

GREAT AMERICAN SHORT STORIES

EDITED BY WALLACE AND MARY STEGNER

LIVING LITERATURE SERIES

A PERMA-BOUND PRODUCTION

TEACHER'S GUIDE

GUIDE WRITTEN BY MARY ELLEN SNODGRASS

AN INTRODUCTION AND SHORT HISTORY

The *short story* has probably existed since human beings first learned to put words together. As written narrative, according to Hugh Holman, it dates back to Egyptian papyri of 3000 to 4000 B. C. and has existed in many forms, including Old Testament accounts of Jonah and Ruth, the parables of Christ, early Christian allegories, epic sagas, episodes from ancient Greece and Rome and from medieval writers of fables, tales, heroic exploits, chivalric romances, and beast epics, including the more memorable works of Boccaccio, Chaucer, and Malory. But it is specifically the *American short story* that has developed the genre into an art.

It has in the nineteenth century, under the influence of German *romanticism*, that the American short story was born, taking its early form from the grotesque horror tales and detective stories of Edgar Allan Poe and the more serious morality stories of Nathaniel Hawthorne. Both Washington Irving and Herman Melville made great contributions to the genre with Irving's popular New York tales and Melville's sea stories. In the 1860's Henry James significantly altered the technique of story-telling by removing the emphasis from external turns of plot to the *psychological* glimpses of inner landscape in which characters gain insight from a sudden recognition of meaning, an event which James Joyce termed the "epiphany" or illumination.

Subsequent writers, including Bret Harte, George Washington Cable, Kate Chopin, Thomas Nelson Page, Mark Twain, Hamlin Garland, and Joel Chandler Harris, concentrated their efforts on *realism* and *local color*, detailing certain mindsets and dialects typical of particular areas of the country, such as Harte's depiction of the crusty miners of California and Harris's retelling of the Uncle Remus stories, which originated on the Gold Coast of Africa and traveled to America on slave ships. In 1885, the genre received its official designation from Professor Brander Matthews, whose essay, "The Philosophy of the Short-Story," provided a definitive label which separates short fiction from novellas, novels, and other fictional works.

The use of *impressionism* or *naturalism* by Stephen Crane, and, to a lesser degree, Ambrose Bierce, led the way into the twentieth century with more incisive detail, more graphic representation. Termed the "first of the moderns," Crane, who received his training on the newspaper, employed a keen pictorial sense as a means of intensifying the experience of fiction for his audience. They were followed by two individualistic writers, Edith Wharton, and William Sydney Porter (O. Henry), both of whom

concentrated on the *sociological* aspects of human behavior but from decidedly different points of view. Frank Norris and Jack London took another route, the adventure tale set against the stark backdrop of nature and including non-human characters interacting with people, as demonstrated by Jack London's famous survival story, "To Build a Fire."

Beginning with Sherwood Anderson's *Winesbury, Ohio*, and continuing with the works of F. Scott Fitzgerald, Ernest Hemingway, William Faulkner, Katherine Anne Porter, William Saroyan, Ring Lardner, Willa Cather, and Ellen Glasgow, the 1920's evidenced a feverish burst of talent, which has continued nonstop to the present. More recent authors who find their voice in short fiction include Eudora Welty, Robert Penn Warren, John Steinbeck, James Thurber, John Cheever, John Updike, Flannery O'Connor, Sylvia Plath and J. D. Salinger. A separate branch of the short story is populated by modern *science fiction* writers, Kurt Vonnegut, Ray Bradbury, and Isaac Asimov. Overall, the short story has proved more acceptable to American audiences than the novel, drama, or poetry and finds willing audiences in magazine and paperback anthologies.

The *short story* is defined as a *brief, fictional prose narrative* that can be read in a single sitting. It has a characteristic form and development with clearly identifiable construction, including a *plot* or action carried out by *characters*, which may be human, animal, or supernatural beings. The story expresses a *theme* or abstract statement on some important topic, such as patriotism, loyalty, friendship, parenthood, or loss. The *setting*, a composite of time and place, combined with the action of the characters toward some identifiable goal produces a *mood* or atmosphere, which can encompass any human mood, from pleasant to terrifying, grim to mundane. The *tone* of the story is the author's attitude toward the totality of his work. Although mood and tone often reflect each other, the author can take a mock serious attitude, treating absurd situations with great sensitivity, or tell a moving story from an apathetic point of view, leaving the reader to disagree with his handling of the details.

GENERAL OBJECTIVES

1. To identify the elements of a short story.
2. To differentiate the short story from other fictional works, such as the novel, fable, myth, legend, parable, or epic.
3. To discuss at length the theme of any given example.
4. To develop the theme through exegesis or discussion.

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5. To employ comparison and contrast in a discussion of two or more stories.
6. To note variations in emphasis on plot, character, setting, theme, mood, and tone.
7. To develop analytic skills by discussing the significance of individual stories.
8. To contrast the effect of differing points of view, including third person limited, omniscient, and first person.

