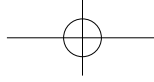


Map of the Book

Unit	Texts	Literary Elements
Unit 1 Trust and Character P. 1	Text A Do You Like It Here? by John O'Hara P. 2 Text B Teenage Wasteland by Anne Tyler P. 16	<ul style="list-style-type: none"> • Irony • Speech style • Characterization through dialogue
Unit 2 More than Skin Deep P. 29	Text A Revolt of the Evil Fairies by Ted Poston P. 30 Text B The Revenge of Her Race by Mary Beaumont P. 43	<ul style="list-style-type: none"> • Irony • Point of view • Dramatic plot twist
Unit 3 Bereavement and Grief P. 53	Text A War by Luigi Pirandello P. 54 Text B The Prince Finds a Wise and Happy Man by Samuel Johnson P. 67	<ul style="list-style-type: none"> • Irony • Internal conflict • Dramatic plot twist
Unit 4 The Uncanny and Fear P. 71	Text A The Open Window by H. H. Munro P. 72 Text B The Tell-Tale Heart by Edgar Allen Poe P. 84	<ul style="list-style-type: none"> • Genre (romance, Gothic tale) • Foreshadowing • Story within story



Reading Strategies	Critical Thinking	Intercultural Competence
<ul style="list-style-type: none">• Read between the lines• Predict the development of the plot• Analyze the tone of the speakers in the story	<ul style="list-style-type: none">• Draw inferences about the character's background• Evaluate the effect of the first-person narrative• Make moral reasoning and fair-grounded judgments about the characters	<ul style="list-style-type: none">• Be sensitive to terms with cultural connotations• Interpret cultural concepts and institutions from a historical perspective• Explain ideas and practices regarding how to discipline children in different cultures
<ul style="list-style-type: none">• Find thematically related background information• Notice how first-person narration affects the reception of a story• Look up special terms	<ul style="list-style-type: none">• Distinguish between the literal and implied meanings• Make inferences through connecting and reflecting on the events• Interpret and evaluate the quotes and arguments about racism	<ul style="list-style-type: none">• Understand racism in changed historical contexts• Articulate observations of different cultures with awareness of historical complexity• Discern cultural stereotypes and reflect on their roles in intercultural communication
<ul style="list-style-type: none">• Look up background information against the setting of the story• Analyze arguments in the story• Examine the narrative structure	<ul style="list-style-type: none">• Examine and evaluate characters' arguments about war• Interpret the figurative meaning of the story's title• Understand and evaluate the concept of patriotism	<ul style="list-style-type: none">• Understand similarities and differences regarding expressions of emotions across cultures• Compare the representations of theme of grief in Western and Chinese poems• Discern core values of a culture in its cultural products
<ul style="list-style-type: none">• Learn about the genre of the text• Examine the narrative structure of the story• Examine the technique of storytelling	<ul style="list-style-type: none">• Draw inferences about the characters' personality and their previous life experiences• Analyze the psychology of the characters• Explain the genre of the story by applying the relevant background knowledge	<ul style="list-style-type: none">• Develop intellectual curiosity about other cultures• Compare and analyze literary representations of the uncanny in different cultures• Recognize and analyze specific cultural references in movies

Reading Critically 2

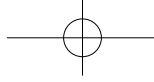
Unit	Texts	Literary Elements
<p>Unit 5 Knowledge and Ignorance P. 91</p>	<p>Text A An Ounce of Cure by Alan Nourse P. 92</p> <p>Text B Extracts from Adam's Diary by Mark Twain P. 106</p>	<ul style="list-style-type: none"> • Allegory • Un-intrusive third-person narration • Irony, satire
<p>Unit 6 Time and Future P. 119</p>	<p>Text A August 2002: Night Meeting by Ray Bradbury P. 120</p> <p>Text B The Daughters of the Moon by Italo Calvino P. 140</p>	<ul style="list-style-type: none"> • Science fiction • Sensory description • Metaphor, simile • Setting, atmosphere
<p>Unit 7 Bonds of Love P. 151</p>	<p>Text A Encore by James Purdy P. 152</p> <p>Text B Long Day's Journey into Night (excerpt) by Eugene O'Neill P. 173</p>	<ul style="list-style-type: none"> • Vernacular style • Internal conflict • Characterization through dialogue
<p>Unit 8 Trauma P. 183</p>	<p>Text A Hands by Sherwood Anderson P. 184</p> <p>Text B Celia Behind Me by Isabel Huggan P. 200</p>	<ul style="list-style-type: none"> • Symbolism • Setting, mood • Metaphor, simile • Chronology (flashback)



Reading Strategies	Critical Thinking	Intercultural Competence
<ul style="list-style-type: none">• Look up the technical terms in the text and consider the author's purpose• Learn about the genre of the story• Identify the rhetorical devices and consider their effect	<ul style="list-style-type: none">• Examine and evaluate the assumptions of the doctors' remarks• Explain the author's approach of loading the story with medical jargons• Understand the dialectics of knowledge and ignorance and apply the understanding to the real world	<ul style="list-style-type: none">• Examine some of the traditional ideas and practices in Western and Chinese medicine• Compare and critique creation myths from different cultures• Compare cultural products from the East and West in light of the embedded ways of thinking
<ul style="list-style-type: none">• Identify and analyze figures of speech and their functions in the text• Learn about the genre of the story• Analyze the mood and tone of the story	<ul style="list-style-type: none">• Draw inferences about the various aspects of the story• Explain the genre of the story by examining its features against the notions of science fiction and allegory• Perceive and evaluate different points of view regarding time and civilizations	<ul style="list-style-type: none">• Be aware of differences in attitudes towards time among different cultures• Compare traditions of science fiction between China and the West• Be alert to egotism in intercultural communication
<ul style="list-style-type: none">• Read between the lines• Analyze the tone of the speakers in the story• Identify the moments of emotional and psychological crisis	<ul style="list-style-type: none">• Make inferences about the emotional state of the characters• Analyze relationships among characters and their situations• Analyze and interpret the gestures and behavior of the characters through empathetic reasoning	<ul style="list-style-type: none">• Understand common themes of love in different cultures• Recognize generational differences across cultures• Interpret family problems from different cultural perspectives
<ul style="list-style-type: none">• Understand the perspective from which a story is told and its effect on the reading process• Identify key words and sentences while reading• Analyze the tone, structure and style of the story	<ul style="list-style-type: none">• Analyze and interpret the symbols and imageries regarding the theme• Perceive ambiguities in the text and explain their functions• Make moral reasoning and fair-grounded judgments about the characters	<ul style="list-style-type: none">• Understand causes of trauma from cultural perspectives• Compare ways of dealing with trauma in different cultures and countries• Analyze the problem of bullying by examining cases from different cultures

