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Synopsis

Chapter 1

Reflecting on summer and autumn 1889, Robert MacPherson "Bob" Starrett describes his coming of age. In Wyoming Territory a day's ride from Sheridan, he lives at a homestead with his parents, Joe and Marian Starrett. The arrival of Shane, a tight-lipped stranger wearing a serge suit, linen shirt, and dress hat, introduces Bob to the dangers of the frontier beyond the perimeter of the family farm. Joe respects Shane for his strength and honesty; Marian is impressed by Shane's gentle manner. From his past experience with cattle, Joe tells Shane that he believes that the herding business will change by becoming more efficient and less wasteful. The key to livestock management is fencing in open range, improving breeding, and feeding stock to produce better beef, a shift that Luke Fletcher opposes.

Chapter 2

The next day brings rain. Shane eats breakfast and decides to stay to enjoy Marian's New England-style apple pie. He tells her about fashions in Cheyenne and Dodge City, Kansas. Shane and Joe team up to uproot an ironwood stump. When Jake Ledyard tries to sell Joe a seven-pronged cultivator for \$110, Shane remarks that he has seen the same implement in Cheyenne for \$50 less. Joe accepts Shane's testimony and pays \$80 for the cultivator, a fair price that allows Ledyard a more reasonable profit.

Chapter 3

Marian Starrett enjoys Shane's compliments and reshapes a hat to look more fashionable. During the stump removal, she sends a plate of biscuits for

the men. When the stump gives way at last, she becomes so engrossed in the chopping of the taproot that she burns a deep-dish apple pie. She serves dinner with a second pie for dessert.

Chapter 4

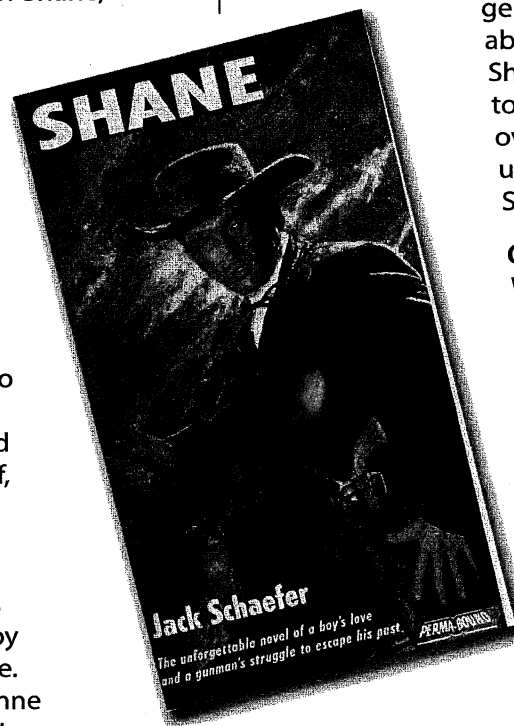
Bob adopts Shane as a hero. Joe asks Shane if he is running away from something. Because Luke Fletcher ran off Morley, the family's hired man, they accept Shane as a farm laborer and friend. He remains aloof and alert to danger as well as bitterly silent about the past. Bob discovers Shane's ivory-handled Colt pistol in a saddle-roll and muses over the fact that Shane never uses his gun. Joe respects Shane's privacy.

Chapter 5

While Joe is away for three days, Shane increases the size of the corral by half. Joe returns with six more cattle. Shane teaches Bob how to handle an old gun with a cracked barrel that Sam Grafton gave him. Shane is capable of fancy tricks, but his advice about holstering and firing is sound and logical.

Chapter 6

Luke Fletcher negotiates a government contract to supply beef to the Indian agent at the Sioux reservation beyond the Black Hills. In fall 1889, Fletcher tries to corner the market by ousting Ed Howells, Lew Johnson, James Lewis, Henry Shipstead, Frank Torrey, and Ernie Wright, the smallholders for whom Joe acts as spokesman. Fletcher's first move against the Starretts occurs at Grafton's general store and saloon, where Shane relaxes after having the tine of a haying machine welded. Chris, Fletcher's young cowhand, tries to start a fight by insulting Shane as a ranch hand smelling like pig farmers.



The silent newcomer refuses to be manipulated and departs with a cherry soda and a jackknife for Bob. Chris concludes that Shane is a coward.

Chapter 7

Because Fletcher ramps up his psychological war against farmers, the Starretts' neighbors criticize Shane's refusal to fight Chris. They broaden their accusations to include Joe. Shane returns to town to face Chris. In company with another cowboy, Red Marlin, Chris accepts Shane's challenge. Shane respects Chris and only breaks his arm. The set-to ends with Shane tending Chris's bloody face. The incident brings peace to the region, but Marian realizes that Shane has revealed his strengths to Fletcher.

Chapter 8

Shane begins retreating into his thoughts and tries to steer Bob away from admiring violence for its own sake. Marian asks Shane if he plans to move on. She wants him to remain and to aid Joe in the confrontation that will surely come from Fletcher.

Chapter 9

On a Saturday night, Shane accompanies Joe and Marian Starrett to Grafton's store. The couple talk with Jane Grafton, Bob's teacher, about Bob's decision to skip school and go fishing with Ollie Johnson, the son of their neighbors. While Shane drinks at the bar, five of Fletcher's cowhands, led by the overseer Morgan, start a brawl. Shane immediately knocks out two men from the five. To even the odds, Joe helps Shane subdue Curly and Red Marlin. Shane focuses on Morgan, whom he knocks out.

Chapter 10

In the aftermath, Shane requires Joe's help. Joe carries Shane from the barroom. Grafton charges Fletcher for the damages to the saloon. Marian washes Shane's cheek and scalp wounds and sobs in the aftermath of the fight. Joe comments on Marian's attraction to Shane.

Chapter 11

Fletcher realizes that intimidation will not drive the Starretts from the valley. To complete the job, he hires Stark Wilson, a quick-draw expert from Cheyenne. After Ernie Wright, a homesteader, rejects Fletcher's offer of \$100 for a parcel of land, Wilson calls Wright a half-breed. In a challenge to

valley farmers, Wilson displays his skill by shooting and killing Wright. Shane considers the fight murder. Marian convinces Joe not to sell to Fletcher.

Chapter 12

The next morning after Ernie Wright's funeral, Fletcher, Wilson, and two cowhands approach Joe at his farm. Fletcher offers \$1,200 for the property and jobs for Joe and Shane as foreman and trail boss. Wilson threatens a shootout if Joe refuses Fletcher's offer. After Fletcher leaves, Wilson compounds the insult by envisioning Joe dead and Marian a comely widow.

Chapter 13

That night, the Starretts discuss with Shane their dilemma. Joe tells Marian that he must face Fletcher rather than hide like a rabbit in a hole. Joe knows that he will be outgunned by Wilson and hopes that, by dying nobly for the sake of the other homesteaders, he can also kill Wilson. Shane intervenes, knocks Joe unconscious, and departs wearing his revolver. Marian wonders if Shane is acting on her behalf.

Chapter 14

That night, Shane shifts from quiet worker to a deadlier mode—the uncompromising master of the six-gun. In town, Bob watches as Shane prepares to defend the small farmers against Fletcher's tyranny. At a face-off, Shane sustains a bullet wound to the torso, but he kills Wilson. On a balcony, Fletcher tries to ambush Shane from behind. Shane shoots him. Fletcher's lifeless body crashes through the balcony railing. Once more identified as a gunfighter, Shane says goodbye to Bob and departs from the valley.