SPECIFIC OBJECTIVES

1. To isolate romantic elements in the works of Poe, Hawthorne, Bierce, and Irving.
2. To express themes found in the works of Melville, Harte, Freeman, and O. Henry.
3. To locate and contrast several uses of common motifs, such as the journey, the quest, the test of strength and endurance, loss, and coming of age.
4. To explore varieties of humor as found in works by Thurber and Twain.
5. To contrast several stories which depict differences in social class, as found in works by James, Melville, Faulkner, O'Hara, and O. Henry.
6. To explain the purpose of dialect in works by Garland, Irving, and Faulkner.
7. To note the change in fictional techniques from the earliest examples through the most modern.

MEANING STUDY

Below are words, phrases, sentences, or thought units that have particular meaning in the stories. Explain the meaning of each. Page numbers are given so that you can note the context from which the item is taken.

1. in the chivalrous days of Peter Stuyvesant, (p. 34)
(Peter Stuyvesant, autocratic soldier and colonial official, helped establish home rule in New Amsterdam during the seventeenth century by encouraging communities to form their own governing committees by democratic process.)
2. playing at ninepins, (p. 40)
(A forerunner of bowling, this lawn sport began in Germany and Holland in the fifteenth century and was played in England until Edward III and Richard II banned the game as a waste of time. Henry VIII continued the ban against ninepins, although he had a private bowling lane for his own use. Dutch settlers brought ninepins to America in the seventeenth century. When a Connecticut law interdicted the game in 1841, a tenth pin was added so that players could avoid punishment.)
3. a perfect Babylonish jargon, (p. 45)
(To Rip Van Winkle's ears, the conversations of the day are gibberish, which he compares to the Babylonian language, associated with the Tower of Babel in the book of Genesis where God confused the builders by causing each to speak a different language. The English word babble is derived from Babel.)
4. in the very image of my old gossip, (p. 58)
(An obsolete meaning which refers to a godparent [god + syb] or close friend.)
5. the alchemy of art, (p. 173)
(The forerunners of modern chemists during the Middle Ages, alchemists practiced magic in an effort to change base metal to gold. By using this metaphor, the artist compares his painting techniques to supernatural transformations.)
6. Rand and McNally, (p. 223)
(The speaker is referring to geography, represented by the noted American publisher of atlases, globes, and maps.)
7. an imitation of Sidney Carton, (p. 223)
(The speaker compares his ride on the carriage to the departure of Charles Dicken's martyred hero, Sidney Carton, to the guillotine aboard a tumbrel, the vehicle which transported victims of the French Revolution to the place of execution. Dicken's A Tale of Two Cities ends with Carton taking the place of Charles Darnay, who escapes to London to join his family.)
8. her tattered Baedeker, (p. 255)
(A series of guidebooks to travel in foreign countries, they were published in Germany by Karl Baedeker and became standard manuals of reference for nineteenth century tourists.)
9. The Platonic, (p. 310)
(The ship on which the missionaries sail is named for Plato's idealistic, visionary philosophy. The name suggests impracticality.)
10. Pax tibi, (p. 457)
(Part of a ritual Latin greeting used in Catholic worship, the words mean "Peace [be] with you" and are followed by the reply, "'Et cum spiritu tui" or "And with thy spirit [also].")
11. Eheu, poor Africa?, (p. 502)
(Peter echoes Robert's affected Latin, "Eheu, poor Gide," or "Alas, poor Gide" in reference to Robert's change of travel plans from Morocco to Rome.)
12. "Dolce far niente," (p. 503)
(Robert, dreaming of an idyllic vacation in Rome, murmurs in Italian, "Sweetly to do nothing" or "Sweet idleness.")

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13. feeling Mrs. Grundyish, (p. 509)
(The personification of prudery and narrow-mindedness, embodied in the character referred to but never seen in Tom Morton's play Speed the Plough (1798), Peter suspects that Susan prefers not to compromise her good name by staying alone with him in his mother's apartment.)

CLASSROOM STRATEGIES

The following classroom strategies suggest different methods of teaching the short story.