Reading Critically 2

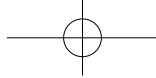
Unit	Texts	Literary Elements
<p>Unit 9 Us and Them P. 209</p>	<p>Text A Poor Visitor by Jamaica Kincaid P. 210</p> <p>Text B Dead Languages by Philip Hensher P. 226</p>	<ul style="list-style-type: none"> • Metaphor, simile, hyperbole, repetition • Point of view • Interior monologue
<p>Unit 10 Love Hurts P. 233</p>	<p>Text A Rope by Katherine Anne Porter P. 234</p> <p>Text B Hills Like White Elephants by Ernest Hemingway P. 253</p>	<ul style="list-style-type: none"> • Characterization through dialogue • Point of view • Blended narrative
<p>Unit 11 Responsibility and Betrayal P. 263</p>	<p>Text A Enoch's Two Letters by Alan Sillitoe P. 264</p> <p>Text B Separating by John Updike P. 281</p>	<ul style="list-style-type: none"> • Coincidence as narrative device • Point of view • Foreshadowing



Reading Strategies	Critical Thinking	Intercultural Competence
<ul style="list-style-type: none">• Notice how first-person narration affects the reception of a story• Identify and examine the functions of rhetorical devices• Pay special attention to textual details with cultural connotations and implications	<ul style="list-style-type: none">• Detect the ironies and evaluate their effects• Analyze the narrator's sad feelings and explain the causes• Perceive different points of view about cultures and apply the perceptions and awareness to the real world	<ul style="list-style-type: none">• Understand the phenomenon of immigration with awareness of historical and cultural differences of the countries involved• Understand culture shock and reverse culture shock• Interview people from different cultural backgrounds and analyze the results from intercultural perspectives
<ul style="list-style-type: none">• Read between the lines• Identify the moments of conflicts and reconciliation in the interaction between the characters• Consider the effect of the special narrative style	<ul style="list-style-type: none">• Analyze and explain the author's methods of characterization• Interpret the symbolic meanings of the details such as the rope• Understand different points of view in marital relationships and apply such understanding to the real world	<ul style="list-style-type: none">• Understand change of values between different generations and social milieus• Analyze problems of relationships in different cultures• Cultivate cultural sensitivity and empathy through comparative reflections
<ul style="list-style-type: none">• Examine the effect of the multiple points of view• Predict the development of the plot• Notice the details of symbolic meaning	<ul style="list-style-type: none">• Make inferences about the unexplained situations in the story and the character's possible reactions• Understand different points of view and make fair-grounded judgments about the characters• Analyze and interpret the psychology of the characters through empathetic reasoning	<ul style="list-style-type: none">• Identify common themes represented in different cultures' cultural products• Analyze the issue of children being affected by marital problems in movies and literatures from different cultures• Conduct intercultural comparisons regarding the legal and social issue of custody of underage children after divorce

Reading Critically 2

Unit	Texts	Literary Elements
<p>Unit 12 Blessed Are the Merciful P. 293</p>	<p>Text A A Dark-Brown Dog by Stephen Crane P. 294</p> <p>Text B An Angel in Disguise by T. S. Arthur P. 313</p>	<ul style="list-style-type: none"> • Metaphor, simile • Anthropomorphism • Point of view
<p>Unit 13 Choice P. 323</p>	<p>Text A The Bet by Anton Chekhov P. 324</p> <p>Text B Baggio's Story by Charlie Fish P. 340</p>	<ul style="list-style-type: none"> • Allegory • Dramatic ending • Interior monologue • Chronology (flashback)
<p>Unit 14 Fate and Unpredictability P. 353</p>	<p>Text A David Swan: A Fantasy by Nathaniel Hawthorne P. 354</p> <p>Text B The Lady, or the Tiger? by Frank Stockton P. 372</p>	<ul style="list-style-type: none"> • Allegory • Hyperbole • Anthropomorphism • Foreshadowing



Reading Strategies	Critical Thinking	Intercultural Competence
<ul style="list-style-type: none">• Identify and examine figures of speech• Identify the crucial moments in plot development• Understand the nuances of words	<ul style="list-style-type: none">• Use clues or evidences in the text to explain the actions and reactions of the boy and the dog• Analyze the tone and interpret the underlying moral of the story• Make inferences about the dog's view of humans through empathetic reasoning	<ul style="list-style-type: none">• Cultivate cultural sensitivity through reflecting on humanistic values in different cultures such as relationship between man and animal, between the weak and the strong• Use available resources to find out how the above values may change throughout a culture's history• Conduct research on how charity issues are addressed by media in different cultures
<ul style="list-style-type: none">• Learn about the author's style• Consider the genre of the story and examine the relevant features• Predict the development of the plot	<ul style="list-style-type: none">• Explain the contradictions in the prisoner's thoughts and letter• Analyze and evaluate the mental state of the characters• Interpret the allegorical meaning of the story	<ul style="list-style-type: none">• Compare people's general views of life and world in different cultures• Examine and analyze popular cultural products for their embedded core values• Identify and interpret some philosophies or ideas that have cross-cultural influences
<ul style="list-style-type: none">• Identify the genre of the story• Examine the narrative structure• Analyze the effect of figures of speech	<ul style="list-style-type: none">• Analyze and explain the choice of narrative point of view• Analyze the narrator's implicit moral stance and explain how it may affect the reception of the story• Reflect on profound questions of life raised in the text and apply your insights to real word situations	<ul style="list-style-type: none">• Avoid egocentric and prejudiced attitudes in intercultural communication• Appreciate creativity reflected in cultural products of a different culture• Make intercultural comparisons on how the themes of fortune and destiny are represented in myths, literary works or other cultural products

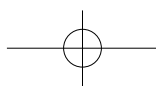
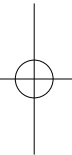
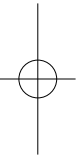


