    theme**  
**3rd person omniscient    3rd person limited    chronological order    mood**

20. In the beginning of this story, we meet the man and we see the Florida coast where he stands on the dock, thinking about going fishing. These elements are the \_\_\_\_\_ of the story.

**III. Short Answers.** Choose from the following list of vocab words to answer each of the following questions. Each answer is used only once.

21. \_\_\_\_\_ Where do we first meet the characters and see the setting?
22. \_\_\_\_\_ Which character have we been taught to hate?
23. \_\_\_\_\_ Which literary term describes the feeling in the audience as they exit the theater?
24. \_\_\_\_\_ Which point of view is neither omniscient nor limited?
25. \_\_\_\_\_ What do we learn from the best movies and stories?
26. \_\_\_\_\_ What if the story has no flashback?
27. \_\_\_\_\_ What has happened if the characters get younger with the passage of time?
28. \_\_\_\_\_ What kind of narrator knows everything, animals' thoughts to children's feelings?
29. \_\_\_\_\_ Which narrator knows only ONE character's thoughts and feelings?
30. \_\_\_\_\_ What general term describes the perspective of the narration?

**IV. REACH.** The following questions relate to a movie we previewed in class. Fill in the blanks. Some answers will be terms from Vocab Lesson 1.

31. At the end of the opening credits, part of the \_\_\_\_\_ flashes as a subtitle at the bottom of the screen: "South America      1936."
32. The \_\_\_\_\_ is the first character we see, even though we see him only in silhouette.
33. As Indiana Jones he exits the cave, the \_\_\_\_\_ greets him, laughs at Indy's misfortune, and takes the idol from him.
34. In the beginning, there is a lot that helps to set the \_\_\_\_\_ of this film. We see men trekking through the jungle, hacking through the shrubs and consulting maps and landmarks to find their way. One of the "natives" finds a frightening mask and runs screaming from it, leaving the rest of the expedition behind. Two others in the expedition talk about the fact that they would be killed if someone knew they were in this part of the jungle. All the while, the music is eerie and helps to make us feel the fear that these men must be feeling.
35. From the start of the film, we see Indy's bravery and resourcefulness as he makes it through all the dangers of the cave, outwit his enemy at the cave entrance, and outruns the natives. He makes it back to the plane where he is safe...until he finds the snake in the seat with him, and this is the first time we see his fear. All of these incidents help to create Indy's \_\_\_\_\_ .
36. Indy gets through all of the dangers of the cave, and he escapes the natives' poison darts, so we know he's very brave, but when he gets into the plane and says he's afraid of snakes, the pilot tells him to "show a little backbone." Because we know that Indy HAS BEEN showing backbone since the opening of the movie, this comment from the pilot is \_\_\_\_\_.

37. The following statement is an example of \_\_\_\_\_ : Indiana is brave, and we know this because even after witnessing death, he still went forward to get the idol.

38. When Indy finally reaches the chamber that houses the golden idol, the movie slows down considerably. It takes a long time before we get to see Indy at the idol finally picking it up. First there's a shot of one step. Then we see the masks that line the walls of the chamber. Another shot shows Indy step and wobble and almost fall. The camera cuts to his assistant who gasps when Indy almost falls. Then there's a shot of the idol itself. We see a shot of another step on the floor. Then we're at the idol with Indy. The music is intensifying all along, through zoom in on Indy, Indy rubs face, thinks, shot of assistant, slowly zoom out from Indy, he pulls out sandbag, judges the weight, and drops some sand. Then there's another shot of the idol. Indy gets ready, and we see a shot of the assistant, rubbing his fingers together. Finally, Indy swaps out the sandbag for the idol. The director took a lot of time getting to the idol in order to heighten the \_\_\_\_\_ of this part of the story.

Finish the following characterization with one piece of evidence from each sequence we watched in class:  
Indiana is smart, and we know this because

39. EVIDENCE FROM SEQUENCE 1 (the cave) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ and

40. EVIDENCE FROM SEQUENCE 2 (the school) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

41. Define FACT and use the text of question 38 above to give an example of a fact:  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

42. Define INFERENCE and use the text of question 38 above to give an example of an inference:  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**DO NOT WRITE ON THIS PAPER!**

**vocab quiz 2: literary terms**

**I. Matching.** Match the definition on the right with its word on the left. Write the letter on your paper.

- |                                |   |
|--------------------------------|---|
| 1. point of view               | A. story is told as it happened, without flashback                    |
| 2. third person omniscient POV | B. a character's inner struggle                                       |
| 3. third person limited POV    | C. beginning of plot; characters & conflicts introduced               |
| 4. flashback                   | D. hints of what will happen next                                     |
| 5. exposition                  | E. the narration of a story, the perspective from which it is told    |
| 6. theme                       | F. a narrator who knows everything, but is not a part of the story    |
| 7. first person POV            | G. details leading up to a climax in the story or play                |
| 8. mood                        | H. narrator who is part of the story; uses I/me/my to refer to self   |
| 9. foreshadowing               | J. the main idea of a story or play, the lesson it hopes to teach     |
| 10. antagonist                 | K. least expected thing happens; words have opposite meanings         |
| 11. chronological order        | L. character's struggle with some force or person outside herself     |
| 12. irony                      | M. the character who is against the main character                    |
| 13. suspense                   | N. movement backward in time, to reveal an earlier event              |
| 14. internal conflict          | P. narrator is not in the story; understands one character's feelings |
| 15. external conflict          | Q. the "feeling" of a story or scene                                  |

**II. Fill in the Blank.** Choose from the following list of vocab words to fill in the blanks in these sentences. Each answer is used only once. On your paper, write the word which best fits the sentence.