1. Use "The Real Thing" or "In Greenwich There Are Many Gravelled Walks" as a model of how the short story is structured. Emphasize the main character's illumination or coming to knowledge through experience.
2. Read aloud Eudora Welty's "Powerhouse" or Sherwood Anderson's "Unlighted Lamps" to illustrate how impressions of a character in one situation can shed light on his behavior in other situations, such as the behavior of either Powerhouse or Dr. Cochran toward his wife.
3. Play a recording of "The Fall of the House of Usher" or "Young Goodman Brown" to illustrate the importance of atmosphere in tales of horror.
4. Using Katherine Anne Porter's "He" as a model, discuss the suckling pig as an image of helplessness and innocence. Explain how the image reflects on the situation of the main character.
5. Analyze the subtlety of character development through controlled revelation in "Roman Fever." Discuss what Alida Slade has learned from her afternoon with Grace Ansley.
6. Encourage students to improvise undisclosed scenes, such as a meeting between Powerhouse and Uranus Knockwood, Young Goodman Brown's first meeting with Satan, Joe Hinckley's last conversation with his wife, Mr. Winfield's courtship of Enid Walter, Mr. Ripley's Thanksgiving dinner with Tukey, King Cettiwayo's encounter with Major Caswell, or Mrs. Cochran's farewell to her husband.
7. Have students contrast foils within a single story, such as Wash Jones and Colonel Sutpen, Julio and Luis, Alma Way and Candace Whitcomb, Rip Van Winkle and Dame Van Winkle, Azalea Adair Caswell and Major Caswell, Mrs. Monarch and Miss Churm, or Erwin Martin and Ulginie Barrows.
8. Read "The Snake" up to page 416, where the girl says "Here! Now he is mine." Have students write their own conclusions to the story.
9. Elicit subjective responses to "Silent Snow, Secret Snow" by having students describe the events of the next day. Use their answers as a means of discussing family reaction to mental illness.
10. Have students write a character sketch of a character that is only partially described, such as Julio's father, Tennessee's partner's wife, Delphin Slade, Gypsy, Anne Birge, Adna Whipple, Madeline Usher, Sheila Day, Tukey, Jim Baker, or Duke Yetter. Compare the subjective details that they envision.
11. Break "The Open Boat" into sections. Read each section aloud and discuss the exposition, complication, rising action, climax, falling action, and conclusion. Have students apply the same process to "The Catbird Seat" or "A Municipal Report."
12. Discuss the reasons for withholding detail, such as the name of the main character in "He" or in "Tennessee's Partner." Explain how the story would change if each character had a name.
13. Divide the stories among groups of students. Have students retell the stories in their own words to students who have not read them. After the students read the stories, discuss the difference between hearing the plot and reading the text.
14. Have students create a movie scenario for "Young Goodman Brown" or "Wash." Emphasize the actors, makeup, props, scenery, lighting, music, and costumes that will make the story come alive on the screen.
15. Select Dixieland music to play as background for a reading of "Powerhouse." Discuss with students how music intensifies the aural experience of hearing the story read aloud. Have students suggest music to accompany several other stories.
16. Group several stories by theme, such as compassion or solitude. Have students illustrate the stories by creating a collage or surrealistic mural that expresses the mutual theme.
17. Discuss the journey motif as it appears in "To the Mountains" and "Over the River and Through the Wood."
18. Compare several malcontented characters, such as Mary Cochran, Erwin Martin, Julio, Rip Van Winkle, and Mrs. Ripley. Explain how the author conceptualizes each character's restlessness.
19. Read another story by one of the authors represented in the book, such as "The Luck of Roaring Camp," by Bret Harte; "That Evening Sun Go Down," by William Faulkner; "The Tell-Tale Heart," by Edgar Allan Poe; "Under the Lion's Paw," by Hamlin Garland; "The Legend of Sleepy Hollow," by Washington Irving; or "An Occurrence at Owl Creek Bridge," by Ambrose Bierce. Discuss similarities in style between the two stories by the same author.

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20. Read several critical analyses from the book section of a newspaper or magazine. Discuss the requirements of a good review. Have students choose a story to analyze in similar fashion.
21. Have students rewrite the episodes of "The Man Who Saw Through Heaven" in poetic form. Discuss the difference between narrative poetry and the short story as revealed by the two versions.
22. Read a critical review of one of the authors' style, such as William Faulkner, Edgar Allan Poe, Nathaniel Hawthorne, or John Steinbeck. Have students apply the information to specific aspects of the short story.
23. Read "Young Goodman Brown" paragraph by paragraph and discuss the difference between facts and implications. Keep a list of definite information as opposed to suggested details.
24. Read and discuss the concluding sentence of several stories. Ask students to describe the impression each author wishes to leave with the reader.
25. Discuss the use of proper names as a means of adding implied meaning to a story, such as the humor of Ulgin Barrows or Rip Van Winkle or the symbolism of Azalea Adair, Faith, or the *Platonic*.
26. Rewrite "Roman Fever" or "Tennessee's Partner" in play form. Discuss the difference between reading about characters and having them speak for themselves.
5. Compose newspaper accounts of significant events in the stories, such as Vince's suicide, Bessie Hinckley's death, Rip Van Winkle's return, Reverend Diana's visit to the observatory in Boston, Alma's acceptance of the job with the church choir, Dr. Phillips's biological supply business, Wash Jones's crime, and Murlock's encounter with the panther.
6. Arrange a panel discussion among several pairs of characters. Have participants impersonate Julio and Luis, Mrs. Slade and Mrs. Ansley, Bartleby and his employer, Azalea Adair and Major Caswell, Major and Mrs. Monarch, Mr. Winfield and Miss Farnsworth, Powerhouse and Gypsy, or Tennessee and his partner. Ask each to explain the motivation behind their actions in the stories.
7. Read several stories by a single author, not necessarily those represented in the book, and write an extended comparison of the elements of each.
8. Compose a letter to the editors, Wallace and Mary Stegner, suggesting a short story by any American author not included in the book. Justify your choice by explaining why the author's work is important to the development of the American short story.
9. Compose a list of titles to fill a particular book, such as *Great English Short Stories*, *Great World Short Stories*, *Great Short Stories by Ethnic Authors*, *Great Short Stories by Women Authors*, *Great Science Fiction Stories*, *Great Western Stories*, *Great Short Short Stories*, or *Great Short Stories of the Past Decade*.

