

INTRODUCCIÓN: EL TRABAJO CON LOS TEXTOS DEL MÓDULO

Bienvenida/o! El presente Módulo ha sido diseñado para acompañar tu proceso de Ingreso a la Educación Superior, como componente inicial de las materias Lengua y Expresión Escrita I y Lengua y Expresión Oral I, dos de las Materias que cursarás este año.

Para ello, hemos seleccionado dos cuentos que permitirán - desde un abordaje interdisciplinario - reflexionar acerca de diferentes cuestiones que atraviesan el desarrollo de una lengua extranjera y que van desde lo cultural hasta lo estructural. El desarrollo del inglés como lengua extranjera es un proceso de descubrimiento y el rol del docente en esta travesía es importante ya que es tarea del profesor hacer que el proceso de aprendizaje sea interesante, este despojado de frustraciones e inhibiciones y sobre todo, sea significativo. El uso de la literatura es un modo muy efectivo de “capturar” la atención del estudiante. Además de colaborar con los objetivos de aprendizaje, los textos literarios convierten el proceso de enseñanza y aprendizaje en una experiencia más divertida y atractiva para ambos, el alumno y el docente. Entre los diversos géneros literarios, los cuentos (short stories) brindan la posibilidad de desarrollar la lengua utilizando material auténtico y que “no está diseñado con el propósito específico de enseñar un idioma” (Collie & Slater, 1997)¹. Cuando nuestros alumnos leen un cuento “son invitados a ver el Universo en un granito de arena, y cuando miran al granito de arena, deben ser ayudados a ver el Universo dentro de este, y a responder a ello a nivel emocional” (Collie & Slater, 1997).

Acompañamos la selección de textos de este módulo con una serie de tareas que deberían posibilitar que avances no solo en los procesos de desarrollo del idioma extranjero sino también en aquellos de la alfabetización académica, que se refieren al “conjunto de nociones y estrategias necesarias para participar de la cultura discursiva de las disciplinas así como de las actividades de producción y análisis de textos requeridas para aprender”.

La propuesta es, entonces, que abordes cada uno de los textos presentados realizando las actividades correspondientes, las que serán luego puestas en común corregidas y comentadas en cada uno de los encuentros presenciales. Se han destinado dos encuentros para cada uno de los cuentos que acompañan este módulo; en el quinto encuentro se realizará una síntesis de lo trabajado que pondrá en juego las habilidades desarrolladas en los anteriores y los invitará a probar diferentes lenguajes artísticos. Finalmente, en el último encuentro se realizará una instancia evaluativa, que se convertirá en la primera calificación de las dos materias involucradas: Lengua y Expresión Oral I y Lengua y Expresión Escrita I.

Durante los seis encuentros previstos estarás acompañado por docentes con los que compartirás distintas cursadas a lo largo de la carrera que estás iniciando. No

¹ COLLIE, J., SLATER, S. Literature in the language classroom: a resource book of ideas and activities. Cambridge :Cambridge University Press, 1997. 266p.

dejes de consultarlos sobre las distintas dudas o dificultades que tengas en relación a las actividades sugeridas. ¡Éxitos en esta nueva etapa!



"The Secret Life of Walter Mitty" Handout

Task 1: Video Trailer

As you watch the trailer:

- a) Identify the different characters, places and actions .
- b) Describe Walter. Try to make a complete description which includes both physical and psychological aspects.

Task 2 : About the Author

- a) Read James Thurber's biography and make a timeline
- b) Read The biography again and do the tasks in WORKSHEET 1 (this material will be handed out in the 2nd session)

Task 3: The Story: Reading Strategies and Literary Terms

- ❖ Work in pairs: Choose 2 different reading strategies. Read the text again now using the strategies chosen.
 - ASK QUESTIONS
 - UNDERSTAND THE TEXT
 - MAKE INFERENCES
 - VISUALIZE
 - MAKE CONNECTIONS
 - THINK TO READ
 - TAKE GOOD NOTES
 - FIND THE MAIN IDEA
 - TINK ABOUT THE TEXT
- ❖ Literary Terms