Chapter 15

Joe learns from Mr. Weir that Shane has killed Fletcher and Wilson. Joe regrets Shane's sacrifice. Chris arrives with a bottle of soda and asks for a job at the Starrett farm. At sunrise, Joe proposes moving on. Marian insists that the family stay true to their Wyoming roots.

Chapter 16

After Shane's departure, myth-makers turn him into a legend.

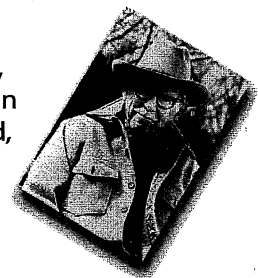
Timeline of Fictional Events

at age 15	Shane leaves home in Arkansas to come west.
in the past	Joe Starrett is a cowboy on the open range.
1859	A few miners locate gold in Wyoming Territory.
1879	Joe builds his last farm project.
summer 1886	The valley is dry.
winter 1886	Stockmen cut their herds.
early spring 1889	Shane travels over a thousand miles on horseback.
few weeks in spring	Morley works on the Starrett farm.
summer	Shane asks for water at the Starrett farm and stays for supper.
next morning after breakfast	Marian Starrett serves flapjacks. Joe Starrett shows Shane around the farm and invites him to stay.
that afternoon	Joe and Shane uproot an ironwood stump.
that night	Marian Starrett serves apple pie at supper.
next morning	Bob rushes to Shane and expresses his hero worship.
later	Shane buys pants, a flannel shirt, work shoes, and a Stetson at Grafton's store.
three days later	Shane matches Joe in heavy farm work.
one day	Bob unrolls Shane's bedroll and discovers his Colt.
at the end of a month	Joe and Shane complete a ditching project. Joe leaves to buy cattle.
two days later	On the Starretts' wedding anniversary, Joe returns to a new corral that Shane enlarges.
before school begins	Shane teaches Bob to handle a gun.
fall 1889	Shane takes a broken hay fork into town for welding and ignores the insults of Chris, Fletcher's young cowhand.
next day	Local people spread the story of Shane's refusal to fight Chris.
three days later	Three riders insult Starrett for keeping pigs.
that evening	Shane buys Chris a soda and breaks his arm.

during good weather	Bob and Ollie Johnson leave school at lunch to fish.
one Saturday night	Jane Grafton requests a teacher conference with the Starretts.
meanwhile	Shane faces five of Fletcher's men. Joe intervenes and carries Shane from the saloon.
that night	Marian tends Shane's bleeding cheek and scalp.
Thursday	Shane and Joe discuss Fletcher's next move.
Friday	Fletcher brings Stark Wilson to town.
that night	Fletcher offers Ernie Wright \$100 for a piece of land. When Ernie rejects the offer, Wilson shoots him dead.
later that night	Farmers gather in fear at the Starrett kitchen. Shane resolves to break Fletcher's stranglehold on the valley.
next morning	The men attend Ernie Wright's funeral.
afterward	Fletcher arrives with Wilson and two cowhands to buy Starrett's farm for \$1,200.
that night	Shane straps on his gun and knocks Joe unconscious.
shortly after	Shane shoots Wilson and Fletcher, then rides out of town with the stain of a bullet wound on his torso.
later that night	Mr. Weir reports to the Starretts the outcome of the shootout. Chris asks for a job at the Starrett farm.
sunrise	
the next day	Marian refuses to let Joe move them from the farm.

Author Sketch

The author of a Western classic, Jack Warner Schaefer grew up in the Midwest. Born in Cleveland, Ohio, in 1907, he read *Tarzan* novels and learned to love Western lore from his father, attorney and history buff Carl Walter Schaefer. In high school, Schaefer edited the literary journal. With a creative writing and classics degree from Oberlin College and a



year of post-graduate study in eighteenth-century literature at Columbia University, Schaefer abandoned academia and turned to freelance work for the United Press Service. He trained in journalism while reporting for the New Haven, Connecticut, *Journal-Courier*, the *Baltimore Sun*, and the *Norfolk Virginian-Pilot*, where he was associate editor. He also worked as a teacher at the Connecticut State Reformatory and wrote for the Lindsay advertising agency.

Schaefer focused on Western frontier settings, which he described in the mode of Homeric myth. His stories appeared in the U.S. and England in *Argosy*, *Bluebook*, *Colliers*, *Ellery Queen's Mystery Magazine*, *Gunsmoke*, *Lilliput*, *Saturday Evening Post*, and *Suspense*. Drawing on the Johnson County War of the 1880s, he reported on the unease that brought cattlemen and sodbusters into deadly clashes. After composing *Shane* as a short story, he turned it into a three-part allegorical novella, which *Argosy* published in August, September, and October 1946 under the title "Rider from Nowhere." Houghton Mifflin issued the serial in bowdlerized form.

In 1953 in Paramount's screen version was adapted by A. B. Guthrie, Jr., and filmed in sight of the Grand Tetons outside of Jackson Hole, Wyoming. It featured Alan Ladd, at 5' 5", as the slim, wiry Shane opposite Brande de Wilde as Bob (called Joey in the movie). Also starring were Jean Arthur and Van Heflin as Marian and Joe Starrett, Ben Johnson as Chris, and Jack Palance as Stark Wilson. In 1966, a television series reprised the story of *Shane*, starring David Carradine and Jill Ireland, but lacking the tragic solitude of the novel's protagonist.

While writing for *Holiday* magazine in 1955, Schaefer abandoned his home in Connecticut and moved to Santa Fe, New Mexico, and developed an interest in conservation. After the success of *Shane*, in 1975, Schaefer won an award from the Western Literature Association. In 1989, He received an honorary doctorate in literary from Oberlin College. He died of heart disease in 1991 at Cerillos Flats. He willed his collected papers to the University of Wyoming at Laramie.

Critic's Corner

Jack Schaefer mastered Western fiction at a time when it was scorned by scholars and historians, but eagerly read by post-World War II males. Relegated to the backwaters of regional androcentric writing, he contributed to frontier literature the character Shane, the one-named code hero, a chivalric figure reflecting the glamour and menace of crusader knights. An ambiguous, understated character, Shane teeters on the dividing line between stoic peace-lover and the vigilantism that protected homesteaders from unscrupulous land barons and hired gunslingers. Over 80 editions, *Shane* sold more than six million copies and appeared in 30 languages, including Afrikaans, Arabic, Chinese, Czech, Finnish, Japanese, Thai, and Urdu.

From the subtle tensions, subdued passions, and suspenseful, reluctant violence of Schaefer's text, writers of dime novels and screenplays developed a Western stereotype, the mysterious, hard-muscled loner—the wandering outsider who conceals a sullied past as a gunman. Contributing to Schaefer's style are the clean, spare sentences common to newspaper reportage. His text leaves unanswered the question of the gunman's burden as the outrider living in self-imposed exile. For picturing the gunman as civilizer of the West, critics rank Schaefer with the best Western authors—Walter Van Tilburg Clark, Zane Grey, Edna Ferber, A. B. Guthrie, Jr., Dorothy Johnson, Louis L'Amour, Mari Sandoz, and Owen Wister. In response to the staying power of *Shane*, in 1984, the University of Nebraska Press published a critical edition. In 2004, the New York Times named *Shane* one of the best 1,000 films of all time.