STUDENT INVOLVEMENT ACTIVITIES

1. Write each title on a strip of paper and pin to its setting on a map. Use different colored markers to indicate the birthplace of each author.
2. Organize a game of charades in which teams act out significant scenes from the stories, such as Mrs. Whipple's brother's visit, Dr. Cochran's death, Mrs. Ripley's return from her trip, Powerhouse's musical performance, Candace's death bed serenade, Goodman Brown's journey through the forest, Tennessee's trial, Paul's physical examination, Mike Braneen's return to Gold Rock, and Rip Van Winkle's game of ninepins.
3. Read each story and record significant data on large note cards. Include names of characters, descriptions of settings, chronological events, statements of theme, descriptions of mood, and descriptions of the author's tone. Compare cards with other students, noting differences of opinion, omissions, and errors in interpretation.
4. Explain each title. Suggest alternate titles and discuss the merits of each.
10. Make posters which define the important genre of fiction, including short story, narrative poetry, epic, novel, novella, fable, parable, allegory, myth, legend, chivalric romance, utopian novel, science fiction, fantasy, and saga.
11. Quote lines from the stories which contain historical or literary allusions, such as Washington Irving's reference to Hendrick Hudson and the crew of the *Halfmoon*. Explain each.
12. Write a paragraph explaining the purpose of any animal which is mentioned in one of the stories, such as wolf, Rip Van Winkle's dog; Dr. Phillips's rattlesnakes and starfish; Annie, Mike Braneen's burro; Jim Baker's bluejays; or the shark in "The Open Boat."

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TEACHING NOTES

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VOCABULARY TEST

Complete each of the following sentences with the appropriate group of three vocabulary words. Place the letter of your response in the blank.

- _____ 1. . . . he had been awakened, pounded straight up on his feet, by the sharp, familiar cry and then the agonized _____ of prattling that went on and on and on, that was different from her everyday, _____ confidential _____ only in that now she could not stop . . .
- _____ 2. The whole region was sparsely settled by people of the frontier—restless souls who no sooner had hewn fairly habitable homes out of the wilderness and attained to that degree of _____ which today we should call _____ than, _____ by some mysterious impulse of their nature, they abandoned all and pushed farther westward . . .
- _____ 3. With the remark that I might as well know something more about them the husband had handed me a card _____ from a neat new pocket-book—their _____ were all of the freshest—_____ with the words “Major Monarch.”
- _____ 4. As if he weren't so sure that reassurance was no longer necessary, and all this _____ a ridiculous _____, a grotesque _____!
- _____ 5. She merely continued to look up at him without expression, with a young, _____, _____ face still pale from recent _____.
- _____ 6. It has taken the form of a _____ complex _____ by distressing _____.
- _____ 7. He sat down and played it for a few minutes with _____ force and got it under his power—a _____ deep and coarse as a sea net—then produced something _____ and fragile, and smiled.
- _____ 8. The moment Wolf entered the house, his _____ fell, his tail drooped to the ground, or curled between his legs, he sneaked about with a _____ air, casting many a sidelong glance at Dame Van Winkle, and at the least flourish of a broomstick or ladle, he would fly to the door with yelping _____.
- _____ 9. And yet, though the elder person was as simply _____ as the younger, and as simple in manner too, he had an indescribable air of one who knew the world, and who would not have felt _____ at the governor's dinner table or in King William's court, were it possible that his affairs should call him _____.
- _____ 10. And all these, all the generations of these enormous and _____ beings harvested through a time beside which the life-span of our earth is as a second in a million centuries: all these brought to rest for an eternity to which time itself is a watch-tick—all crowded to rest pell-mell, thronged, _____, packed, packed to suffocation in layers unnumbered _____ deep.
- _____ 11. His steadiness, his freedom from all _____, his _____ industry (except when he chose to throw himself into a standing revery behind his screen), his great stillness, his unalterableness of _____ under all circumstances, made him a valuable acquisition.
- _____ 12. She was full of steadfastness and unquestioning _____, but there were in her no _____ fires of ambition and _____.

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- A. crest, gallows, precipitation
- B. clad, abashed, thither
- C. annihilate, precipitous, lurid
- D. dissipation, incessant, demeanour
- E. undue, inoffensive, baleful
- F. prosperity, indigence, impelled
- G. extracted, appurtenances, inscribed
- H. constancy, smouldering, resolution
- I. polychromatic, peripatetic, ritual
- J. relapsed, isolation, communion
- K. plying, profound, comprehension
- L. microscopic, serried, light-years
- M. cross-examination, farce, parody
- N. persecution, accompanied, hallucinations
- O. sullen, inscrutable, travail
- P. momentous, chalky, base
- Q. attain, compensatory, disillusionment
- R. bonanza, wavered, laurel
- S. outrageous, bass, glimmering
- T. susurrus, artlessly, prattle

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TEST A—OBJECTIVE QUESTIONS

The following objective questions can be used separately or in combination to test comprehension of details and retention of facts.