**flashback    exposition    chronological order    point of view    foreshadowing**  
**third person omniscient POV    third person limited POV    first person POV**  
**irony    suspense    mood    theme    antagonist    climax    internal conflict**

16. The man has been trying for quite some time to disconnect himself from a sting ray. He finally frees himself when the rope breaks across some sharp barnacles on a post which marks the entrance to the bay. What do we call the moment when the rope breaks?
17. Leading up to the moment when the rope breaks, the author reveals many details, and it's these details which prolong the scene and create \_\_\_\_\_.
18. Most Edgar Allen Poe stories and poems have a sad, dark, sometimes frightening feeling to them. On the other hand, most of Walt Whitman's poetry was much more upbeat, sometimes even excited. What literary term describes the feeling in all of these literary works?

**flashback    exposition    chronological order    point of view    foreshadowing**  
**third person omniscient POV    third person limited POV    first person POV**  
**irony    suspense    mood    theme    antagonist    climax    internal conflict**

19. At the beginning of a movie, we see a man walk into his house. The house is empty, except for a few overturned chairs, and some pieces of clothing and papers on the floor. The man has gray hair. He walks around, picks up a book off the floor and begins to read it. The scene fades out, and when we see the man again. He no longer has gray hair, indicating that he is younger now. He is back in the same house, but his wife and children are with him, and no chairs are overturned. Everything seems to be in its place. What literary term can we use to describe what has happened?
20. If the scene in #19 is the scene in which we find out who the characters are and what their conflicts are, we call that scene the \_\_\_\_\_.
21. In “The Sea Devil,” “a school of sardines surfaced suddenly” as if they were scared, and this line gives the reader a hint of approaching danger before the sting ray jerks the man from his skiff. What is this hint called?
22. “The Sea Devil” is told in \_\_\_\_\_ (narration). We know this because the narrator is not a part of the story, and s/he seems to know something about all of the characters in the story.
23. If the man is considered the main character of “The Sea Devil,” what is the sting ray?
24. At the end of “The Sea Devil,” the man has just barely escaped death at the hands of Nature. He looks up at the night sky and sees a plane flying high overhead. It is ironic for him to notice the plane because the plane is an example of humankind’s conquer of Nature, but the man has just experienced his own powerlessness against Nature. If the story wants to teach us that we should respect the power of Nature, we call this “lesson” the \_\_\_\_\_ of the story.
25. A fisherman goes to catch a fish, and instead he’s caught by a fish. This is an example of \_\_\_\_\_.
26. “The Banana Tree” is told in \_\_\_\_\_ (narration). We know this because the narrator is not a part of the story, and s/he seems to understand only Gustus’s perspective.
27. There is only one type of narrator who refers to him/herself in the story, and that is a narrator.
28. When Gustus’s father asks him what’s wrong, Gustus has to decide whether he’ll tell his father or not. This decision-making time inside a character is called a/an \_\_\_\_\_.
29. The perspective from which a story is told is called its \_\_\_\_\_.
30. If the flashback about the capture of the baby porpoise were removed from “The Sea Devil,” the story would be told in \_\_\_\_\_.

## The Sea Devil

Arthur Gordon

Originally published: 1953, *Saturday Evening Post*

- 1 The man came out of the house and stood quite still, listening. Behind him, the lights glowed in the cheerful room, the books were neat and orderly in their cases, the radio talked importantly to itself. In front of him, the bay stretched dark and silent, one of the countless lagoons that border the coast where Florida thrusts its great green thumb into the tropics.
- 2 It was late in September. The night was breathless; summer's dead hand still lay heavy on the land. The man moved forward six paces and stood on the sea wall. The tide was beginning to ebb.
- 3 Somewhere out in the blackness a mullet jumped and fell back with a sullen splash. Heavy with roe, they were jumping less often, now. They would not take a hook, but a practiced eye could see the swirls they made in the glassy water. In the dark of the moon, a skilled man with a cast net might take half a dozen in an hour's work. And a big mullet makes a meal for a family.
- 4 The man turned abruptly and went into the garage, where his cast net hung. He was in his late 20s, wide-shouldered, and strong. He did not have to fish for a living, or even for food. He was a man who worked with his head, not with his hands. But he liked to go casting alone at night.
- 5 He liked the loneliness and the labor of it. He liked the clean taste of salt when he gripped the edge of the net with his teeth as a cast netter must. He liked the arching flight of sixteen pounds of lead and linen against the starlight, and the weltering crash of the net into the unsuspecting water. He liked the harsh tug of the retrieving rope around his wrist, and the way the net came alive when the cast was true, and the thud of captured fish on the floorboards of the skiff.
- 6 He liked all that because he found in it a reality that seemed to be missing from his 20<sup>th</sup> century job and from his daily life. He liked being the hunter, skilled and solitary and elemental. There was no conscious cruelty in the way he felt. It was the way things had been in the beginning.
- 7 The man lifted the net down carefully and lowered it into a bucket. He put a paddle beside the bucket. Then he went into the house. When he came out, he was wearing swimming trunks and a pair of old tennis shoes. Nothing else.
- 8 The skiff, flat-bottomed, was moored off the sea wall. He would not go far, he told himself. Just to the tumble-down dock half a mile away. Mullet had a way of feeding around old pilings after dark. If he moved quietly, he might pick up two or three in one cast close to the dock. And maybe a couple of others on the way down or back.
- 9 He shoved off and stood motionless for a moment, letting his eyes grow accustomed to the dark. Somewhere out in the channel a porpoise blew with a sound like steam escaping. The man smiled a little; porpoises were his friends. Once, fishing in the Gulf, he had seen the charter-boat captain reach overside and gaff a baby porpoise through the sinewy part of the tail. He had hoisted it aboard, had dropped it into the bait well, where it thrashed around, puzzled and unhappy. And the mother had swum alongside the boat and under the boat and around the boat, nudging the stout planking with her back, slapping it with her tail, until the man felt sorry for her and made the captain let the baby porpoise go.