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- Enos, Theresa, Keith D. Miller, and Jill McCracken, eds. *Beyond Postprocess and Postmodernism*. Mahwah, N. J.: Lawrence Erlbaum Associates, 2003.
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- Torres, Louis. "Jack Schaefer, Teller of Tales," <http://www.aristos.org/backissu/schaefer.htm>.

Schaefer's Published Works

- Shane*, 1949
First Blood, 1953
The Canyon, 1953
The Big Range, 1953
The Pioneers, 1954
Out West, 1955
Company of Cowards, 1957
 "The Plains States," 1958
The Kean Land and Other Stories, 1959
Old Ramon, 1960
Tales from the West, 1961
Incident on the Trail, 1962
The Plainsman, 1963
Monte Walsh, 1963
The Great Endurance Horse Race, 1963
Stubby Pringle's Christmas, 1964
Heroes without Glory, 1964
The Collected Stories of Jack Schaefer, 1966
Adolphe Francis Alphonse Badelier, 1966
New Mexico, 1967
Mavericks, 1967
An American Bestiary, 1975

- "A New Direction," *Western American Literature* (winter 1976)
Conversations with a Pocket Gopher, 1978

Media Versions of Schaefer's Work

Audiocassette

Shane, DH audio, 1992

CD-ROM

The Making of Shane, Walt Farmer, 2000

Critical Edition

Shane, 1984

Large Print

Shane, Ulverscroft, 1965

Video

Shane, Warner, 1998

Cross-Curricular Sources

For more information about bullying, ranching, Wyoming, frontier, gun violence, Westerns, and other subjects and issues deriving from the novel, consult these sources:

Article

Ralston, Jennifer. "Bullies and Bullying," *School Library Journal* 51, no. 5 (May 2005): 49.

Audiocassettes with books

Outlaws and Gunfighters of the Old West, Philip W. Steele

Books

The Big Sky
Bless Me, Ultima
Cimarron
Conagher
Giant
Little Big Man
Old Yeller
The Red Pony
The Streets of Laredo
True Grit
The Virginian

Internet

"Guns and Kids," <http://www.metroactive.com/papers/sonoma/07.29.99/guns-9930.html>

Poems

The Men That Don't Fit In, Robert Service
The Shooting of Dan McGrew, Robert Service

Reference

The Cowboy Way, Ralph Lamar Turner
The Encyclopedia of Frontier Literature, Mary Ellen Snodgrass
The New Encyclopedia of the American West, Howard R. Lamar

Short Stories

"The Bride Comes to Yellow Sky," by Stephen Crane
"The Cabellero's Way," by O. Henry
"A Man Called Horse," Dorothy Johnson
"The Man Who Shot Liberty Valance," Dorothy Johnson
"Stickeen," by John Muir
"The Wash-Tub Mail," by Gertrude Atherton

Videos/films

Centennial
Cimarron
Dances with Wolves
High Noon
How the West Was Won
Legends of the Fall
The Man Who Shot Liberty Valance
The Outsider
The Searchers
True Grit
Wyatt Earp

General Objectives

1. To comprehend the motivation of professional gunmen
2. To isolate incidents of victimization, extortion, and bullying
3. To establish a tie between secrecy and legend
4. To analyze family members' ambitions and moral point of view
5. To connect the themes of isolation and self-doubt
6. To list causes of regret
7. To summarize events that lead to social and emotional isolation
8. To discuss the implications of changes in the economy
9. To enumerate incidents that reflect character development
10. To list examples of cruelty, callousness, intimidation, and vengeance

Specific Objectives

1. To summarize the roles of Morgan, Jane Grafton, Chris, Curly, and Morley
2. To compare the deaths of Ernie Wright, Stark Wilson, and Luke Fletcher
3. To cite examples of challenge to valley farmers
4. To analyze details, particularly the smell of pigs, soda pop, deep-dish apple pie, broken tine, and a bedroll
5. To account for Shane's abrupt departure from the valley
6. To explain why fencing alters frontier lifestyle
7. To justify the breaking of Chris's arm
8. To note how Shane acknowledges Marian's attraction to him
9. To evaluate elements of Bob's hero worship
10. To contrast examples of local response to Luke Fletcher's tyranny

Literary Terms and Applications

For a better understanding of Jack Schaefer's fiction, present the following terms and applications:

episode a coherent event, digression, or incident in a narrative or serial that stands out on its own merit, in particular, the confrontation between Chris and Shane. By breaking the boy's arm, Shane spares a young scrapper a serious beating or death. The gentle care of Chris's inert form indicates that Shane metes out violence proportionally to challengers.

characterization the creation of full-fledged human motivation, behavior, and response in fictional people. Schaefer accentuates ambiguity in the description of Shane. By depicting him as friendly, but secretive, the text implies that he bears memories of a troubled past and that he relishes buying sturdy work clothes to suit the job of farmhand. As menace clouds the Starretts' future, Shane is quick to arm himself with his Colt and holster and to eradicate Luke Fletcher and his hired killer, Stark Wilson. The rapid retreat of the protagonist implies that Shane has revealed more of himself than he wants known.

first person narrative a story or a series of actions told from the vantage point of a single observer inside the action. By limiting the point of view to Bob Starrett, the author accounts for the

rise of hero worship in an immature observer. When Bob contrasts his father and Shane as workers and fighters, the boy realizes that a lithe, steel-muscled man like Shane packs power in a frame much smaller and lighter than Joe's. Bob's final glimpse of Shane suffices to explain why Shane must move on.

The Importance of Setting

Like the characters and motivations of Jack Schaefer's *Shane*, the fictional milieu illustrates a stark contrast. At the farm of Joe and Marian Schaefer, the view of the Wyoming valley and surrounding mountains is breathtaking, but the day-to-day demands of ranching are unrelenting. Illustrating the cussedness of nature in spiting the sodbuster are droughts and Joe's ironwood stump, an unwieldy obstacle that prohibits him from achieving his ambition. The arrival of Shane adds muscle and grit to the opposition and results in the snapping of the taproot and the eradication of what remains of an ironwood tree. Contributing to Shane's importance to the Schaefer farm is the enlargement of the corral, which Shane completes in the absence of Joe. Their synergy prepares for the addition of six more cattle to the Starrett herd and anticipates the formation of an informal farmers' union.

On trips to town, the characters engage in commerce, conversation, and relaxation. The gatherings at Grafton's mercantile and saloon bring together unlike people. While Jane Grafton discusses with Joe and Marian Starrett their son's fishing expeditions with Ollie Johnson during school, Shane encounters a more serious form of discipline—the five-against-one fistfight with Curly, Red Marlin, two other hirelings, and Morgan, Luke Fletcher's overseer. Shane fares well until his opponents hold him down for a battering by Morgan. The arrival of Joe Starrett to the fight creates a more even-handed melee in Grafton's saloon that ends in Morgan's collapse on the floor.

The orchestration of the barroom brawl gives place to the serenity of the Starrett kitchen, where Marian washes blood from Shane's scalp and cheek. The abrupt end of the fight scene gives the forces for right an opportunity to retrench and rethink their strategy for opposing Fletcher. In the return to Grafton's saloon in Shane's last scene, the action is quicker and cleaner, with first Stark Wilson, then Fletcher dying on the scene from Colt gunfire. Shane rides away without returning to the Starrett ranch. The final clash engraves in Bob's memory the outsider's skill at shucking his farm-hand role and becoming the hero and savior of the valley's farmers.