I. "Rip Van Winkle"

_____ 1. Which facts describe Rip Van Winkle?

- | | |
|------------------------|---------------------------|
| A. henpecked | F. small piggish eyes |
| B. landlord of the inn | G. no politician |
| C. foot-long beard | H. Dutch |
| D. neighborly | I. short and square-built |
| E. dislikes work | J. mysteriously silent |

_____ 2. Which events take place in the story?

- | | |
|--------------------------------|----------------------------------|
| A. the siege of Fort Christina | D. Rip escapes his wife |
| B. America wins the war | E. Rip wanders in the Kaatskills |
| C. Rip's double identifies him | F. Dame Van Winkle dies |

II. "Young Goodman Brown"

_____ 1. Which facts describe Goodman Brown?

- | | |
|---------------------------|---------------------------|
| A. married three months | F. darkly meditative |
| B. blessed angel on earth | G. friend of the governor |
| C. teacher of catechism | H. a proselyte |
| D. lashes a Quaker woman | I. late to a meeting |
| E. knows the world | J. seizes a pink ribbon |

_____ 2. Which events take place in the story?

- | | |
|--------------------------------|-----------------------------------|
| A. Faith walks with Satan | D. a staff changes into a snake |
| B. Goody Cloyse sings a hymn | E. Faith has a spotted reputation |
| C. Goodman Brown dies in gloom | F. blood appears on the pines |

III. "The Fall of the House of Usher"

_____ 1. Which facts describe Roderick Usher?

- | | |
|--------------------------|-------------------------------|
| A. acute senses | F. cataleptic |
| B. faint blush | G. enters Ethelred's dwelling |
| C. of low cunning | H. an only child |
| D. cadaverous complexion | I. quavery voice |
| E. writes music | J. gallops over the causeway |

_____ 2. Which events take place in the story?

- | | |
|--------------------------|------------------------------|
| A. Madeline dies | D. Roderick plays the guitar |
| B. the house collapses | E. a doctor visits Madeline |
| C. a storm rages outside | F. the Usher family is ended |

IV. "Bartleby the Scrivener"

_____ 1. Which facts describe Bartleby?

- | | |
|-----------------------|---------------------|
| A. elderly | F. grinds his teeth |
| B. student of law | G. demented |
| C. eccentric | H. purse Englishman |
| D. Master of Chancery | I. law-copyist |
| E. lean and penniless | J. red-faced |

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_____2. Which events take place in the story?

- A. Bartleby refuses to work
- B. the lawyer visits the Tombs
- C. the speaker quotes the Bible
- D. Ginger Nut gives up his key
- E. clients leave
- F. movers take the screen last

V. "Baker's Bluejay Yarn"

_____1. Which facts describe the bluejay?

- A. scolds
- B. a good talker
- C. middle-aged
- D. tries to fill a hole
- E. laughs at an owl
- F. swears
- G. grammatical
- H. simplehearted
- I. dislikes Yo Semite
- J. nests in a cabin

_____2. Which events take place in the story?

- A. Jim Baker visits Yo Semite
- B. jays lack principle
- C. a opossum opens the door
- D. Jim Baker becomes moody
- E. the acorn rolls out the door
- F. jays come from Nova Scotia

VI. "Tennessee's Partner"

_____1. Which facts describe Tennessee's partner?

- A. married
- B. bigoted
- C. lacks sympathy
- D. sunburned
- E. hanged
- F. seduces a young bride
- G. arrested for robbery
- H. incorruptible
- I. jealous
- J. the "diseased"

_____2. Which events take place in the story?

- A. judge finds \$1700 in loot
- B. partnership lasts four years
- C. partner marries a waitress
- D. Tennessee dies in his garden
- E. Tennessee steals a cart
- F. Judge Lynch digs a grave

VII. "The Boarded Window"

_____1. Which facts describe Murlock?

- A. gloomy
- B. stooped
- C. has a white beard
- D. stooped
- E. 50 years old
- F. 70 years old
- G. thin
- H. lustreless eyes

_____2. Which events take place in the story?

- A. Murlock settles in Ohio
- B. a panther drags a corpse
- C. Murlock sells skins
- D. Murlock dies of fever
- E. Murlock builds his cabin
- F. Murlock bites the panther

VIII. "The Real Thing"

_____1. Which facts describe Major Monarch?

- A. blowsy
- B. foreign and dangerous
- C. bankrupt orangemonger
- D. 6 foot 2
- E. formerly in the army
- F. freckled cockney
- G. landscape artist
- H. 40 years old
- I. the Beautiful Statue
- J. small-waisted

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_____2. Which events take place in the story?