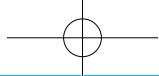
Reading Critically 2

Unit	Texts	Literary Elements
<p>Unit 15 Youth and Ambition P. 381</p>	<p>Text A A Sunrise on the Veld by Doris Lessing P. 382</p> <p>Text B Young Man on Sixth Avenue by Mark Halliday P. 404</p>	<ul style="list-style-type: none">• Setting, atmosphere• Metaphor, simile, hyperbole• Anthropomorphism• Epiphany



Reading Strategies	Critical Thinking	Intercultural Competence
<ul style="list-style-type: none">• Identify figures of speech• Keep track of the sequence of events• Identify and analyze the protagonist's moment of epiphany	<ul style="list-style-type: none">• Analyze and interpret the symbols and imageries within thematic context• Understand the psychology of the protagonist• Apply the gained understanding from the text regarding youth and ambition to the real world	<ul style="list-style-type: none">• Understand your own cultural identity as a young person in a globalized world from comparative perspectives• Examine and compare views of youth and ambition in different generations across cultures• Evaluate your own and your fellow students' intercultural competence





2

Unit

More than Skin Deep



When you meet a stranger from a different racial or ethnic background, do you let stock impressions of that background interfere with your first impression of the person? If you have traveled abroad, have you had any experience of being misunderstood or mistreated simply because you are from your home country? In the history of mankind, racism has been one of the major causes of cruelty and suffering around the world. Race has been used to define a person's identity and therefore determine his or her fate. The seeds of racism and discrimination were sown in young minds.

In the two stories of this unit, you will see not only how racial discrimination affects the education of the young, but also how it triggers a response. In Text A, the color of a child's skin decides which part he or she plays in a school drama and probably in his or her life as well. But this time the play has a plot twist. The story in Text B, set in colonial New Zealand, tells the tale of a beautiful Maori woman who marries an Englishman and is tragically caught between two cultures. As you read the stories, think about to what extent racism is still a problem in the present day in different parts of the world.

Text A

Revolt of the Evil Fairies

Ted Poston

- 1 The Grand dramatic offering of Booker T. Washington Colored Grammar School was the biggest event of the year in our social life in Hopkinsville, Kentucky. It was the one occasion on which they let us use the old Cooper Opera House, and even some of the white folks came out yearly to applaud our presentation. The first two rows of the orchestra were always reserved for our white friends, and our leading colored citizens sat right behind them—with an empty row intervening, of course. Mr. Ed Smith, our local undertaker, invariably occupied a box to the left of the house and wore his cutaway coat and striped breeches. This distinctive garb was usually reserved for those rare occasions when he officiated at the funerals of our most prominent colored citizens. Mr. Thaddeus Long, our colored mailman, once rented a tuxedo and bought a box too. But nobody paid him much mind. We knew he was just showing off.
- 2 The title of our play never varied. It was always Prince Charming and the Sleeping Beauty, but no two presentations were ever the same. Miss H. Belle LaPrade, our sixth-grade teacher, rewrote the script every season, and it was never like anything you read in the storybooks.
- 3 Miss LaPrade called it “a modern morality play of conflict between the forces of good and evil.” And the forces of evil, of course, always came off second best.
- 4 The Booker T. Washington Colored Grammar School was in a state of ferment from Christmas until February, for this was the period when parts were assigned. First there was the selection of the Good Fairies and the Evil Fairies. This was very important, because the Good Fairies wore white costumes and the Evil Fairies black. And strangely enough most of the Good Fairies usually turned out to be extremely light in complexion, with straight hair and white folks’ features. On rare occasions a dark-skinned girl might be lucky enough to be a Good Fairy, but not one with a speaking part.

- 5 There never was any doubt about Prince Charming and the Sleeping Beauty. They were always light-skinned. And though nobody ever discussed those things openly, it was an accepted fact that a lack of pigmentation was a decided advantage in the Prince Charming and Sleeping Beauty sweepstakes.
- 6 And therein lay my personal tragedy. I made the best grades in my class; I was the leading debater and the scion of a respected family in the community. But I could never be Prince Charming, because I was black.
- 7 In fact, every year when they started casting our grand dramatic offering, my family started pricing black cheesecloth at Franklin's Department Store. For they knew that I would be leading the forces of darkness and skulking back in the shadows—waiting to be vanquished in the third act. Mamma had experience with this sort of thing. All my brothers had finished Booker T. before me.
- 8 Not that I was alone in my disappointment. Many of my classmates felt it too. I probably took it more to heart. Rat Joiner, for once, could rationalize the situation. Rat was not only black; he lived on Billy Goat Hill. But Rat summed it up like this:

“If you black, you black.”

- 9 I should have been able to regard the matter calmly too. For our grand dramatic offering was only a reflection of our daily community in Hopkinsville. The yallers had the best of everything. They held most of the teaching jobs in Booker T. Washington Colored Grammar School. They were the Negro doctors, the lawyers, the insurance men. They even had a “Blue Vein Society,” and if your dark skin obscured your throbbing pulse, you were hardly a member of the elite.
- 10 Yet I was inconsolable the first time they turned me down for Prince Charming. That was the year they picked Roger Jackson. Roger was not only dumb; he stuttered. But he was enough to pass for white, and that was apparently sufficient.
- 11 In all fairness, however, it must be admitted Roger had other qualifications. His father owned the only colored saloon in town and was quite a power in local politics. In fact, Mr. Clinton Jackson had a lot to say about just who taught in the Booker T. Washington Colored Grammar School. So it was understandable that Roger should have been picked for Prince Charming.
- 12 My real heartbreak, however, came the year they picked Sarah Williams for Sleeping Beauty. I had been in love with Sarah since kindergarten. She had soft light hair, bluish-gray eyes, and a dimple which stayed in her left cheek whether

she was smiling or not.