Related Reading

Rudolfo Anaya, *Bless Me, Ultima*
Tom Berger, *Little Big Man*
Hal Borland, *When the Legends Die*
Dee Brown, *Bury My Heart at Wounded Knee*
Walter Van Tilburg Clark, *The Ox-Bow Incident*
Mary Crow Dog, *Lakota Woman*
John Ehle, *Trail of Tears*
Edna Ferber, *Cimarron*
Fred Gipson, *Old Yeller*
Zane Grey, *Riders of the Purple Sage*
A. B. Guthrie, Jr., *The Big Sky*
Dorothy Johnson, "A Man Called Horse" and "The Man Who Shot Liberty Valance"
Theodora Kroeber, *Ishi*
Louis L'Amour, *Conagher*
James Michener, *Centennial*
Charles Portis, *True Grit*
Mari Sandoz, *Crazy Horse* and *The Cattlemen*
Owen Wister, *The Virginian*

Themes and Motifs

A study of the central issues and situations in *Shane* should include these aspects:

Themes

- immaturity
- morality
- alienation
- synergy
- bullying
- regret
- threats
- clashes
- self-sacrifice
- retribution
- myth

Motifs

- coping with a tyrant
- seeking peace after a turbulent past
- observing the efforts of adults to civilize the West
- comprehending the need for solitude
- longing for peace and stability

Meaning Study

Below are significant words, phrases, or sentences from the novella. Explain each in context. Chapter and page numbers pinpoint each entry so that you can re-read the passage in which it appears.

1. The other bore ahead along the right bank where we homesteaders had pegged our claims in a row up the valley. (Chap. 1, 1)
(Schaefer opens the novel with contrast between the large rancher and smallholders. Homesteaders took advantage of the Homestead Act of 1862, a law enabling farmers to own unclaimed land on the frontier by filing on it and working to improve it. The Homestead Act was a major factor in the settlement of the Western plains.)
2. Even in this easiness was a suggestion of tension. It was the easiness of a coiled spring, of a trap set. (Chap. 1, p. 3)
(Schaefer introduces Shane as a purposeful man whose exterior conceals a readiness to defend himself from all comers. Just as a touch on a coiled spring releases pent up energy, Shane bears the capacity for sudden response to danger. Like the set trap, he is alert to an enemy that deserves swift retribution.)
3. It stuck out like an old scarred sore in the cleared space back of the barn—a big old stump, all jagged across the top, the legacy of some great tree that must have died long before we came into the valley and finally been snapped by a heavy windstorm. (Chap. 2, p. 15)
(A major symbol in Schaefer's allegory, the ironwood stump represents a vestige of the Old West, when open range welcomed stock herders with plenty of land. After Joe and Marian Starrett settle on their farm, the stump poses a constant reminder of change on the frontier as farming replaces open-range cattle raising.)
4. What a man knows isn't important. It's what he is that counts. (Chap. 4, p. 41)
(In retort to Marian's assessment of Shane, Joe reveals a cool and appreciative assessment of subtle character traits. Even though Shane does nothing to substantiate his background or skills, throughout the novella, Joe maintains trust in the stranger. In response to that trust, Shane risks his life to protect the Starretts.)

5. There are some things that you don't ask a man. Not if you respect him. (Chap. 4, p. 48)
(Joe Starrett explains that respect does not require full disclosure of a man's past. Joe accords Shane his privacy by honoring his intent to conceal the past.)
6. A gun is just a tool. No better and no worse than any other tool, a shovel—or an axe or a saddle or a stove or anything. Think of it always that way. A gun is as good—and as bad—as the man who carries it. Remember that. (Chap. 5, p. 55)
(Perhaps the most quoted comment from novella, Shane begins educating Bob on the value of guns. Shane demythologizes violence by respecting firearms as means to an end rather than a badge of skill and manliness.)
7. There's only one thing really wrong with you. You're young. That's the one thing time can always cure. (Chap. 7, p. 78)
(Shane displays respect for youth and a willingness to forgive the indiscretion of Chris, a young man who has no experience with fights. Shane indicates that time can cure immaturity, but he makes no promise that age always rescues youth from rash decisions.)
8. A good place to be a boy and grow straight inside as a man should. (Chap. 14, p. 135)
(Shane honors the civilized West for its nurturance of families and community morals. He gestures toward the expanse of scenery in which Bob is growing to manhood and indicates that openness and opportunity will enable Bob to develop a dignity and integrity.)
9. There's no going back from a killing, Bob. (Chap. 14, p. 143)
(Shane's tragedy is his sacrifice of a decent, productive life on the Starrett farm for a return to gunfighting. He risks contentment to save the civilized West from tyrants like Luke Fletcher. Shane expresses a straightforward acceptance of his choice without self-pity or regret.)
10. I could close my eyes and he would be with me and I would see him plain and hear again that gentle voice. (Chap. 16, p. 150)
(Bob states in simple language the value of a role model. Shane remained in the Starrett

family long enough to impress on Bob the rudiments of manhood and of choosing peace and productivity over violence. The growth of a community legend bears no resemblance to Bob's memories, which he summons when he wants to relive his friendship with Shane.)

Comprehension Study

Answer the following questions in your own words. There is not always a right answer. Your judgment is important and you should be ready to defend your answers with quotations from the novella.

Motivation

1. What causes dissension in the Wyoming valley?
(In summer 1889 in Wyoming Territory, Luke Fletcher tries to enforce old-style open range livestock raising in an era of change. Homesteaders are moving away from large ranches to small farms and better husbandry of land and herds. Joe, the spokesman for local farmers, is eager to improve breeding methods and beef by altering the way he manages and feeds his cattle. By terrorizing smallholders, trying to buy them out, and threatening water rights, Fletcher attempts to increase his wealth and his control of a large segment of the unfenced plains. Fletcher travels to Washington, D.C., and negotiates a contract with the U.S. government to supply beef to the Indian agent at the Sioux reservation beyond the Black Hills. As a result, Fletcher has a more pressing reason to run the homesteaders out of the valley and to dominate pasturage and streams.)

Contrast

2. How does Joe Starrett envision land use?
(In contrast to Luke Fletcher, Joe Starrett pictures the emergence of a town from a crossroads community. The family supports Jane Grafton, the schoolteacher, by attending a parent-teacher conference and by considering why Bob is cutting class to fish with Ollie Johnson. Joe encourages civilization on the plains by settling his wife and son Bob at the farm, by growing hay for fodder, and by building a corral and fencing in pasture. To assist in the build-up of the Starrett farm, Joe hires Shane to replace

Morley, a farm hand whom Fletcher ran off in spring 1889. In examining the possibilities of the future, Joe wants to plant enough crops to feed his herd and increase the value of its meat.)

Character Development

3. How does Shane develop manly values in Bob?

(Young Robert MacPherson "Bob" Starrett is a constant observer of farm and family business. When he thinks over his relationship with Shane in later years, Bob is able to recall what Shane said and how he looked when he served Bob as a role model. Shane sets an example by encouraging Bob to abandon admiration for violence and to think of a six-shooter as a tool. From Shane's words and actions, Bob learns the decency and right thinking that become an adult male and the choices that fall in the gray area between right and wrong. Bob also witnesses the sacrifice that Shane willingly makes to end the valley's unrest. Rather than offer Bob a set of fail-safe principles, Shane demonstrates that character is filled with ambiguities and line calls that require maturity, judgment, and self-sacrifice for the greater good.)