- A. the Monarchs serve tea
- B. Hawley criticizes the work
- C. the artist loses his job
- D. Miss Churm poses at the piano
- E. the Monarchs pose for money
- F. the Italian asks directions

IX. "A Village Singer"

_____1. Which facts describe Alma Way?

- A. new leading soprano
- B. is cut out of the will
- C. elderly
- D. pugnacious spirit
- E. Wilson Ford's lover
- F. lives with an aged mother
- G. is the only paid musician
- H. stout
- I. leader of the choral club
- J. dismissed after 40 years

_____2. Which events take place in the story?

- A. the minister visits Candace
- B. Alma receives an album
- C. a fire threatens the church
- D. Candace changes her will
- E. Alma signs for Candace
- F. Mrs. Ford nurses Candace

X. "Mrs. Ripley's Trip"

_____1. Which facts describe Jane Ripley?

- A. plays fiddle
- B. penurious
- C. journeys from Iowa
- D. married 23 years
- E. Tewksbury's grandmother
- F. neighborhood gossip
- G. iron-muscled
- H. buys her own ticket
- I. makes doughnuts
- J. knits

_____2. Which events take place in the story?

- A. Jane misses her family
- B. Jane saves \$75.30
- C. Ethan shells corn
- D. Ethan sells pigs
- E. Jane kisses Ethan goodbye
- F. Tukey rides to the station

XI. "A Municipal Report"

_____1. Which facts describe Azalea Adair Caswell?

- A. a descendent of kings
- B. a despicable bibber
- C. voice like a harpsichord
- D. malnourished
- E. essayist
- F. red, pulpy face
- G. a good speller
- H. product of the old South
- I. 50 years old
- J. curious and ennuied

_____2. Which events take place in the story?

- A. Azalea loses a button
- B. Impy is sent for tea
- C. Caswell repairs a dollar bill
- D. Azalea agrees to 2¢ a word
- E. King Cettiwayo collapses
- F. Caswell dies in a hotel

XII. "Roman Fever"

_____1. Which facts describe Grace Ansley?

- A. widowed
- B. knits
- C. loved Delphin Slade
- D. married a lawyer
- E. envious
- F. a New Yorker
- G. plays bridge in Rome
- H. caught fever in her youth
- I. Barbara's mother
- J. killed by Aunt Harriet

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_____ 2. Which events take place in the story?

- A. Barbara marries Delphin
- B. Alida sends a phony letter
- C. Delphin deserts Alida
- D. Alida enjoys the Palatine
- E. Grace answers a letter
- F. Alida marries in Florence

XIII. "The Open Boat"

_____ 1. Which facts describe the captain?

- A. rows
- B. bails water
- C. wears a lifevest
- D. drowns
- E. fights a shark
- F. is wounded
- G. clings to the keel
- H. grabs a piece of cork
- I. hungry
- J. offers his coat as a sail

_____ 2. Which events take place in the story?

- A. the oiler shares his cigars
- B. the crew is rescued
- C. a man waves a coat
- D. captain squats in the gunwale
- E. the cook rows
- F. the boat sinks near Florida

XIV. "Unlighted Lamps"

_____ 1. Which facts describe Mary Cochran?

- A. 18 years old
- B. unused to closeness
- C. an actress
- D. ill with heart disease
- E. wants to go to Chicago
- F. lives with her father
- G. determined
- H. fishes for bullheads
- I. causes a scandal
- J. helps deliver a baby

_____ 2. Which facts take place in the story?

- A. Mary slaps Duke
- B. a patient expresses thanks
- C. Dr. Cochran dies in his room
- D. Duke carries the corpse
- E. Mrs. Cochran runs away
- F. Mary's mother returns

XV. "The Man Who Saw Through Heaven"

_____ 1. Which facts describe Hubert Diana?

- A. self-educated
- B. Beast of the Infinite
- C. insurance agent
- D. impounded for deportation
- E. buried at Tara Hill
- F. newlywed
- G. astronomer
- H. horribly seasick
- I. He of the Ring
- J. Father Witch

_____ 2. Which facts take place in the story?

- A. missionaries go to Palestine
- B. Mr. Krum identifies stars
- C. Bert preaches sermon
- D. Bert escorts seven women
- E. Bert dies in Kavirondoland
- F. Mrs. Diana loses her opal

XVI. "Silent Snow, Secret Snow"

_____ 1. Which facts describe Paul Hasleman?

- A. has a freckled neck
- B. a student
- C. answers doctor's questions
- D. insane
- E. listens for postman
- F. lives in Fort Worth, Texas
- G. absent-minded
- H. deafened by cold
- I. thinks about the Arctic
- J. lives at #13

GREAT AMERICAN SHORT STORIES

_____2. Which facts take place in the story?

- A. Miss Buell ridicules Paul
- B. the postman stops coming
- C. Norman punishes Paul
- D. Paul lies about the postman
- E. Paul claims to be thinking
- F. Paul's mother hates him

XVII. "He"

_____1. Which facts describe the Whipple's unnamed son?

- A. blue in the face
- B. old fraidy
- C. works at Powell's grocery
- D. simple-minded
- E. comes home in summer
- F. leads a bull home
- G. ambitious
- H. refuses to shake hands
- I. covered with fat
- J. slips on ice