- 10** He took the net from the bucket, slipped the noose in the retrieving rope over his wrist, pulled the slipknot tight. It was an old net, but still serviceable; he had rewoven the rents made by underwater snags. He coiled the 30-foot rope carefully, making sure there were no kinks. A tangled rope, he knew, would spoil any cast.
- 11** The basic design of the net had not changed in 3,000 years. It was a mesh circle with a diameter of fourteen feet. It measured close to fifteen yards around the circumference and could, if thrown perfectly, blanket 150 square feet of sea water. In the center of this radial trap was a small iron collar where the retrieving rope met the twenty-three separate drawstrings leading to the outer rim of the net. Along this rim, spaced an inch and a half apart, were the heavy lead sinkers.
- 12** The man raised the iron collar until it was a foot above his head. The net hung soft and pliant and deadly. He shook it gently, making sure that the drawstrings were not tangled, that the sinkers were hanging true. He eased it down and picked up the paddle.
- 13** The night was black as a witch's cat; the stars looked fuzzy and dim. Down to the southward, the lights of a causeway made a yellow necklace across the sky. To the man's left were the tangled roots of a mangrove swamp; to his right, the open waters of the bay. Most of it was fairly shallow, but there were channels eight feet deep. The man could not see the old dock, but he knew where it was. He pulled the paddle quietly through the water, and the phosphorescence glowed and died.
- 14** For five minutes he paddled. Then, twenty feet ahead of the skiff, a mullet jumped. A big fish, close to three pounds. For a moment it hung in the still air, gleaming dully. Then it vanished. But the ripples marked the spot, and where there was one there were often others.
- 15** The man stood up quickly. He picked up the coiled rope, and with the same hand grasped the net at a point four feet below the iron collar. He raised the skirt to his mouth and gripped it strongly with his teeth. He slid his free hand as far as it would go down the circumference of the net so that he had three points of contact with the mass of cordage and metal. He made sure his feet were planted solidly. Then he waited, feeling the tension that is older than the human race, the fierce exhilaration of the hunter at the moment of ambush, the atavistic desire to capture and kill and ultimately consume.
- 16** A mullet swirled, ahead and to the left. The man swung the heavy net back, twisting his body and bending his knees so as to get more upward thrust. He shot it forward, letting go simultaneously with rope hand and with teeth, holding a fraction of a second longer with the other hand so as to give the net the necessary spin, impart the centrifugal force that would make it flare into a circle. The skiff ducked sideways, but he kept his balance. The net fell with a splash.
- 17** The man waited for five seconds. Then he began to retrieve it, pulling in a series of sharp jerks so that the drawstrings would gather the net inward, like a giant fist closing on this segment of the teeming sea. He felt the net quiver, and knew it was not empty. He swung it, dripping, over the gunwale, saw the broad silver side of the mullet quivering, saw too the gleam of a smaller fish. He looked closely to make sure no stingray was hidden in the mesh, then raised the iron collar and shook the net out. The mullet fell with a thud and flapped wildly. The other victim was an angel fish, beautifully marked, but too small to keep. The man picked it up gently and dropped it overboard. He coiled the rope, took up the paddle. He would cast no more until he came to the dock.

- 18** The skiff moved on. At last, ten feet apart a pair of stakes rose up gauntly out of the night. Barnacle-encrusted, they once had marked the approach from the main channel. The man guided the skiff between them, then put the paddle down softly. He stood up, reached for the net, tightened the noose around his wrist. From here he could drift down upon the dock. He could see it now, a ruined skeleton in the starshine. Beyond it a mullet jumped and fell back with a flat, liquid sound. The man raised the edge of the net, put it between his teeth. He would not cast at a single swirl, he decided; he would wait until he saw two or three close together. The skiff was barely moving. He felt his muscles tense themselves, awaiting the signal from the brain.
- 19** Behind him in the channel he heard the porpoise blow again, nearer now. He frowned in the darkness. If the porpoise chose to fish this area, the mullet would scatter and vanish. There was no time to lose.
- 20** A school of sardines surfaced suddenly, skittering along like drops of mercury. Something, perhaps the shadow of the skiff, had frightened them. The old dock loomed very close. A mullet broke water just too far away; then another, nearer. The man marked the spreading ripples and decided to wait no longer.
- 21** He swung back the net, heavier now that it was wet. He had to turn his head, but out of the corner of his eye he saw two swirls in the black water just off the starboard bow. They were about eight feet apart, and they had the sluggish oily look that marks the presence of something big just below the surface. His conscious mind had no time to function, but instinct told him that the net was wide enough to cover both swirls if he could alter the direction of his cast. He could not halt the swing, but he shifted his feet slightly and made the cast off balance. He saw the net shoot forward, flare into an oval, and drop just where he wanted it.
- 22** Then the sea exploded in his face. In a frenzy of spray, a great horned thing shot like a huge bat out of the water. The man saw the mesh of his net etched against the mottled blackness of its body and he knew, in the split second in which thought was still possible, that those twin swirls had been made not by two mullet, but by the wing tips of the giant ray of the Gulf Coast, *Manta birostris*, also known as clam cracker, devil ray, sea devil.
- 23** The man gave a hoarse cry. He tried to claw the slipknot off his wrist, but there was no time. The quarter-inch line snapped taut. He shot over the side of the skiff as if he had roped a runaway locomotive. He hit the water headfirst and seemed to bounce once. He plowed a blinding furrow for perhaps ten yards. Then the line went slack as the sea devil jumped again. It was not the full-grown manta of the deep Gulf, but it was close to nine feet from tip to tip, and it weighed over a thousand pounds. Up into the air it went, its pearl-colored underbelly gleaming as it twisted in a frantic effort to dislodge the clinging thing that had fallen upon it. Up into the starlight, a monstrous survival from the dawn of time.
- 24** The water was less than four feet deep. Sobbing and choking, the man struggled for a foothold on the slimy bottom. Sucking in great gulps of air, he fought to free himself from the rope. But the slipknot was jammed deep into his wrist; he might as well have tried to loosen a circle of steel.
- 25** The ray came down with a thunderous splash and drove forward again. The flexible net followed every movement, impeding it hardly at all. The man weighed 175 pounds, and he was braced for the shock, and he had the desperate strength that comes from looking into the blank eyes of death. It was useless. His arm straightened out with a jerk that seemed to dislocate his shoulder; his feet shot out from under him; his head went under again. Now at last he knew how the fish must feel when the line tightens and drags him toward the alien element that is his doom. Now he knew.