Cause and Effect

4. What does Schaefer demonstrate about the domino effect of human behaviors and choices?

(Various characters make choices that affect themselves and the wellbeing and survival of others in the valley. Bob watches Shane come to a fork in the road and select the Starrett farm as a place to water his horse. The choice impacts the Starrett family, who manage a demanding farm in difficult country without the aid of a hired hand. The summer that Shane spends working with Joe Starrett helps the smallholders choose a direction and face the threats that Fletcher tosses to drive them from the land. Joe and Marian choose to remain in the valley. As a result, Fletcher hires gunfighter Stark Wilson. Because of Stark's murder of Ernie Wright, Shane reverts from farm hand to gunfighter. After the shootout that kills Wilson and Fletcher, Shane moves on. Bob savors memories of Shane into adulthood.)

Theme

5. Why is strength a controlling theme?
(The types of strength in local people impress Bob, who is too young to understand the subtle blend of traits that make people strong. He witnesses the synergy of his large, muscular father and the wiry, hard-muscled Shane in rooting out the ironwood stump. The two types of strength take on new significance to Bob after the five-against-one bar brawl. Shane ably battles the five down to three, but is unable to overcome Morgan's battery while two cowhands hold Shane immobile. Joe's entry into the saloon fight quickly evens the balance by removing Curley and Red Marlin. In the conclusion, Shane indicates that he must overcome Morgan. An inner urge empowers Shane to conquer his enemy, but leaves Shane too weak and sore to walk out of the saloon. He allows Joe to carry him. In the falling action, Joe's resolve wavers as he considers moving away from Wyoming Territory. Bob witnesses the upsurge of Marian, the spunky farm wife who possesses another kind of strength—a pride in family and a belief in community values and in the future the farm promises the Starretts.)

Interpretation

6. Why is the Shane an ambiguous character?
(Shane rides 1,000 miles before settling with the Starretts. He wears no gun, but is obviously focused on self-protection and skilled at drawing and firing. His internal clash between regret for the past and retreat from the gun culture causes him to side with the peaceful homesteaders. However, when Fletcher pushes farmers too far by hiring a gunfighter who murders Ernie Wright, Shane is unwilling to maintain the stance of peacemaker. In choosing a lifestyle that remains unacknowledged from his past, he welcomes a good tussle and a chance to strap on his gun to quell the valley tyrant. Marian realizes that the choices that face local people press Shane into an irreversible pattern of behavior. After revealing himself as a skilled fighter and gunman, he exiles himself from the community and departs with a potentially serious wound to his torso.)

Point of View

7. Why is first-person narrative valuable to the text?

(Through dialogue and limited point of view, Schaefer turns his Western novella into a coming-of-age morality tale. Bob establishes his perspective in the second sentence: "I was a kid then." From there, he judges events and decisions with a partial understanding of the challenge that his parents face. Because Bob presents the text years later, he can reflect on his immaturity in summer 1889 and on the crucial moment when Shane came into his life. The immediacy of the action indicates that Bob recalls his feelings and relives scenes accurately and minutely. In the final chapter, he is able to contrast the burgeoning legend of Shane with the living man whom Bob followed and studied as a role model.)

Character Names

8. How does Schaefer use character naming as a symbolic device?

(Schaefer carefully selects names to characterize people. Marian, like Maid Marian in Robin Hood lore, is a suitable mate for a self-sufficient plainsmen like Joe Starrett. Joe, his son Bob, Jake Ledyard, bartender Will Atkey, store owner Sam Grafton, and farmers Lew Johnson, Frank Torrey, James Lewis, Ed Howells, Henry Shipstead, and Ernie Wright have ordinary man-in-the-street names. Jane Grafton's name is similarly unremarkable. In contrast, Stark Wilson bears an unusual first name that carries menace at the same time that it reveals an absence of humanity in his soul. Luke Fletcher is also well identified with a surname indicating the arrow-maker's job. In contrast to Fletcher's hired thugs—Red Marlin, Curly, Morgan, Chris—Shane bears the most exotic name. Because of his secrecy about the past, it is unclear whether it is his first or last name or a nickname. Schaefer's choice of the single-named code hero set the style for numerous one-named title heroes in frontier literature, TV, and film, e. g., Shalako, McLintock, Conagher, Hondo, Gavilan, Catlow, Geronimo, Paladin, Chisum, Jericho, Destry, Joshua, Hud, Evangeline, Pocahontas, Hiawatha, Ishi, and Sacajawea.)

9. Why does the novel appeal to readers?
(Schaefer writes of inevitable face-offs between opposites as a salute to the resilience of ordinary

Westerers. The fight is not about land or cattle or power but about frontier ideals, a concept dear to American readers. By defending a home and a settled way of life, Joe and Marian Starrett carry to the West the democratic zeal of the East. Tyrants like Luke Fletcher represent the Old World elitist plutocracy that Americans detest. Shane, an outsider with a similar urge to defend the individual, wins the reader's approval by supporting the homesteaders with the only law that controls the West—the law of the gun. When Shane kills evil-doers, he releases in readers a satisfaction that right finds strong champions to defend it.)

Structure

10. Why does Schaefer choose an open-ended conclusion?

(The story of Shane leaves questions unanswered. No one learns where he came from, why he rode 1,000 miles to Wyoming Territory, or why he prefers being unarmed. After the shootout at Grafton's saloon, Shane rides away with blood seeping from a belly wound. Schaefer teases the reader with the possibility that Shane will not survive the gun battle. The final chapter accounts for Western legends, a wealth of open-ended stories about prospectors, loners, defenders, and shootists like Stark Wilson and Shane. The lack of specifics allows legends to advance their own dimensions and to conform to the ideals and imagination of ordinary people. Shane's mystique suits the purpose of myth makers by leaving plenty of room for development.)

How Language Works

Schaefer contributes to the terse, simply stated ideals of the West. His characters state their positions clearly and without fanfare.

1. Joe Starrett recognizes a seething tension in Shane. To Bob's questions, Joe replies, "Some men just plain have dynamite inside them, and he's one."
2. Shane's retort to the homesteaders summarizes his answer to the taunts of Fletcher's cowhands: "Your pigs are dead and buried."

3. After the saloon fight, Shane voices the Western concept of gender roles: "A woman shouldn't have to see things like that."
4. To Marian Starrett, abandoning the farm and leaving the valley is unthinkable. In her opinion, "We can't let Shane down."
5. Weir, the stage post manager, describes Shane's clean break with the valley: "He's gone, alone and unfollowed as he wanted it."
6. Reflecting on his boyhood hero, Bob describes Shane's lasting image: "Whenever I needed him, he was there."

Across the Curriculum

Geography

1. Draw a topographical map of Wyoming territory illustrating the best places for open range ranching and for the development of towns. Estimate where Shane's 1,000-mile ride began.

Psychology

1. Join a research group to determine the personality type that gravitates toward quick-draw and dueling techniques. Explain why Shane appears to have soured on the lifestyle that Stark Wilson perpetuates.
2. Explain a chart, web site, or poster on the theme of the nuclear family. Give reasons for the novel's use of Bob Starrett as narrator. Discuss how Shane unsettles the Starretts by striking Joe, politely romancing Marian, and becoming Bob's hero.

Composition

1. Improve a booklet or web site explaining how to interpret Western fiction in terms of American history, gendered roles, vigilantism, civilizing influences on the frontier, and the gun culture.
2. Express in an investigative theme the value of coming-of-age fiction. What do readers learn about hero worship from "Bobby boy" Starrett? Why does he want Shane to return?