- 13 Of course Sarah never encouraged me much. She never answered any of my fervent love letters, and Rat was very scornful of my one-sided love affairs. “As long as she don’t call you a black baboon,” he sneered, “you’ll keep on hanging around.”
- 14 After Sarah was chosen for *Sleeping Beauty*, I went out for the Prince Charming role with all my heart. If I had declaimed boldly in previous contests, I was matchless now. If I had bothered Mamma with rehearsals at home before, I pestered her to death this time. Yes, and I purloined my sister’s can of Palmer’s Skin Success.
- 15 I knew the Prince’s role from start to finish, having played the Head Evil Fairy opposite it for two seasons. And Prince Charming was one character whose lines Miss LaPrade never varied much in her many versions. But although I never admitted it, even to myself, I knew I was doomed from the start. They gave the part to Leonardius Wright. Leonardius, of course, was yaller.
- 16 The teachers sensed my resentment. They were almost apologetic. They pointed out that I had been such a splendid Head Evil Fairy for two seasons that it would be a crime to let anybody else try the role. They reminded me that Mamma wouldn’t have to buy any more cheesecloth because I could use my same old costume. They insisted that the Head Evil Fairy was even more important than Prince Charming because he was the one who cast the spell on *Sleeping Beauty*. So what could I do but accept?
- 17 I had never liked Leonardius Wright. He was a goody-goody, and even Mamma was always throwing him up to me. But, above all, he too was in love with Sarah Williams. And now he got a chance to kiss Sarah every day in rehearsing the awakening scene.
- 18 Well, the show must go on, even for little black boys. So I threw my soul into my part and made the Head Evil Fairy a character to be remembered. When I drew back from the couch of *Sleeping Beauty* and slunk away into the shadows at the approach of Prince Charming, my facial expression was indeed something to behold. When I was vanquished by the shining sword of Prince Charming in the last act, I was a little hammy perhaps—but terrific!
- 19 The attendance at our grand dramatic offering that year was the best in its history. Even the white folks overflowed the two rows reserved for them, and a few were forced to sit in the intervening one. This created a delicate situation, but

everybody tactfully ignored it.

- 20 When the curtain went up on the last act, the audience was in fine fettle. Everything had gone well for me too—except for one spot in the second act. That was where Leonardius unexpectedly rapped me over the head with his sword as I slunk off into the shadows. That was not in the script, but Miss LaPrade quieted me down by saying it made a nice touch anyway. Rat said Leonardius did it on purpose.
- 21 The third act went on smoothly, though, until we came to the vanquishing scene. That was where I slunk from the shadows for the last time and challenged Prince Charming to mortal combat. The hero reached for his shining sword—a bit unsportsmanlike, I always thought, since Miss LaPrade consistently left the Head Evil Fairy unarmed—and then it happened!
- 22 Later I protested loudly—but in vain—that it was a case of self-defense. I pointed out that Leonardius had a mean look in his eye. I cited the impromptu rapping he had given my head in the second act. But nobody would listen. They just wouldn't believe that Leonardius really intended to brain me when he reached for his sword.
- 23 Anyway, he didn't succeed. For the minute I saw that evil gleam in his eye—or was it my own?—I cut loose with a right to the chin, and Prince Charming dropped his shining sword and staggered back. His astonishment lasted only a minute, though, for he lowered his head and came charging in, fists flailing. There was nothing yellow about Leonardius but his skin.
- 24 The audience thought the scrap was something new Miss LaPrade had written in. They might have kept on thinking so if Miss LaPrade hadn't been screaming so hysterically from the sidelines. And if Rat Joiner hadn't decided that this was as good a time as any to settle old scores. So he turned around and took a sock at the male Good Fairy nearest him.
- 25 When the curtain rang down, the forces of Good and Evil were locked in combat. And Sleeping Beauty was wide awake and streaking for the wings.
- 26 They rang the curtain back up fifteen minutes later, and we finished the play. I lay down and expired according to specifications, but Prince Charming will probably remember my sneering corpse to his dying day. They wouldn't let me appear in the grand dramatic offering at all the next year. But I didn't care. I couldn't have been Prince Charming anyway.

(1,658 words)



Preparatory Work

- (1) Ted Poston (1906–1974) was an American journalist, short fiction writer, and unionist. Poston's stories explicitly address the contradictions of race in America, exploring with particular immediacy the inner costs exacted by racism upon its victims. Do you think the author's African American identity enhances the message of the story or otherwise? Do you know of any other African American writers and their works? What kind of themes often appear in their works?
- (2) Use library or online resources to do some research on racism in the United States. Some people say racism in America is a thing of the past. Do you agree? Find examples to support your argument.
- (3) Here are a few quotes about racism. Decide which of the following statements most reflect your views and share your thoughts with a partner.

- I have a dream that one day little black boys and girls will be holding hands with little white boys and girls.
—Martin Luther King Jr.
- Hating people because of their color is wrong. And it doesn't matter which color does the hating. It's just plain wrong.
—Muhammad Ali
- In this country American means white. Everybody else has to hyphenate.
—Toni Morrison
- Ignorance and prejudice are the handmaidens of propaganda. Our mission, therefore, is to confront ignorance with knowledge, bigotry with tolerance, and isolation with the outstretched hand of generosity. Racism can, will, and must be defeated.
—Kofi Annan
- You can't hate the roots of a tree and not hate the tree.
—Malcolm X
- Whoever debases others is debasing himself.
—James Baldwin

- (4) Find out about the original story of Prince Charming and Sleeping Beauty and summarize it.



Critical Reading

I. Understanding the text

1. Discuss the following questions in pairs.

- (1) What kind of town is Hopkinsville, Kentucky according to the text? How does the different skin color of local people affect the way they are treated in Hopkinsville?
- (2) What do you think the “Blue Vein Society” is? Can you explain the name? What does “yaller” mean?
- (3) The narrator said that his facial expression was “indeed something to behold” in Para. 18. What do you think his facial expression was like? In what sense did he make the Head Evil Fairy a character to be remembered?
- (4) What did the narrator mean by “a delicate situation” in Para. 19? Why did everybody try to ignore this delicate situation and behave “tactfully”?

2. Decide whether the following statements are true or false according to the story.

- | | T | F |
|---|-----|-----|
| (1) The old Cooper Opera House was allowed to be used by the town folks only for important events. | () | () |
| (2) Because the Good Fairies were supposed to wear white costumes and the Evil Fairies black, the parts of the Good Fairies were naturally assigned to those with light complexion and white folks' features. | () | () |
| (3) The narrator's brothers had all played the Evil Fairies in the previous dramatic offerings and the family had no expectation that it would be different for the narrator. | () | () |
| (4) Rat Joiner, the narrator's classmate, accepted the situation more calmly because he was not only black but also came from a poor family. | () | () |

II. Critiquing the text

Discuss the following questions in small groups. Then share your thoughts in class.