_____2. Which facts take place in the story?

- A. Adna is struck by a plank
- B. Mr. Whipple kills a pig
- C. an ambulance arrives
- D. Emily visits her aunt and uncle
- E. "He" eats in the kitchen
- F. "He" weeps

XVIII. "The Catbird Seat"

_____1. Which facts describe Erwin Martin?

- A. doesn't smoke
- B. quacking voice
- C. adviser to the president
- D. 22 years with F & S
- E. walks to W. 12th Street
- F. likes scotch and soda
- G. braying laugh
- H. Dodger fan
- I. eats at Schrafft's
- J. escorts Ulgine home

_____2. Which facts take place in the story?

- A. Ulgine drops her Luckies
- B. Fitweiler is embarrassed
- C. Martin plots against Ulgine
- D. Ulgine understands the plot
- E. Martin's department suffers
- F. Ulgine's paper knife is dull

XIX. "The Little Wife"

_____1. Which facts describe Joe Hinckley?

- A. buyer
- B. chews tobacco
- C. needs to talk
- D. married for one year
- E. silent on the train
- F. hardware salesman
- G. operated on for goiter
- H. travels often
- I. has one son
- J. drunk

_____2. Which facts take place in the story?

- A. Bessie dies
- B. Joe goes to New Orleans
- C. Joe dresses in black
- D. Conductor sends a telegram
- E. Bessie tears up the telegram
- F. Passengers are alarmed.

XX. "Wash"

_____1. Which facts describe Wash Jones?

- A. owns a stallion
- B. looks about 35
- C. 60 years old
- D. aristocratic
- E. lives in a fishing camp
- F. gaunt
- G. decorated for bravery
- H. a great-grandfather
- I. Judith's father
- J. a slave

GREAT AMERICAN SHORT STORIES

_____ 2. Which facts take place in the story?

- A. Wash stays out of the war
- B. Sutpen returns the scythe
- C. Wash ignites the cabin
- D. Wash drinks with Sutpen
- E. Wash builds a liquor store
- F. Slaves ridicule Wash

XXI. "The Snake"

_____ 1. Which facts describe Dr. Phillips?

- A. slight
- B. sportsman
- C. cannery worker
- D. wears a short beard
- E. black eyes
- F. young
- G. biologist
- H. a Texan
- I. wears a dark suit
- J. interrupted in his work

_____ 2. Which facts take place in the story?

- A. the snake eats a rat
- B. Dr. Phillips times his work
- C. the girl returns for her pet
- D. the girl buys a male snake
- E. starfish mate in a tank
- F. Dr. Phillips sells venom

XXII. "To the Mountains"

_____ 1. Which facts describe Julio?

- A. 16 years old
- B. slender
- C. not popular with the clergy
- D. loves his brother
- E. treed by a wolf
- F. 13 years old
- G. stout
- H. wary
- I. wind-pinked face
- J. bitten by a wolf

_____ 2. Which facts take place in the story?

- A. the baby cries from the cold
- B. Julio shoots a wolf
- C. Luis sends for the priest
- D. Julio's father returns
- E. Julio skins a mountain lion
- F. Luis hides in a tree

XXIII. "Over the River and Through the Wood"

_____ 1. Which facts describe Mr. Winfield?

- A. Sheila's grandfather
- B. wears a raccoon coat
- C. falls in the gravel
- D. sells his summer house
- E. taps on Enid's door
- F. Mary Day's grandfather
- G. can't close the window
- H. drinks cocoa
- I. can't divorce his wife
- J. on the wagon

_____ 2. Which facts take place in the story?

- A. Ula brings two cups
- B. Sheila stands in the nude
- C. Mr. Winfield sits in a draft
- D. Robert drives the car
- E. Helen shares a room with Kay
- F. Robert winters in California

XXIV. "The Wind and the Snow of Winter"

_____ 1. Which facts describe Mike Braneen?

- A. from Eureka
- B. doesn't like cars
- C. knew Armandy
- D. meets Tom Connover in town
- E. reminisces
- F. owns a mine
- G. prospector
- H. winters in Gold Rock
- I. asks for help
- J. dies in the snow

GREAT AMERICAN SHORT STORIES

_____ 2. Which facts take place in the story?

- A. Lucky Boy is closed
- B. Annie stumbles
- C. Annie dresses in white silk
- D. Mrs. Wright dies
- E. Mike recalls Maria
- F. Mike thinks about God

XXV. "Powerhouse"

_____ 1. Which facts describe Powerhouse?

- A. married to gypsy
- B. looks like a preacher
- C. Little Brother
- D. in motion every minute
- E. orders beer
- F. African feet
- G. mouth like a monkey
- H. middle-sized man
- I. plays the clarinet
- J. sings

_____ 2. Which facts take place in the story?

- A. Uranus carries Gypsy
- B. Powerhouse signals the band
- C. Uranus listens to the music
- D. Little-bit serves beer
- E. Gypsy dies in her nightgown
- F. Valentine signs with Scoot