3. Present opposing accounts of the shootout from the point of view of a farmer, U. S. marshal, gunfighter, Marian Starrett, frontier physician, film maker, bartender, member of the National Rifle Association, or a cowhand working for Luke Fletcher.
4. Summarize ways that people like Shane grow into legends far removed from the real person. Use as examples Jesse James, Annie Oakley, Geronimo, Calamity Jane, Billy the Kid, Wyatt Earp, Lily Langtry, John Wesley Hardin, and Crazy Horse.

Religion and Ethics

1. Outline a graveside service for Ernie Wright. Indicate how neighbors can ease the suffering of the families and comfort other farmers who fear having to face Luke Fletcher and Stark Wilson, his hired gunman.
2. Divide the class into small groups to examine the ethical grounds of range wars. Determine how and why small ranchers like Joe Starrett defend their way of life.

Drama

1. Role-play the part of a doctor, newspaper interviewer, undertaker, shopper, family member, sheriff's deputy, gun dealer, bartender, cavalry officer, Fletcher's wife, eyewitness, or neighbor of the Starretts. Explain how the story would change if local citizens refuted Bob Starrett's account of Shane's courage at the shootout.
2. Act out various standard roles in Western literature, particularly a store owner, poker player, bartender, sheriff, or cowhand. Pantomime ways that people like the Starretts can support Shane when he defies a bully and a hired killer.
3. Pantomime the abnormal personality traits and behaviors of Stark Wilson, Chris, Morgan, Curly, and Luke Fletcher. Determine how these characteristics both reflect and contrast Shane's quiet, withdrawn personality and his concealment of his skill with a six-gun.
4. Create a storyboard account of Chris's broken arm, Fletcher's challenge, killing of Ernie Wright, hiring of Stark Wilson, Shane's striking

Joe Starrett, the gunfight at the saloon, Morley's departure from the farm, the meeting after Ernie's funeral, taunts about pig farmers, and the legend of Shane. Indicate at what point Shane must return to his old way of life.

Education

1. Summarize Shane's lesson in gun use. Indicate the most important issues that Bob learns, including the wearing of only one gun and the best location for a holster for easy aim and quick firing.
2. Propose curriculum for a class on frontier law. Outline the importance of vigilantism and other community methods of ousting tyrants and troublemakers like Stark Wilson.
3. Compose a newspaper feature on methods of cattle raising on the frontier. Comment on the shift from open range to fencing and growing grain for fodder. Explain how farmers survived range wars against bigger operations, like that of Luke Fletcher.

Speech

1. Explain orally a character web indicating the subtle relationships in the story. Include Shane/Marian, Weir/Joe, Jake Ledyard/Joe, Ernie Wright/Stark Wilson, Marian/Shane, Chris/Joe, Shane/Chris, Bob/Shane, Luke Fletcher/Morgan, Sam Grafton/saloon patrons, Stark Wilson/Shane, Joe/Marion, and Bob/Joe.
2. Based on your understanding of the novel, lead a panel discussion of the effects of greed, threats, bullying, despair, ambition, gunfights, taunts, and violence on family and community life in the Wyoming valley in 1889. Discuss methods by which women like Marian influenced the development of home, family, and schools.
3. Explain to a small group the author's emphasis on self-esteem and redemption. Account for personal struggles in Shane to escape a troubled past and to take on the role of a farm hand.

Cinema

1. View films about frontier loners, such as *True Grit*, *Legends of the Fall*, *High Noon*, *The Searchers*, *Light in the Forest*, *The Virginian*, *A Man Called Horse*, *Buffalo Girls*, *High Plains Drifter*, *Little Big Man*, *Old Gringo*, *The Last of the Mohicans*, *Jeremiah Johnson*, *Conagher*, *The Outsider*, and *Shane*. Compare the movies' settings, themes, and dialogue to those of Shane.

Science and Health

1. Draw the major organs of the torso and explain why a close-range shot endangers Shane's life. Give reasons why he should not ride out of town without seeking treatment of a bleeding wound. Account for Westerners' fear of being "gut shot" in an area lacking doctors and hospitals.
2. Discuss the dangers of fistfights, particularly blows to the chin, eyes, and nose.

Art and Music

1. Using desktop publishing or other media, design contrasting murals or posters to demonstrate these paired actions: baking a deep-dish apple pie/unrolling Shane's bedroll, going fishing during school/removing an ironwood stump, buying cherry soda pop/selling a cultivator, attending a parent-teacher conference/playing with a broken revolver, and observing a shootout/developing hero worship.
2. Listen to the lyrics of Western and frontier tunes. Summarize themes of false accusations, innocence, regrets for past actions, challenge to a one-on-one grudge match, and choosing solitude on the plains over community life. How can Shane or Joe identify with characters from tunes like "Red River Valley," "Streets of Laredo," "Hell in Texas," "The Cowboy's Lament," "Cool Water," "Tumbling Tumbleweeds," "Don't Fence Me In," "The Old Chisholm Trail," "Down in the Valley," "Home on the Range," "Back in the Saddle Again," "Cattle Call," "Bury Me Not on the Lone Prairie," "Git Along Little Dogies," "Lorena," "The Yellow Rose of Texas," and "I'm an Old Cowhand"?

Law

1. Read aloud state laws governing crimes mentioned in the novel, especially communicating threats, assault and battery, pointing a weapon at a person, unlawful discharge of a firearm, destroying property, extortion, abetting a felony, and murder. Determine whether a judge would find Shane guilty of a serious crime.
2. Organize a discussion of criminal behavior. Explain why Shane understands Luke Fletcher's methods and why Ernie Wright's death is a prelude to a showdown.

Social Studies and Economics

1. Discuss with a small group patterns of behavior and expectations on small family farms. Explain why Marian refuses to move from the valley and why she admires Joe's work. Comment on how Shane both upholds and threatens the Starrett homestead.
2. Report orally on the physical and psychological effects of economic change in the Wyoming valley. Include in your report the importance of water rights, fencing, and community law.
3. Divide the class into small groups to brainstorm ways to improve community relations among smallholders, for example, by forming a grange society, hiring a sheriff, and mapping and regulating water courses.
4. Compose an extended definition of social and emotional isolation. Explain why the term describes Marian and Shane. Explain how their positions on the periphery of the cattle business bring them together.

Mathematics and Computers

1. Using desktop publishing, make a web site or bulletin board that identifies these terms: integrate, pivoted, finesse, sicced, forty-fives, crossbred, leverage, lithe, squatter, lolled, encompass, bullberry, instinctive, potentialities, pommel, perch, insolent, accommodate, baffled, impaled, surging, chuck-wagon, corral, habitual, curry, Sioux, fraternity, millinery, steers, buckboard, unwavering, cankering, cultivator, tine, cowpuncher, wry, allegiance,

mule-skinner, intricate, fiddle-footed, fodder, straggler, Black Hills, swivel, inanimate, jackknife, covey, peeved, fluently, discerning, groin, curtly, savored, jackrabbit in a spy hop, momentum, futility, red-mottled, stage post, brude, subsided, stage post, badgered, chirruped, ante, parchesi, affable, and scant.

2. Make a schematic drawing of Bob's jackknife. Illustrate how the two blades and corkscrew fold into the casing.
3. Draw up a formal contract between the U.S. government and Luke Fletcher for supplying beef to the Indian agent at the Sioux reservation. Supply pricing common to the late 1880s.