- (1) Why does the narrator take discrimination more personally than his classmates do? What does this suggest about his character?
- (2) Rat Joiner, one of the narrator's classmates, said, "If you black, you black." What did he mean? What would he think of the narrator? What do you make of his sneering at the narrator's passion for Sarah?
- (3) Do you think the narrator should have received the part of Prince Charming? Why or why not?
- (4) Do you agree with the narrator that what happened at the end of the play was a case of self-defense as far as he was concerned? Or, do you think the narrator's reaction in the play was actually the venting of his vengeful impulses? If not, what do you think his real motivation was?
- (5) How do you suppose the audience would have reacted if the revolt of the Evil Fairies had really been part of the play? Would the colored citizens' reaction have been the same as that of the white folks?
- (6) Do you find the mood and tone of the story consistent throughout or do you notice any changes as the story develops? In your opinion, does the narrator discover anything about himself by the end of the story? If so, what?
- (7) What do you understand by the term "institutional racism"? In what way is it relevant to the story?



Language Enhancement

I. Words and phrases

I. Fill in the blanks in the following sentences with the correct form of the words from the boxes.

vary variable invariably

- (1) These standards _____ between cultures and within a culture over time and part of the sociologist's job is to find out why.
- (2) Youngsters who were found jobs and then left to their own devices _____ ended up lonely and frustrated.
- (3) A recent researchers' report from Italy observed that progression of Parkinson's disease can be extremely _____.

console inconsolable consolation

- (4) If it's any _____ to you, none of us got the raise we asked for.
- (5) I can _____ myself with the thought that I'm not alone.
- (6) He had failed to qualify for the semifinals, and he seemed _____.

claim declaim acclaim

- (7) The open-air talent show attracted a local poet who _____ inspirational verses in several languages.
- (8) The company had falsely _____ that its products were imported from Italy.
- (9) This Chinese artist had won national _____ before he won the international prize.

2. In which of the following sentences does the highlighted word have the same meaning as in Text A? Add another sentence which uses the word with the same meaning as in the text.

(1) **Revolt** of the Fairies.

- A. The Peasants' **Revolt**, also called Wat Tyler's Rebellion or the Great Rising, was a major uprising across large parts of England in 1381.
- B. As soon as she came to the crime scene, she was **revolted** at the sight of blood.
- C. May 1968 is often used as a shorthand for the protests and **revolts** that took place in that year, conjuring up images of barricades in the Latin Quarter of Paris.

Your sentence: _____

(2) Our leading colored citizens sat right behind them—with an empty row **intervening**, of course.

- A. A new study shows that bystanders break up about a third of fights that occur in bars and are most likely to **intervene** in conflicts between males.
- B. Seven work days **intervene** between this weekend and the coming national holiday.
- C. Harvard University lies on both sides of the **intervening** Charles River.

Your sentence: _____

(3) If your dark skin **obscured** your throbbing pulse, you were hardly a member of the elite.

- A. This beautiful poem was written by an **obscure** poet who lived in Medieval Italy.
- B. In spite of all the rhetoric devices you have employed in arguing your case, the main points of your argument are still **obscure**.
- C. That dot-com company has been trying to **obscure** its declining business results from its shareholders.

Your sentence: _____

3. Fill in the blanks in the following sentences with the correct form of the phrases from the box.

pay no mind	come off	make a nice touch
in fine fettle	settle scores	

(1) You may add a spoonful of chocolate fudge to your iced coffee if you have a

sweet tooth. Sea salt or cinnamon also _____.

- (2) Soon the village people were gathering their weapons together, eager to _____ with those who had exploited them.
- (3) After going through three rounds of fierce competition, he _____ the winner.
- (4) In an interview the playwright said he _____ to his critics because he just wanted to express his vision of the world in his own way.
- (5) The good news that his wife had just given birth to a baby girl put him _____.

4. Find out the meaning of the phrases in the brackets and use the correct form to fill in the blanks.

- (1) This dress is made in a special material that will _____ silk. (pass for/pass off)
- (2) After seeing other shops overcharge customers and _____ counterfeit goods, he says he sold only genuine merchandise. (pass for/pass off)
- (3) I will never forget how he looked at me _____ after I told him what had happened. (scornful of/in scorn)
- (4) I had friends from a small village who were clearly _____ my metropolitanism, but I was just as _____ their parochialism. (scornful of/in scorn)
- (5) She _____ his past to him whenever they argued. (throw up/throw off)
- (6) The entertainer _____ a few songs and jokes to begin the show. (throw up/throw off)
- (7) No wonder he often failed in the exams; he was always seen _____ in the Internet cafes. (hang around/hang on)
- (8) Here's a piece of advice for you: _____ at your present job until you can find another one. (hang around/hang on)

5. Words related to theater. There are a number of words related to theater in Text A, for example: part, role, lines, casting, rehearsal, season, costume, scene, act, sideline, ring the curtain. Do you know other words or terms related to theater? Make a list and share it with your classmates.

II. Sentences and rhetoric

1. Paraphrase the following sentences. You may need to refer back to their contexts for better understanding.

- (1) I should have been able to regard the matter calmly too. For our grand dramatic offering was only a reflection of our daily community in Hopkinsville. (Para. 9)
- (2) In fact, Mr. Clinton Jackson had a lot to say about just who taught in the Booker T. Washington Colored Grammar School. So it was understandable that Roger should have been picked for Prince Charming. (Para. 11)
- (3) I had never liked Leonardius Wright. He was a goody-goody, and even Mamma was always throwing him up to me. (Para. 17)
- (4) There was nothing yellow about Leonardius but his skin. (Para. 23)

2. Translate the following sentences. For the part of translation from Chinese into English, you may use the words or expressions in brackets to help you.