- 26** Desperately he dug the fingers of his free hand into the ooze, felt them dredge a futile channel through broken shells and the ribbonlike sea grasses. He tried to raise his head, but could not get it clear. Torrents of spray choked him as the ray plunged toward deep water.
- 27** His eyes were of no use to him in the foam-streaked blackness. He closed them tight, and at once an insane sequence of pictures flashed through his mind. He saw his wife sitting in their living room, reading, waiting calmly for his return. He saw the mullet he had just caught, gasping its life away on the floorboards of the skiff. He saw all these things and many others simultaneously in his mind as his body fought silently and tenaciously for its existence. His hand touched something hard and closed on it in a death grip, but it was only the sharp-edged helmet of a horseshoe crab, and after an instant he let it go.
- 28** He had been underwater perhaps fifteen seconds now, and something in his brain told him quite calmly that he could last another forty or fifty and then the red flashes behind his eyes would merge into darkness, and the water would pour into his lungs in one sharp painful shock, and he would be finished.
- 29** This thought spurred him to a desperate effort. He reached up and caught his pinioned wrist with his free hand. He doubled up his knees to create more drag. He thrashed his body madly, like a fighting fish, from side to side. This did not disturb the ray, but now one of the great wings tore through the mesh, and the net slipped lower over the fins projecting like horns from below the nightmare head, and the sea devil jumped again.
- 30** And once more the man was able to get his feet on the bottom and his head above water, and he saw ahead of him the pair of ancient stakes that marked the approach to the channel. He knew that if he was dragged much beyond those stakes he would be in eight feet of water, and the ray would go down to hug the bottom as rays always do, and then no power on earth could save him. So in the moment of respite that was granted him, he flung himself toward them.
- 31** For a moment he thought his captor yielded a bit. Then the ray moved off again, but more slowly now, and for a few yards the man was able to keep his feet on the bottom. Twice he hurled himself back against the rope with all his strength, hoping that something would break. But nothing broke. The mesh of the net was ripped and torn, but the draw lines were strong, and the stout perimeter cord threaded through the sinkers was even stronger.
- 32** The man could feel nothing now in his trapped hand; it was numb. But the ray could feel the powerful lunges of the unknown thing that was trying to restrain it. It drove its great wings against the unyielding water and forged ahead, dragging the man and pushing a sullen wave in front of it.
- 33** The man had swung as far as he could toward the stakes. He plunged toward one and missed it by inches. His feet slipped and he went down on his knees. Then the ray swerved sharply and the second stake came right at him. He reached out with his free hand and caught it.
- 34** He caught it just above the surface, six or eight inches below high-water mark. He felt the razor-sharp barnacles bite into his hand, collapse under the pressure, drive their tiny slime-covered shell splinters deep into his flesh. He felt the pain, and he welcomed it, and he made his fingers into an iron claw that would hold until the tendons were severed or the skin was shredded from the bone. The ray felt the pressure increase with a jerk that stopped it dead in the water. For a moment all was still as the tremendous forces came into equilibrium.

- 35** Then the net slipped again, and the perimeter cord came down over the sea devil's eyes, blinding it momentarily. The great ray settled to the bottom and braced its wings against the mud and hurled itself forward and upward.
- 36** The stake was only a four-by-four of creosoted pine, and it was old. Ten thousand tides had swirled around it. Worms had bored; parasites had clung. Under the crust of barnacles it still had some heart left, but not enough. The man's grip was five feet above the floor of the bay; the leverage was too great. The stake snapped off at its base.
- 37** The ray lunged upward, dragging the man and the useless timber. The man had his lungs full of air, but when the stake snapped he thought of expelling the air and inhaling the water so as to have it finished quickly. He thought of this, but he did not do it. Then, just at the channel's edge, the ray met the porpoise, coming in.
- 38** The porpoise had fed well this night and was in no hurry, but it was a methodical creature and it intended to make a sweep around the old dock before the tide dropped too low. It had no quarrel with any ray, but it feared no fish in the sea, and when the great black shadow came rushing blindly and unavoidably, it rolled fast and struck once with its massive horizontal tail.
- 39** The blow descended on the ray's flat body with a sound like a pistol shot. It would have broken a buffalo's back, and even the sea devil was half stunned. It veered wildly and turned back toward shallow water. It passed within ten feet of the man, face down in the water. It slowed and almost stopped, wing tips moving faintly, gathering strength for another rush.
- 40** The man had heard the tremendous slap of the great mammal's tail and the snorting gasp as it plunged away. He felt the line go slack again, and he raised his dripping face, and he reached for the bottom with his feet. He found it, but now the water was up to his neck. He plucked at the noose once more with his lacerated hand, but there was no strength in his fingers. He felt the tension come back into the line as the ray began to move again, and for half a second he was tempted to throw himself backward and fight as he had been doing, pitting his strength against the vastly superior strength of the brute.
- 41** But the acceptance of imminent death had done something to his brain. It had driven out the fear, and with the fear had gone the panic. He could think now, and he knew with absolute certainty that if he was to make any use of this last chance that had been given him, it would have to be based on the one faculty that had carried man to his preeminence above all beasts, the faculty of reason. Only by using his brain could he possibly survive, and he called on his brain for a solution, and his brain responded. It offered him one.
- 42** He did not know whether his body still had the strength to carry out the brain's commands, but he began to swim forward, toward the ray that was still moving hesitantly away from the channel. He swam forward, feeling the rope go slack as he gained on the creature.
- 43** Ahead of him he saw the one remaining stake, and he made himself swim faster until he was parallel with the ray and the rope trailed behind both of them in a deep U. He swam with a surge of desperate energy that came from nowhere so that he was slightly in the lead as they came to the stake. He passed on one side of it; the ray was on the other.