Language and Journalism

1. Contrast news releases in Sheridan and Cheyenne, Wyoming, listing the deaths of Ernie Wright, Stark Wilson, and Luke Fletcher. Include details that link the three deaths to unrest among cattle ranchers.
2. Prepare a dialogue dramatizing the reunion of Shane with the Starrett family. Note how maturity alters Bob's original estimation of Shane. Account for Joe Starrett's trust in Shane and Marian Starrett's attraction to the handsome visitor.

Literature

1. Draw a Venn diagram contrasting the behaviors, self-evaluations, and attitudes of Joe, Shane, Marian, Bob, Morgan, Ernie Wright, Chris, Luke Fletcher, Frank Torrey, and Stark Wilson. Determine why Chris seems immature and vulnerable in the employ of a clever, ruthless land baron like Luke Fletcher.
2. Compose a web site introducing young readers to other Western literature, including Owen Wister's *The Virginian*, Rudolfo Anaya's *Bless Me, Ultima*, Tom Berger's *Little Big Man*, Edna Ferber's *Giant and Cimmaron*, A. B. Guthrie's *The Big Sky*, Zane Grey's *Riders of the Purple Sage*, Louis L'Amour's *Conagher*, Larry McMurtry's *The Streets of Laredo*, Dorothy Johnson's "A Man Called Horse," Hal Borland's *When the Legends Die*, Dee Brown's *Bury My Heart at Wounded Knee*, Theodora Kroeber's

Ishi, Charles Portis's *True Grit*, Fred Gipson's *Old Yeller*, Mary Crow Dog's *Lakota Woman*, John Ehle's *Trail of Tears*, James Michener's *Centennial*, and Mari Sandoz's *The Cattlemen*.

3. Compose a lecture on the differences in community expectations for characters like a gunfighter, teacher, bartender, store owner, rancher, witness to a gunfight, cowhand, land baron, stage post manager, and farm boy. Clarify the difference between pre-judgement and objectivity.
4. Using a cause-and-effect chart, follow the plot of the novel from beginning to end. Stress relationships, such as Joe and Marian's welcome to a stranger, Bob's hero worship of Shane, Luke Fletcher's contract with the Indian agent at the Sioux reservation, Sam Grafton's demand for payment for damage to the saloon, Shane's concealment of his Colt, Joe's admiration of the addition to the corral, Morley's abrupt departure, Marian's refusal to leave the valley, and farmers' reactions to Ernie Wright's funeral.

Alternate Assessment

1. List examples of violence and threat in the lives of the characters, for example, Ernie's shooting death, Chris's broken arm, a bottle hurled in Shane's face, Fletcher's crash through the balcony railing, the blow that knocks Joe unconscious, Morgan's battery to Shane's face, cowhands' insults to Joe and Shane that they are pig farmers, Bob's fights with Ollie Johnson, Joe's help in subduing Curly and Red Marlin, and the shootout that kills Stark Wilson and wounds Shane in the torso.
2. Compile a list of actions and statements that demonstrate isolation and/or regret, particularly Shane's withdrawal to the bunk, Joe's attempts to remove the ironwood stump without help, Shane's concealment of his past, Marian's lack of female companions, Joe's proposal that the family move on, Bob's need for a hero, Shane's lifting of Chris's inert body, and Shane's explanation that he can't ignore the killing.
3. Compose a list of terms that have symbolic meaning in the novella. Include pig smell, ironwood stump, deep-dish apple pie, stylish hat, cherry soda pop, ivory-handled Colt, Stetson, plate of biscuits, contract with the Indian agent at the Sioux reservation, broken tine, bedroll, taproot, teacher, \$1,200 offer, and fiddle-footed.
4. Make a character list and explain the character flaws of each, including Luke Fletcher's greed and guile, Chris's immaturity, Bob's eavesdropping, Marian's attraction to Shane, Joe's willingness to sacrifice himself for the farmers, Will Atkey's lack of savvy, Morgan's dirty fighting techniques, the cowhands' childish taunts, and Shane's disturbing past.
5. Account for the large number of action verbs in the western novella.

Vocabulary

Complete the following sentences with appropriate words from the list below. You will have answers left over when you finish.

ante, covey, fiddle-footed, fodder, flailing, fluently, habitual, horizon, parchesi, querulous, quizzical, savored, sheepish, spurred, squatter, Stetson, swivel, taproot, vein, wellbeing, wry

1. He was calling Shane names, cursing him, softly, _____.
2. For a time they inclined to the notion, _____ by talk of a passing stranger.
3. They had found gold traces leading to a moderate _____ in the jutting rocks that partially closed off the valley where it edged into the plain.
4. The brows were drawn in a frown of fixed and _____ alertness.
5. Shane came back with a pair of dungaree pants, a flannel shirt, stout work shoes, and a good, serviceable _____.
6. Frank Torrey from farther up the valley was a nervous, fidgety man with a _____ wife and a string of dirty kids growing longer every year.
7. I've even seen a man have a tight holster with an open end and fastened on a little _____ to the belt.
8. The same week, maybe three days later, a _____ of them came riding by while father was putting a new hinge on the corral gate.
9. He picked up his drink and _____ it.
10. Shane let him come, slipping inside the _____ arms and jolting a powerful blow low into his stomach.
11. "Why, you crossbred _____," Wilson said, quick and sharp, "are you telling me I'm wrong?"
12. I'll boost the _____ to twelve hundred.
13. He moved his head to look out the window over the valley to the mountains marching along the _____.
14. We would have enough _____ to carry a few more young steers through the winter.
15. It did not seem possible that in such a harvest season, giving a lift to the spirit to match the _____ of the body, violence could flare so suddenly and swiftly.

Comprehension Test B

Part I: Quotation Identification (30 points)

Identify the speaker of each of the following quotations from the novel and the person to whom the statement is directed. Explain the significance on the line that follows.

- _____ 1. You'll not lose this place.
- _____ 2. My mother wasn't no Indian.
- _____ 3. A man can't crawl into a hole somewhere and hide like a rabbit.
- _____ 4. Walk out of here without any fuss and I'll let you go.
- _____ 5. As soon as this arm's healed, I'm asking you to let me work for you.

Part III: Completion (20 points)

Fill each blank below with a word or phrase that completes the sentence.

1. Because Luke Fletcher ran off _____, the family's hired man, they accept _____ as a farm laborer and friend.
2. Shane teaches _____ how to handle an old gun with a cracked barrel that _____ gave him.
3. Luke Fletcher will supply beef to the Indian agent at the _____ reservation beyond the _____.
4. The silent newcomer refuses to be manipulated and departs with a cherry _____ and a _____ for Bob.
5. To even the odds, _____ helps Shane subdue Curly and Red Marlin.

Part II: True/False (20 points)

Mark the following statements either T for true or F if any part is false.

- | | |
|--|---|
| <ol style="list-style-type: none"> _____ 1. Marian fears that Shane entices Bob to idealize gunfighters. _____ 2. Fletcher becomes bold after landing a government contract. _____ 3. Bob takes Joe to the bunk to show him the ivory-handled Colt. _____ 4. Sam Grafton warns Shane to look up at the balcony. _____ 5. After the shootout, Shane rides away without a scratch. _____ 6. The sheriff is more than one hundred miles away from the Starrett farm. _____ 7. Shane's serge suit and linen shirt are unsuitable for farm work. | <ol style="list-style-type: none"> _____ 8. Stark Wilson arrives on the stage from Sheridan and seeks employment with Luke Fletcher. _____ 9. Luke Fletcher ups his bid for the Starrett farm by \$200. _____ 10. Weir believes that no bullet can kill Shane. |
|--|---|

Part IV: Essay Questions (30 points)

Choose two and answer in complete sentences.