- (1) And though nobody ever discussed those things openly, it was an accepted fact that a lack of pigmentation was a decided advantage in the Prince Charming and Sleeping Beauty sweepstakes. (Para. 5)
- (2) After Sarah was chosen for Sleeping Beauty, I went out for the Prince Charming role with all my heart. If I had declaimed boldly in previous contests, I was matchless now. If I had bothered Mamma with rehearsals at home before, I pestered her to death this time. Yes, and I purloined my sister's can of Palmer's Skin Success. (Para. 14)
- (3) When I drew back from the couch of Sleeping Beauty and slunk away into the shadows at the approach of Prince Charming, my facial expression was indeed something to behold. When I was vanquished by the shining sword of Prince Charming in the last act, I was a little hammy perhaps—but terrific! (Para. 18)

- (4) I lay down and expired according to specifications, but Prince Charming will probably remember my sneering corpse to his dying day. (Para. 26)
- (5) 据说防暴警察介入并试图遏止这次在非法移民拘留中心的暴动。(intervene, revolt)
- (6) 我讨厌在购物中心里总有人上前来发广告传单。(pester)
- (7) 她惊呆了，一动不动，仿佛是被施了魔法一般。(cast a spell on)
- (8) 在即兴演讲环节中，我紧张得一直结结巴巴。(impromptu, stutter)

3. Learn about rhetoric and style as important features of literature by answering the questions below.

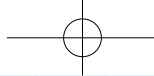
- (1) Look at the highlighted parts of the following sentences, and decide what kind of tone is intended by the narrator. Look for other places in the text where the writer achieves the same effect.
- The first two rows of the orchestra were **always** reserved for our white friends, and our leading colored citizens sat right behind them—with an empty row intervening, **of course**.
 - And the forces of evil, **of course, always** came off second best.
 - They gave the part to Leonardus Wright. Leonardus, **of course**, was yaller.
- (2) To what extent do you find the first-person narrative effective in evoking the reader's sympathy? Use evidence from the text to support your answer. For example, do you agree with the narrator when he judges other townspeople (both white and colored)? What kind of words does he use to refer to or describe them? How does this affect our understanding of the story? What do you think is his intention in describing people in this way?

Text B

The Revenge of Her Race

Mary Beaumont

- 1 The low hedge, where the creepers climbed, divided the lawn and its magnificent Wellingtonias from the meadow. There was little grass to be seen, for it was at this time one vast profusion of delicate ixias of every bright and tender shade.
- 2 The evening was still, and the air heavy with scent. In a room opening upon the veranda wreathed with white-and-scarlet passion-flowers, where she could see the garden and the meadow, and, beyond all, the Mountain Beautiful, lay a sick woman. Her dark face was lovely as an autumn leaf is lovely—hectic with the passing life. Her eyes wandered to the upper snows of the mountain, from time to time resting upon the brown-haired English girl who sat on a low stool by her side, holding the frail hand in her cool, firm clasp.
- 3 The invalid was speaking; her voice was curiously sweet, and there was a peculiarity about the “s,” and an occasional turn of the sentence, which told the listener that her English was an acquired language.
- 4 “I am glad he is not here,” she said slowly. “I do not want him to have pain.”
- 5 “But perhaps, Mrs. Denison, you will be much better in a day or two, and able to welcome him when he comes back.”
- 6 “No, I shall not be here when he comes back, and it is just as it should be. I asked him to turn round as he left the garden, and I could see him, oh, so well! He looked kind and so beautiful, and he waved to me his hand. Now he will come back, and he will be sad. He did not want to leave me, but the governor sent for him. He will be sad, and he will remember that I loved him, and some day he will be glad again.” She smiled into the troubled face near her.
- 7 The girl stroked the thick dark hair lovingly.
- 8 “Don’t,” she implored; “it hurts me. You are better to-night, and the children are coming in.” Mrs. Denison closed her eyes, and with her left hand she covered her face.



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- 9 “No, not the children,” she whispered, “not my darlings. I cannot bear it. I must see them no more.” She pressed her companion’s hand with a sudden close pressure. “But you will help them, Alice; you will make them English like you—like him. We will not pretend to-night; it is not long that I shall speak to you. I ask you to promise me to help them to be English.”
- 10 “Dear,” the girl urged, “they are such a delicious mixture of England and New Zealand—prettier, sweeter than any mere English child could ever be. They are enchanting.”
- 11 But into the dying woman’s eyes leaped an eager flame.
- 12 “They must all be English, no Maori!” she cried. A violent fit of coughing interrupted her, and when the paroxysm was over she was too exhausted to speak. The English nurse, Mrs. Bentley, an elderly Yorkshire woman, who had been with Mrs. Denison since her first baby came six years ago, and who had, in fact, been Horace Denison’s own nurse-maid, came in and sent the agitated girl into the garden. “For you haven’t had a breath of fresh air to-day,” she said.
- 13 At the door Alice turned. The large eyes were resting upon her with an intent and solemn regard, in which lay a message. “What was it?” she thought, as she passed through the wide hall sweet with flowers. “She wanted to say something; I am sure she did. To-morrow I will ask her.” But before the morrow came she knew. Mrs. Dennison had said good-bye.
- 14 The funeral was over. Mr. Denison, who had looked unaccountably ill and weary for months, had been sent home by Mr. Danby for at least a year’s change and rest, and the doctor’s young sister had yielded to various pressure, and promised to stay with the children until he returned. There was every reason for it. She had loved and been loved by the gentle Maori mother; she delighted in the dark beauty and sweetness of the children. And they, on their side, clung to her as to an adorable fairy relative, dowered with love and the fruits of love—tales and new games and tender ways. Best reason of all, in a sense, Mrs. Bentley, that kind autocrat, entreated her to stay, “as the happiest thing for the children, and to please that poor lamb we laid yonder, who fair longed that you should! She was mightily taken up with you, Miss Danby, and you’ve your brother and his wife near, so that you won’t be lonesome, and if there’s aught I can do to make you comfortable, you’ve only to speak, miss.” As for Mr. Denison, he was pathetically grateful and relieved when Alice promised to remain.
- 15 After the evening romp and the last good-night, when the two elder children,

Ben and Marie, called after her mother, Maritana, had given her their last injunctions to be sure and come for them “her very own self” on her way down to breakfast in the morning, she usually rode down between the cabbage-trees, down by the old rata, fired last autumn, away through the grasslands to the doctor’s house, a few miles nearer Rochester; or he and his wife would ride out to chat with her. But there were many evenings when she preferred the quiet of the airy house and the garden. The colonial life was new to her, everything had its charm, and in the colonies there is always a letter to write to those at home—the mail-bag is never satisfied. On such evenings it was her custom to cross the meadow to the copse of feathery trees beyond, where, sung to by the brook and the Tui, the children’s mother slept. And from the high presence of the Mountain Beautiful there fell a dew of peace.