XXVI. "In Greenwich There Are Many Gravelled Walks"

_____ 1. Which facts describe Peter Birge?

- A. wears zebra stripes
- B. student at Columbia
- C. 23 years old
- D. likes Susan
- E. pleasant face
- F. a Swedish engineer
- G. lives with his mother
- H. poor Anne's boy
- I. ruffle-headed
- J. discovers the body

_____ 2. Which facts take place in the story?

- A. Anne is an alcoholic
- B. Susan visits her father
- C. Arthur's gate is locked
- D. Robert plans to visit Morocco
- E. Vince jumps to his death
- F. Susan has three stepfathers

GREAT AMERICAN SHORT STORIES

TEST B—ESSAY QUESTIONS

The following essay questions can be used separately or in combination to test comprehension and analysis of each story.

1. Contrast evidence of derangement in Reverend Hubert Diana, Paul Hasleman, and Roderick Usher.
2. Compare Julio, Mike Braneen, and Erwin Martin in terms of their determination to succeed.
3. Explain how Powerhouse, Murlock, and Joe Hinckley cope with losing their wives.
4. Compare the effects of aging on Mr. Winfield, Candace Whitcomb, Rip Van Winkle, and Mike Braneen.
5. Analyze Dr. Phillips's attitude toward living creatures.
6. Using the stories by Mark Twain, Washington Irving, James Thurber, and Mary Freeman as examples, explain how humor reveals truth about human frailties.
7. Compare the childhood experiences of Susan and Peter in "In Greenwich There Are Many Gravelled Walks."
8. Contrast the styles of Paul Hasleman, Hubert Diana, and Wash Jones in dealing with stress in their lives.
9. Analyze the forces that threaten the occupants of "The Open Boat."
10. Explain how Grace Ansley gets revenge for Alida Slade's trickery.
11. What does the artist learn from the experiences with four different models in "The Real Thing."
12. Contrast the main characters' expressions of sorrow in "The Boarded Window," "The Wind and the Snow of Winter," and "He."
13. Compare Mary Cochran, Luis, and Young Goodman Brown in terms of family loyalty.
14. Compare the theme of charity as revealed in "A Municipal Report," "The Real Thing," and "Bartleby the Scrivener."
15. Contrast the meaning and purpose of the settings in "Tennessee's Partner," "Roman Fever," and "Mrs. Ripley's Trip."
16. Explain the difference in the correspondents's, Julio's, and Colonel Sutpen's demonstrations of courage.
17. Compare how Hawthorne, Ambrose Bierce, and Poe manipulate events to create a forbidding mood.
18. Choose and discuss three stories which contain characters who are willing to work and sacrifice to succeed.
19. Compare three characters who suffer alienation.
20. Compare two stories that are told from first person point of view.
21. Contrast the differences between social classes in two stories.
22. Analyze one story that illustrates sympathetic tone.
23. Evaluate two stories that illustrate a similar view of parenthood.
24. Contrast three stories which are based on the presence of evil in the world.
25. Explain a major symbol in one of the stories.

GREAT AMERICAN SHORT STORIES

VOCABULARY TEST ANSWER KEY

- 1. T 7. S
- 2. F 8. A
- 3. G 9. B
- 4. M 10. L
- 5. O 11. D
- 6. N 12. H

TEST A ANSWER KEY

- I.** 1. A, C, D, E, G, H
2. B, D, E, F
- II.** 1. A, F, H, I, J
2. C, D
- III.** 1. A, D, E, I
2. A, B, C, D, E, F
- IV.** 1. C, E, G, I
2. A, B, C, E, F
- V.** 1. A, B, D, F, G
2. B
- VI.** 1. A, D
2. B, C
- VII.** 1. A, B, C, D, E, G, H
2. A, B, C, E
- VIII.** 1. D, E
2. A, B, D, E
- IX.** 1. A, E
2. A, E, F
- X.** 1. C, D, E, I, J
2. A, B, C, D, F
- XI.** 1. C, D, E, H, I
2. B

- XII.** 1. A, B, C, F, H, I
2. B, D, E
- XIII.** 1. F, G, I, J
2. C, F
- XIV.** 1. A, B, E, F, G
2. A, B, D
- XV.** 1. A, D, E, F, I, J
2. B, C, D, E
- XVI.** 1. B, C, D, E, G, I, J
2. A, E
- XVII.** 1. A, D, F, I, J
2. E, F
- XVIII.** 1. A, D, E, I
2. C, D, F
- XIX.** 1. C, D, F, H, I
2. A, F
- XX.** 1. B, C, E, F, H, I
2. A, B, D, F
- XXI.** 1. A, D, F, G, J
2. A, B, D, F
- XXII.** 1. B, D, F, H
2. B, E, F
- XXIII.** 1. A, C, D, G, H, I, J
2. A, C, D
- XXIV.** 1. B, C, E, G, H, I
2. A, D, E, F
- XXV.** 1. A, B, D, E, F, G, J
2. A, B, D, E
- XXVI.** 1. B, C, D, E, G, H
2. A, B, C, E, F



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