1. Describe the influence of Shane on the small farmers in the valley.
2. Explain how greed promotes extortion and murder.
3. Discuss the relationship between Marian and Shane.
4. Account for Joe's entry into the bar brawl.
5. Summarize events that turn Shane into a farm hand.

Comprehension Test B

Part I: Matching (30 points)

Match the following descriptions with names of characters from the list below. Place the letter of your response in the blank provided at left. You will use some answers more than once and some not at all.

- | | | |
|----------------|-----------------|------------|
| A. Bob | F. Shane | K. Curly |
| B. Lew | G. Jane | L. Marian |
| C. Sam Grafton | H. Indian agent | M. Joe |
| D. Chris | I. Morgan | N. Will |
| E. Fletcher | J. Ed | O. Ledyard |

- _____ 1. teacher
- _____ 2. purchaser of six cattle
- _____ 3. Ollie's friend
- _____ 4. victim on the balcony
- _____ 5. New Englander
- _____ 6. native of Arkansas
- _____ 7. applicant for Shane's job
- _____ 8. overseer
- _____ 9. buys Chris a drink
- _____ 10. owns the saloon
- _____ 11. proposes gathering Ernie's belongings
- _____ 12. divides biscuits into two even piles
- _____ 13. burns the pie
- _____ 14. raises the price of a cultivator
- _____ 15. knocks Joe unconscious

Part II: Short Answer (20 points)

Supply a word or phrase in answer to the following questions. Place your response in the blank provided.

- _____ 1. What does Shane call flapjacks?
- _____ 2. Where did Shane see a seven-pronged cultivator for \$60?
- _____ 3. To whom does Fletcher supply beef?
- _____ 4. Who wants Shane to remain and help Joe?
- _____ 5. What does Joe carry out of the saloon after the brawl?
- _____ 6. What job does Fletcher offer Shane?
- _____ 7. What does Bob see above Shane's belt buckle?
- _____ 8. What does Fletcher's falling body break?
- _____ 9. What does Chris bring to the Starrett farm?
- _____ 10. Who proposes that the Starrett family move on?

Comprehension Test B (Page 2)

Part III: Multiple Choice (20 points)

Select the phrase that completes each of the following sentences. Place the letter of your response in the blank provided at left.

_____ 1. Shane rejects

- A. the sale of Ernie's place for \$100.
- B. a second six-shooter.
- C. Bob's excuse for skipping school.
- D. Marian's offer of a free breakfast.

_____ 2. Bob notices that

- A. Stark Wilson wears dungarees and a dress hat.
- B. Chris refuses free drinks.
- C. the broken glass cuts Shane's scalp.
- D. Shane likes to keep his back to the wall.

_____ 3. Joe

- A. leans against the ironwood stump to lift it.
- B. instructs Shane on doubling the size of the corral.
- C. dislikes for Marian to assign work to Shane.
- D. takes the stage for Sheridan on his anniversary.

_____ 4. Shane raises his gun

- A. at Chris.
- B. to show Bob a quick draw.
- C. like pointing a finger.
- D. toward jeering cowhands.

_____ 5. Luke Fletcher

- A. drives Morley away.
- B. sends Red Marlin and Curly to defend Morgan.
- C. cuts off water to farmers in the valley.
- D. intends to buy all open range from the valley to Cheyenne.

_____ 6. Shane admits that

- A. he was once a gunfighter.
- B. he is fleeing something.
- C. he is attracted to Marian.
- D. he covered 1,000 miles in a month.

_____ 7. Bob

- A. contributes to the growing legend.
- B. accepts a cherry soda pop from Sam Grafton.
- C. lies about Jane's request for a conference.
- D. compares Joe and Shane in terms of strength.

_____ 8. The local farmers

- A. blame Shane for Ernie's death.
- B. are ashamed of raising pigs.
- C. consider selling out to Fletcher and moving south.
- D. look up to Joe.

_____ 9. The bar brawl

- A. spills over onto the balcony.
- B. summons Weir from the stage post.
- C. concludes with Morgan's defeat.
- D. causes Fletcher to fire Curly from the position of trail boss.

_____ 10. The jackknife

- A. lies open on the poker table.
- B. is Ollie's reward for beating up Bob.
- C. contains a corkscrew.
- D. is Will Atkey's only weapon.

Part IV: Essay Questions (30 points)

Choose two and answer in complete sentences.

1. Explain why local men admire Joe and seek his advice.
2. Contrast the gunmanship of Stark Wilson and Shane.
3. Describe the country around the Starrett farm.
4. Account for the blow that knocks Joe unconscious.
5. Summarize the sacrifice that Shane makes for the farmers.

Answer Key

Vocabulary

- | | | |
|-------------|--------------|---------------|
| 1. fluently | 6. querulous | 11. squatter |
| 2. spurred | 7. swivel | 12. ante |
| 3. vein | 8. covey | 13. horizon |
| 4. habitual | 9. savored | 14. fodder |
| 5. Stetson | 10. flailing | 15. wellbeing |

COMPREHENSION TEST A

Part I: Quotation Identification (30 points)

1. Shane/Marian
2. Ernie Wright/Stark Wilson
3. Joe Starrett/Marian
4. Stark Wilson/Shane
5. Chris/Joe

Part II: Completion (20 points)

1. Morley, Shane
2. Bob, Sam Grafton
3. Sioux, Black Hills
4. soda, jackknife
5. Joe, Red Marlin

Part III: True/False (20 points)

- | | |
|------|-------|
| 1. F | 6. T |
| 2. T | 7. T |
| 3. F | 8. F |
| 4. F | 9. T |
| 5. F | 10. T |

Part IV: Essay (30 points)

Answers will vary.

COMPREHENSION TEST B

Part I: Matching (30 points)

- | | | |
|------|-------|-------|
| 1. G | 6. F | 11. M |
| 2. M | 7. D | 12. M |
| 3. A | 8. I | 13. L |
| 4. E | 9. F | 14. O |
| 5. L | 10. C | 15. F |

Part II: Short Answer (20 points)

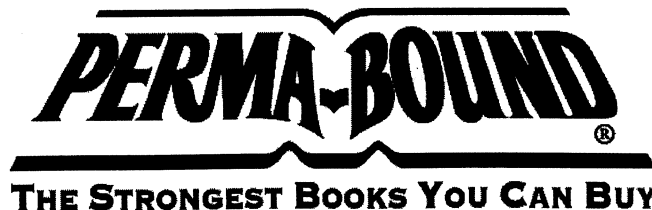
1. flannel cakes
2. Cheyenne
3. Indian agent at the Sioux reservation
4. Marian
5. Shane
6. trail boss
7. bloodstain
8. balcony railing
9. bottle of soda pop
10. Joe

Part III: Multiple Choice (20 points)

- | | |
|------|-------|
| 1. B | 6. B |
| 2. D | 7. D |
| 3. A | 8. D |
| 4. C | 9. C |
| 5. A | 10. C |

Part IV: Essay (30 points)

Answers will vary.



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