- 16 She would often ask Mrs. Bentley to sit with her until bedtime, and revel in the shrewd north-country woman’s experiences, and her impressions of the new land to which love had brought her. Both women grew to have a sincere and trustful affection for each other, and one night, seven or eight months after Mrs. Denison’s death, Mrs. Bentley told a story which explained what had frequently puzzled Alice—the patient sorrow in Mrs. Denison’s eyes, and Mr. Denison’s harassed and dejected manner. “But for your goodness to the children,” said the old woman, “and the way that precious baby takes to you, I don’t think I should be willing to say what I am going to do, miss. Though my dear mistress wished it, and said, the very last night, ‘You must tell her all about it, some day, Nana,’—and I promised, to quiet her,—I don’t think I could bring myself to it if I hadn’t lived with you and known you.” And then the good nurse told her strange and moving tale.
- 17 She described how her master had come out young and careless-hearted to New Zealand in the service of the government, and how scandalised and angry his father and mother, the old Tory squire and his wife, had been to receive from him, after a year or two, letters brimming with a boyish love for his “beautiful Maori princess,” whom he described as having “the sweetest heart and the loveliest eyes in the world.” It gave them little comfort to hear that her father was one of the wealthiest Maoris in the island, and that, though but half civilised himself, he had had his daughter well educated in the “bishop’s” and other English schools. To them she was a savage. There was no threat of disinheritance, for there was nothing for him to inherit. There was little money, and the estate was entailed on the elder brother. But all that could be done to intimidate him was done, and in vain. Then silence fell between the parents and the son.
- 18 But one spring day came the news of a grandson, called Benjamin after his grandfather, and an urgent letter from their boy himself, enclosing a prettily and



humbly worded note from the new strange daughter, begging for an English nurse. She told them that she had now no father and no mother, for they had died before the baby came, and if she might love her husband's parents a little she would be glad.

- 19 “My lady read the letters to me herself,” Mrs. Bentley said; “I’d taken the housekeeper’s place a bit before, and she asked me to find her a sensible young woman. Well, I tried, but there wasn’t a girl in the place that was fit to nurse Master Horace’s child. And the end of it was, I came myself, for Master Horace had been like my own when he was a little lad. My lady pretended to be vexed with me, but the day I sailed she thanked me in words I never thought to hear from her, for she was a bit proud always.” The faithful servant’s voice trembled. She leaned back in her chair, and forgot for the moment the new house and the new duties. She was back again in the old nursery with the fair-haired child playing about her knees. But Alice’s face recalled her, and she continued the story. She had, she said, dreaded the meeting with her new mistress, and was prepared to find her “a sort of a heathen woman, who’d pull down Master Horace till he couldn’t call himself a gentleman.”
- 20 But when she saw the graceful creature who received her with gentle words and gestures of kindness, and when she found her young master not only content, but happy, and when she took in her arms the laughing healthy baby, she felt—though she regretted its dark eyes and hair—more at home than she could have believed possible. The nurseries were so large and comfortable, and so much consideration was shown to her, that she confessed, “I should have been more ungrateful than a cat if I hadn’t settled comfortable.”
- 21 Then came nearly five happy years, during which time her young mistress had found a warm and secure place in the good Yorkshire heart. “She was that loving and that kind that Dick Burdas, the groom, used to say that he believed she was an angel as had took up with them dark folks, to show ’em what an angel was like.” Mrs. Bentley went on:
- 22 “She wasn’t always quite happy, and I wondered what brought the shadow into her face, and why she would at times sigh that deep that I could have cried. After a bit I knew what it was. It was the Maori in her. She told me one night that she was a wicked woman, and ought never to have married Master Horace, for she got tired sometimes of the English house and its ways, and longed for her father’s whare; (that’s a native hut, miss). She grieved something awful one day when she had been to see old Tim, the Maori who lives behind the stables. She called herself a bad and ungrateful woman, and thought there must be some evil

spirit in her tempting her into the old ways, because, when she saw Tim eating, and you know what bad stuff they eat, she had fair longed to join him. She gave me a fright I didn't get over for nigh a week. She leaned her bonny head against my knee, and I stroked her cheek and hummed some silly nursery tune,—for she was all of a tremble and like a child,—and she fell asleep just where she was.”

- 23 “Poor thing!” said Alice, softly.
- 24 “Eh, but it’s what’s coming that upsets me, ma’am. Eh, what suffering for my pretty lamb, and her that wouldn’t have hurt a worm! Baby would be about six months old when she came in one day with him in her arms, and they were a picture. His little hand was fast in her hair. She always walked as if she’d wheels on her feet, that gliding and graceful. She had on a sort of sheeny yellow silk, and her cheeks were like them damask roses at home, and her eyes fair shone like stars. ‘Isn’t he a beauty, Nana?’ she asked me. ‘If only he had blue eyes, and that hair of gold like my husband’s, and not these ugly eyes of mine!’ And as she spoke she sighed as I dreaded to hear. Then she told me to help her to unpack her new dress from Paris, which she was to wear at the Rochester races the next day. Master Horace always chose her dresses, and he was right proud of her in them. And next morning he came into the nursery with her, and she was all in pale red, and that beautiful! ‘Isn’t she scrumptious, Nana?’ he said, in his boyish way. ‘Don’t spoil her dress, children. How like her Marie grows!’ Those two little ones they had got her on her knees on the ground, and were hugging her as if they couldn’t let her go. But when he said that, she got up very still and white.
- 25 “‘I am sorry,’ she said; ‘they must never be like me.’
- 26 “‘They can’t be any one better, can they, baby?’ he answered her, and he tossed the child nearly up to the ceiling. But he looked worried as he went out. I saw them drive away, and they looked happy enough. And oh, miss, I saw them come back. We were in the porch, me and the children. Master Horace lifted her down, and I heard him say, ‘Never mind, Marie.’ But she never looked his way nor ours; she walked straight in and upstairs to her room, past my bonny darling with his arm stretched out to her, and past Miss Marie, who was jumping up and down, and shouting ‘Muvver;’ and I heard her door shut. Then Master Horace took baby from me.
- 27 “‘Go up to her,’ he said, and I could scarce hear him. His face was all drawn like, but I felt that silly and stupid that I could say nothing, and just went upstairs.” Mrs. Bentley put her knitting down, and throwing her apron over her head sobbed aloud.