- 44** Then the man took one last deep breath, and he went down under the black water until he was sitting on the bottom of the bay. He put one foot over the line so that it passed under his bent knee. He drove both his heels into the mud, and he clutched the slimy grass with his bleeding hand, and he waited for the tension to come again.
- 45** The ray passed on the other side of the stake, moving faster now. The rope grew taut again, and it began to drag the man back toward the stake. He held his prisoned wrist close to the bottom, under his knee, and he prayed that the stake would not break. He felt the rope vibrate as the barnacles bit into it. He did not know whether the rope would crush the barnacles, or whether the barnacles would cut the rope. All he knew was that in five seconds or less he would be dragged into the stake and cut to ribbons if he tried to hold on, or drowned if he didn't.
- 46** He felt himself sliding slowly, and then faster, and suddenly the ray made a great leap forward, and the rope burned around the base of the stake, and the man's foot hit it hard. He kicked himself backward with his remaining strength, and the rope parted, and he was free.
- 47** He came slowly to the surface. Thirty feet away the sea devil made one tremendous leap and disappeared into the darkness. The man raised his wrist and looked at the frayed length of rope dangling from it. Twenty inches, perhaps. He lifted his other hand and felt the hot blood start instantly, but he didn't care. He put this hand on the stake above the barnacles and held on to the good rough, honest wood. He heard a strange noise, and realized that it was himself, sobbing.
- 48** High above, there was a droning sound, and looking up he saw the nightly plane from New Orleans inbound for Tampa. Calm and serene, it sailed, a symbol of man's proud mastery over nature. Its lights winked red and green for a moment; then it was gone.
- 49** Slowly, painfully, the man began to move through the placid water. He came to the skiff at last and climbed into it. The mullet, still alive, slapped convulsively with its tail. The man reached down with his torn hand, picked up the mullet, let it go.
- 50** He began to work on the slipknot doggedly with his teeth. His mind was almost a blank, but not quite. He knew one thing. He knew he would do no more casting alone at night. Not in the dark of the moon. No, not he.

from "The Sea Devil"  
by Arthur Gordon

A

(from page 11, ¶ 8-9)

The skiff, flat-bottomed, was moored off the sea wall. He would not go far, he told himself. Just to the tumbledown dock half a mile away. Mullet had a way of feeding around old pilings after dark. If he moved quietly, he might pick up two or three in one cast close to the dock. And maybe a couple of others on the way down or back.

He shoved off and stood motionless for a moment, letting his eyes grow accustomed to the dark. Somewhere out in the channel a porpoise blew with a sound like steam escaping. The man smiled a little: porpoises were his friends. Once, fishing in the Gulf, he had seen the charter boat captain reach overside and gaff a baby porpoise through the sinewy part of the tail. He had hoisted it aboard, had dropped it into the bait well, where it thrashed around, puzzled and unhappy. And the mother had swum alongside the boat and under the boat and around the boat, nudging the stout planking with her back, slapping it with her tail, until the man felt sorry for her and made the captain let the baby porpoise go.

## B

(from page 13, ¶ 18-19)

The skiff moved on. At last, ten feet apart, a pair of stakes rose up gauntly out of the night. Barnacle-encrusted, they once had marked the approach from the main channel. The man guided the skiff between them, then put the paddle down softly. He stood up, reached for the net, tightened the noose around his wrist. From here he could drift down upon the dock. He could see it now, a ruined skeleton in the starshine. Beyond it a mullet jumped and fell back with a flat, liquid sound. The man raised the edge of the net, put it between his teeth. He would not cast at a single swirl, he decided; he would wait until he saw two or three close together. The skiff was barely moving. He felt his muscles tense themselves, awaiting the signal from the brain.

Behind him in the channel he heard the porpoise blow again, nearer now. He frowned in the darkness. If the porpoise chose to fish this area, the mullet would scatter and vanish. There was no time to lose.

## C

(from page 13, ¶ 20)

A school of sardines surfaced suddenly, skittering along like drops of mercury. Something, perhaps the shadow of the skiff, had frightened them. The old dock loomed very close. A mullet broke water just too far away; then another, nearer. The man marked the spreading ripples and decided to wait no longer.

D

(from page 13, ¶ 21)

He swung back the net, heavier now that it was wet. He had to turn his head, but out of the corner of his eye he saw two swirls in the black water just off the starboard bow. They were about eight feet apart, and they had the sluggish oily look that marks the presence of something big just below the surface. His conscious mind had no time to function, but instinct told him that the net was wide enough to cover both swirls if he could alter the direction of his cast. He could not halt the swing, but he shifted his feet slightly and made the cast off balance. He saw the net shoot forward, flare into an oval, and drop just where he wanted it.

E

(from page 13, ¶ 22)

Then the sea exploded in his face. In a frenzy of spray, a great horned thing shot like a huge bat out of the water. The man saw the mesh of his net etched against the mottled blackness of its body and he knew, in the split second in which thought was still possible, that those twin swirls had been made not by two mullet, but by the wing tips of the giant ray of the Gulf Coast, *Manta birostris*, also known as clam cracker, devil ray, sea devil.

F

(from page 15, ¶ 40-42)

The man had heard the tremendous slap of the great mammal's tail and the snorting gasp as it plunged away. He felt the line go slack again, and he raised his dripping face, and he reached for the bottom with his feet. He found it, but now the water was up to his neck. He plucked at the noose once more with his lacerated hand, but there was no strength in his fingers. He felt the tension come back into the line as the ray began to move again, and for half a second he was tempted to throw himself backward and fight as he had been doing, pitting his strength against the vastly superior strength of the brute.

But the acceptance of imminent death had done something to his brain. It had driven out the fear, and with the fear had gone the panic. He could think now, and he knew with absolute certainty that if he was to make any use of this last chance that had been given him, it would have to be based on the one faculty that had carried man to his preeminence above all beasts, the faculty of reason. Only by using his brain could he possibly survive, and he called on his brain for a solution, and his brain responded. It offered him one.

He did not know whether his body still had the strength to carry out the brain's commands, but he began to swim forward, toward the ray that was still moving hesitantly away from the channel. He swam forward, feeling the rope go slack as he gained on the creature.

G

(from page 16, ¶ 44-46)

The man took one last deep breath, and he went down under the black water until he was sitting on the bottom of the bay. He put one foot over the line so that it passed under his bent knee. He drove both his heels into the mud, and he clutched the slimy grass with his bleeding hand, and he waited for the tension to come again.

The ray passed on the other side of the stake, moving faster now. The rope grew taut again, and it began to drag the man back toward the stake. He held his prisoned wrist close to the bottom, under his knee, and he prayed that the stake would not break. He felt the rope vibrate as the barnacles bit into it. He did not know whether the rope would crush the barnacles, or whether the barnacles would cut the rope. All he knew was that in five seconds or less he would be dragged into the stake and cut to ribbons if he tried to hold on, or drowned if he didn't.

He felt himself sliding slowly, and then faster, and suddenly the ray made a great leap forward, and the rope burned around the base of the stake, and the man's foot hit it hard. He kicked himself backward with his remaining strength, and the rope parted, and he was free.

H

(from page 16, ¶ 47-50)

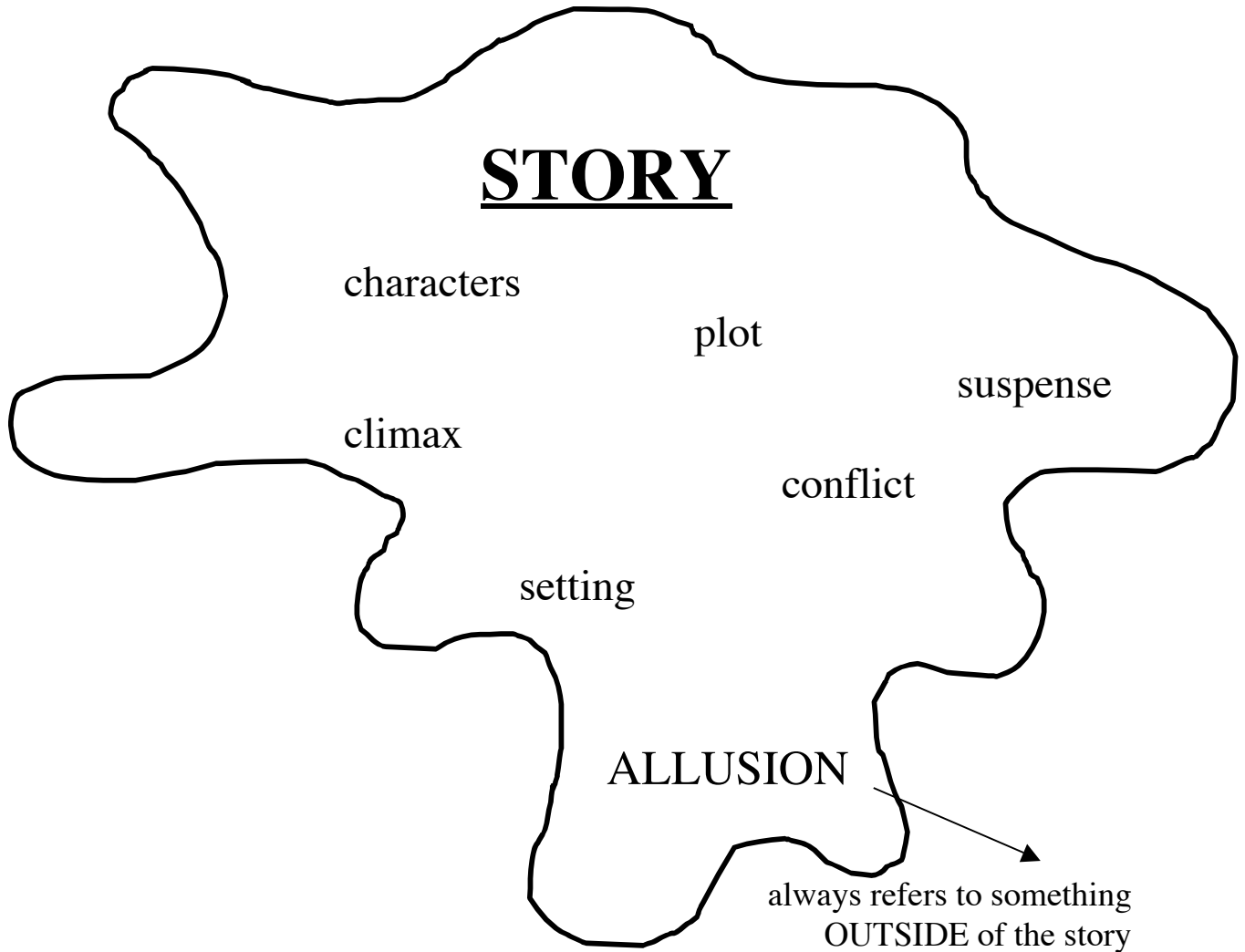
He came slowly to the surface. Thirty feet away the sea devil made one tremendous leap and disappeared into the darkness. The man raised his wrist and looked at the frayed length of rope dangling from it. Twenty inches, perhaps. He lifted his other hand and felt the hot blood start instantly, but he didn't care. He put his hand on the stake above the barnacles and held on to the good, rough, honest wood. He heard a strange noise, and realized that it was himself, sobbing.