- 28 “O nurse, what was it?” cried Alice, and the colour left her cheeks. “Do tell me. I am so sorry for them. What was it?” It was several minutes before the good woman could recover herself; then she began:
- 29 “She told me, and Dick Burdas he told me, and it was like this. When they got to the race-course,—it was the first races they’d had in Rochester,—all the gentry was there, and those that knew her always made a deal of her, she had such half-shy, winning ways. And she seemed very bright, Dick said, talking with the governor’s lady, who is full of fun and sparkle. The carriages were all together, and Major Beaumont, a kind old gentleman who’s always been a good friend to Master Horace, would have them in his carriage for luncheon, or whatever it was. Dick says he was thinking that she was the prettiest lady there, when his eye was caught by two or three parties of Maoris setting themselves right in front of the carriages. There were four or five in each lot, and they were mostly old. They got out their sharks’ flesh and that bad corn they eat, and began to make their meal of them. Near Mrs. Denison there was one old man with a better sort of face, and Dick heard her say to master, ‘Isn’t he like my father?’ What Master Horace answered he didn’t hear; he says he never saw anything like her face, so sad and wild, and working for all the world as if something were fighting her within. Then all in a minute she ran out and slipped down in her beautiful dress close by the old Maori in his dirty rags, and was rubbing her face against his, as them folks do when they meet. She had just taken a mouthful of the raw fish when Master Horace missed her. He hadn’t noticed her slip away. But in a moment he seemed to understand what it meant. He saw the Maori come out strong in her face, and he knew the Maori had got the better of everything, husband and friends and all. He gave a little cry, and in a minute he had her on her feet and was bringing her back to the carriage. Some folks thought Dick Burdas a rough hard man, and I know he was a shocker of a lad (he was fra Whitby), but that night he cried like a baby when he tell’t me,” and Mrs. Bentley fell for a moment into the dialect of her youth.
- 30 “He said,” she continued, “that she looked like a poor stricken thing condemned, and let herself be led back as submissive as a child, and Master Horace’s face was like the dead. He didn’t think any one but the major and Dr. Danby saw her go, all was done in a minute. But it was done, and some few had seen, and it got out, and things were said that wasn’t true. Not the doctor! No, miss, you needn’t tell me that; he’s told none, that I’ll warrant. He’s faithful and he’s close.”
- 31 “O Mrs. Bentley, how dreadful for her, how dreadful!” and the girl went down on her knees by the old woman, her tears flowing fast.
- 32 “That’s it, miss, you understand. I feel like that. It was bad enough for Master

Horace with the future before him, and his children to think of, but for her it was desperate cruel. Eh, ma'am, what she went through! She loved more than you'd have thought us poor human beings could. And, after all, the nature was in her; she didn't put it there. I've had a deal to do to keep down sinful thoughts since then; there's a lot of things that's wrong in this world, ma'am."

- 33 "What did she do?" Alice whispered.
- 34 "She! She was for going away and leaving everything; she felt herself the worst woman in the world. It was only by begging and praying of her on my knees that I got her to stay in the house that night, for she was so far English, and had such a fancy, that she saw everything blacker than any Englishwoman would, even the partick'lerest. Afterward Master Horace was that good and gentle, and she loved him so much, that he persuaded her to say nothing more about it, and to try to live as if it hadn't been. And so she seemed to do, outward like, to other people. But it wasn't ever the same again. Something had broken in them both; with him it was his trust and his pride, but in her it was her heart."
- 35 "But the children—surely they comforted her."
- 36 "Eh, miss, that was the worst. Poor lamb, poor lamb! Never after that day, though they were more to her nor children ever were to a mother before, would she have them with her. Just a morning and a good-night kiss, and a quarter of an hour at most, and I must take them away. She watched them play in the garden from her window or the little hill there, and when they were asleep she would sit by them for hours, saying how bonny they were and how good they were growing. And she looked after their clothes and their food and every little toy and pleasure, but never came in for a romp and a chat any more."
- 37 "Dear, brave heart!" murmured the girl.
- 38 "Yes, ma'am, you feel for her, I know. She was fair terrified of them turning Maori and shaming their father. That was it. You didn't notice? No; after you came she was too ill to bear them about, and it seemed natural, I dare say. The Maoris are a fearful delicate set of folks. A bad cold takes them off into consumption directly. And with her there was the sorrow as well as the cold. It was wonderful that she lived so long."
- 39 Alice threw her arms round Mrs. Bentley's neck.
- 40 "O nurse, it is all so dreadful and sad. Couldn't we have somehow kept her with us and made her happy?"



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- 41 The old woman held her close. “Nay, my dear bairn, never after that happened. It, or worse, might have come again. It’s something stronger in them than we know; it’s the very blood, I’m thinking. But she’s gone to be the angel that Dick always said she was.”
- 42 Alice looked away over the starlit garden to where the plummy trees stirred in the night wind. “No,” she said, fervently, “not ‘gone to be,’ nurse dear; she was an angel always. Dick was right.”

(3,516 words)



Intercultural Reflection

Choose one of the following topics and discuss in groups based on prior independent research. Then prepare a five-minute presentation or write an essay of 200-300 words.

1. In Text A, the school and teachers make use of this “morality play” to educate “colored” children about good and evil, and in the casting process characters representing good and evil are rigidly assigned to children with different colors of skin. In Text B, the Maori mother also evaluates her children in terms of good Englishness or bad Maoriness. Do you think these people are conscious of what they are doing? Carry out some research on the social and cultural contexts of these two stories. Which specific factors are involved in the way the characters evaluate and classify others in the two stories?
2. Stereotypes are often used to denigrate people from a different ethnic or cultural background. This may lead to reinforcing barriers between people and nations. Give some examples of stereotypes that you may have had yourself or heard about. How do these stereotypes affect people’s opinions of the ethnic or cultural groups concerned? How can such stereotypes be broken down?