High above, there was a droning sound, and looking up he saw the nightly plane from New Orleans inbound for Tampa. Calm and serene, it sailed, symbol of man's proud mastery over nature. Its lights winked red and green for a moment; then it was gone.

Slowly, painfully, the man began to move through the placid water. He came to the skiff at last and climbed into it. The mullet, still alive, slapped convulsively with its tail. The man reached down with his torn hand, picked up the mullet, let it go.

He began to work on the slipknot doggedly with his teeth. His mind was almost a blank, but not quite. He knew one thing. He knew he would do no more casting alone at night. Not in the dark of the moon. No, not he.

# ALLUSIONS



Start with this question:

# What doesn't fit?

A story element might not fit if

it is a Biblical name, object, place, situation, or event...

such as an apple, a character named Eve or Michael or Sarah or Gabriel,  
a flood, a large boat, fig leaves, ceremonious meals, brothers

it refers to a character/place/situation that's not in the story...

The story is set in New York, and Dodge City is mentioned.

Two children discuss a recent school lesson about Pandora's box.

None of the characters are named Rapunzel, and one line reads,

"She wishes her hair were like Rapunzel's."

it draws attention to itself...

An object is described more than it should be.

A character talks in a way that is unlike anyone else in the story.

A word is repeated often.

Any of these clues might indicate that a story  
element doesn't fit inside the story,  
and it might be an allusion,  
a reference to something outside the story.

from **“Raymond’s Run”**  
by Toni Cade Bambara

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

# What do you know about Dodge City?

Dodge City

Squeaky walking  
down the street in Harlem

What greater meaning is added to the story by this allusion?

from **“Flowers for Algernon”**  
by Daniel Keyes

“Which don’t mean to say,” she remarked, “that I don’t think there’s something mighty strange about you, Charlie. Them changes. I don’t know. You used to be a good, dependable, ordinary man--not too bright maybe, but honest. Who knows what you done to yourself to get so smart all of a sudden. Like everybody around here’s been saying, Charlie, it’s not right.”

“But how can you say that, Fanny? What’s wrong with a man becoming intelligent and wanting to acquire knowledge and understanding of the world around him?”

She stared down at her work and I turned to leave. Without looking at me, she said: “It was evil when Eve listened to the snake and ate from the tree of knowledge. It was evil when she saw that she was naked. If not for that none of us would ever have to grow old and sick, and die.”

...Once again now I have the feeling of shame burning inside me. This intelligence has driven a wedge between me and all the people I once knew and loved. Before, they laughed at me and despised me for my ignorance and dullness; now, they hate me for my knowledge and understanding. What do they want of me?

They’ve driven me out of the factory. Now I’m more alone than ever before....

# What do you know about Adam & Eve?

Adam and Eve

Charlie's situation

What greater meaning is added to the story by this allusion?

An  
informed  
reader  
knows  
that an apple  
is never  
just an apple.

from *The Giver*  
by Lois Lowry

There had been nothing special about it; it was an activity that he had performed countless times: throw, catch; throw, catch. It was effortless for Jonas, and even boring, though Asher enjoyed it, and playing catch was a required activity for Asher because it would improve his hand-eye coordination, which was not up to standards.

But suddenly Jonas had noticed, following the path of the apple through the air with his eyes, that the piece of fruit had -- well, this was the part that he couldn't adequately understand -- the apple had *changed*. Just for an instant. It had changed in mid-air, he remembered. Then it was in his hand, and he looked at it carefully, but it was the same apple. Unchanged. The same size and shape: a perfect sphere. The same nondescript shade, about the same shade as his own tunic.

There was absolutely nothing remarkable about that apple. He had tossed it back and forth between his hands a few times, then thrown it again to Asher. And again - - in the air, for an instant only -- it had changed.

It had happened four times. Jonas had blinked, looked around, and then tested his eyesight, squinting at the small print on the identification badge attached to his tunic. He read his name quite clearly. He could also clearly see Asher at the other end of the throwing area. And he had had no problem catching the apple.

Everyone had known, he remembered with humiliation, that the announcement ATTENTION. THIS IS A REMINDER TO MALE ELEVEN'S THAT OBJECTS ARE NOT TO BE REMOVED FROM THE RECREATION AREA AND THAT SNACKS ARE TO BE EATEN, NOT HOARDED had been specifically addressed to him, the day last month that he had taken an apple home. No one had mentioned it, not even his parents, because the public announcement had been sufficient to produce the appropriate remorse.

# What do you know about Adam & Eve?

Adam and Eve

*The Giver*

What greater meaning is added to the story by this allusion?

from *The House on Mango Street*  
by Sandra Cisneros

**Rafaela  
Who Drinks  
Coconut & Papaya  
Juice  
on Tuesdays**

On Tuesdays Rafaela's husband comes home late because that's the night he plays dominoes. And then Rafaela, who is still young but getting old from leaning out the window so much, gets locked indoors because her husband is afraid Rafaela will run away since she is too beautiful to look at.

Rafaela leans out the window and leans on her elbow and dreams her hair is like Rapunzel's. On the corner there is music from the bar, and Rafaela wishes she could go there and dance before she gets old.

A long time passes and we forget she is up there watching until she says: Kids, if I give you a dollar will you go to the store and buy me something? She throws a crumpled dollar down and always asks for coconut or sometimes papaya juice, and we send it up to her in a paper shopping bag she lets down with clothesline.

Rafaela who drinks and drinks coconut and papaya juice on Tuesdays and wishes there were sweeter drinks, not bitter like an empty room, but sweet sweet like the island, like the dance hall down the street where women much older than her throw green eyes easily like dice and open homes with keys. And always there is someone offering sweeter drinks, someone promising to keep them on a silver string.

Pre-AP Literature:  
**ALLUSIONS**

name:

\_\_\_\_\_ #:

Chapter/ story name:

\_\_\_\_\_

What doesn't fit?

\_\_\_\_\_

why? Be specific.

\_\_\_\_\_

<b>What do you know about Rapunzel?</b>	<b>What do you know about the women in <i>House on Mango Street</i>?</b>

What greater meaning is added to the story by this allusion?

from *The House on Mango Street*  
by Sandra Cisneros

## A Smart Cookie

I could've been somebody, you know? my mother says and sighs. She has lived in this city her whole life. She can speak two languages. She can sing an opera. She knows how to fix a T.V. But she doesn't know which subway train to take to get downtown. I hold her hand very tight while we wait for the right train to arrive.

She used to draw when she had time. Now she draws with a needle and thread, little knotted rosebuds, tulips made of silk thread. Someday she would like to go to the ballet. Someday she would like to see a play. She borrows opera records from the public library and sings with velvety lungs powerful as morning glories.

Today while cooking oatmeal she is Madame Butterfly until she sighs and points the wooden spoon at me. I could've been somebody, you know? Esperanza, you go to school. Study hard. That Madame Butterfly was a fool. She stirs the oatmeal. Look at my *comadres*. She means Izaura whose husband left and Yolanda whose husband is dead. Got to take care all your own, she says shaking her head.

Then out of nowhere:

Shame is a bad thing, you know. It keeps you down. You want to know why I quit school? Because I didn't have nice clothes. No clothes, but I had brains.

Yup, she says disgusted, stirring again. I was a smart cookie then.

Pre-AP Literature:  
**ALLUSIONS**

name:

\_\_\_\_\_ #:

Chapter/ story name:

\_\_\_\_\_

What doesn't fit?

\_\_\_\_\_

why? Be specific.

\_\_\_\_\_

<b>What do you know about Rapunzel?</b>	<b>What do you know about the women in <i>House on Mango Street</i>?</b>

What greater meaning is added to the story by this allusion?

## **Mango Street Hotspots** **An Internet Hotlist about *The House on Mango Street***

created by Ayn Owensby  
Oliver Middle School

[Introduction](#) | [Samples of American Art](#) | [Samples of Hispanic Art](#) | [General Latino Culture](#) | [Hispanic Women & Literature](#) | [Allusion in 'Smart Cookie'](#)

### **Introduction**

So you're reading or have finished reading THE HOUSE ON MANGO STREET...

Did you find the ALLUSION in 'A Smart Cookie'? Esperanza's mom refers to an opera. If you know the story of the opera, you'll get a lot more meaning from the vignette.

Are you unfamiliar with Latino culture and want to understand more about it? Use the sites listed here to help you add personal meaning to the novel.

(American art sites are listed to give a basis for comparison with Hispanic art.)

- [A Las Mujeres links to info about famous Hispanic women](#) - Just like THE HOUSE ON MANGO STREET, this site is dedicated 'to the women.' Check out these famous Hispanic Women.

### **Allusion in 'Smart Cookie'**

- [Madama Butterfly](#) - Look here for descriptions of characters, a synopsis of the plot synopsis, and other general information about the opera.

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## **Madama Butterfly**

- Composer: **Giacomo Puccini**
- Librettists: Giuseppe Giacosa & **Luigi Mica**
- Source: *Madame Butterfly*, drama by [David Belasco](#) based on story *Madame Butterfly* by [John Luther Long](#)
- First performance: Teatro alla Scala, Milan, 17 February 1904
- Synopses:
  - **Opera-L**
  - **Arizona Opera**
- Libretto**
  - **Version 1 (Milan 1904)**
  - **Version 2 (Brescia 1904)**
  - **Version 3 (American 1906)**                      • *English translation*
  - **Version 4 (Paris 1907)**                      • *English translation*
  - **Standard Version**

**Setting:** Nagasaki; the present day {c. 1900}

**Plot Summary** Act I: Lt. Pinkerton marries Cio-Cio-San, a young geisha, in a ceremony she takes more seriously than he. She is denounced by her family for embracing his religion. Act II. Part 1 (*or Act II*): Cio-Cio-San refuses to believe that Pinkerton has abandoned her, and Sharpless cannot bring himself to tell her the truth. Act II. Part 2 (*or Act III*): Lt. and Mrs. Pinkerton return, prepared to adopt Cio-Cio-San's child; she kills herself.