Task 4: Graphic organizer

GRAPHIC ORGANIZER FOR ACTIVE READING

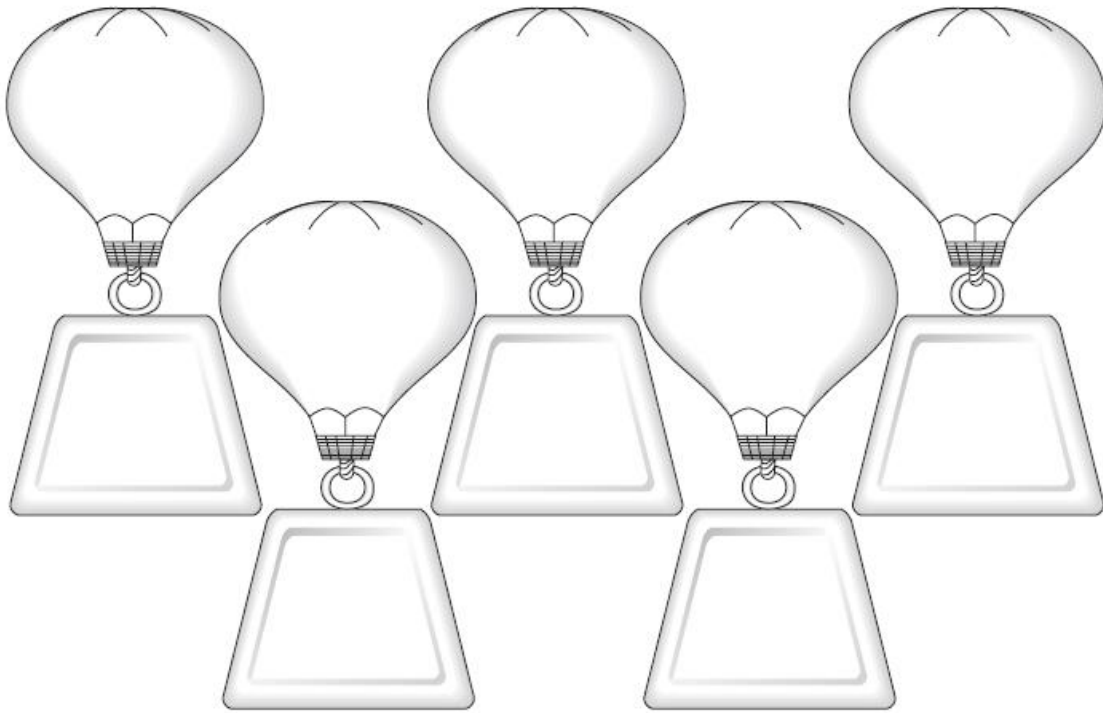
The Secret Life of Walter Mitty

James Thurber

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Daydream Believer

In the balloons below, write the five roles that Walter Mitty plays in his fantasies. In the weights below each balloon, describe the situation that occurs immediately after each fantasy—the event that pulls Walter back to earth.



1. What kind of characters are the people in Walter Mitty's fantasies? For example, how do they handle pressure? How do others regard them? Give a brief description on the lines provided.

2. What is Walter Mitty's real character like, in contrast to the characters in his fantasies?

HOMEWORK

WORDS TO OWN

The Secret Life of Walter Mitty James Thurber

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Complete the following crossword puzzle using the Words to Own listed below. One word has been completed as an example.

insolent
rakishly

bedlam
haggard

cannonading
pandemonium

insinuatingly
craven

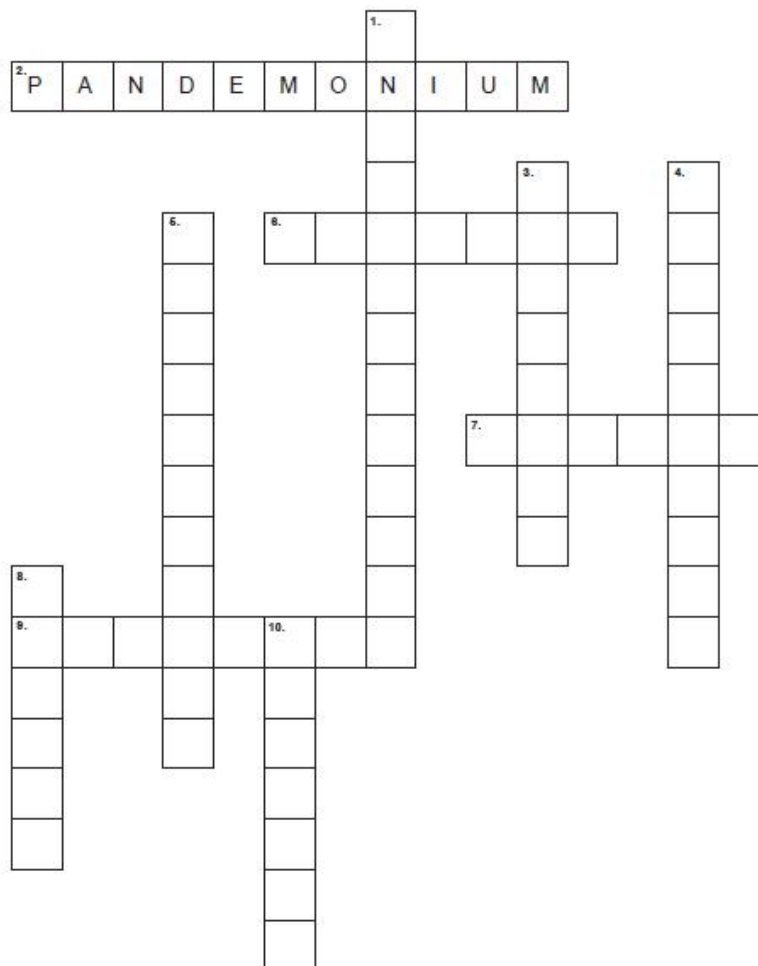
rending
distraught

Across

2. wild disorder
6. tearing apart
7. place of confusion
9. jauntily

Down

1. suggestively
3. boldly disrespectful
4. troubled
5. artillery fire
8. cowardly
10. worn in appearance



LISTENING TO A SONG: LISTEN AND COMPLETE THE TASKS GIVEN FOR EACH STANZA

"Bohemian Rhapsody"

LISTEN AND NUMBER THE LINES

___ No escape from reality.
___ Is this the real life?
___ Caught in a landslide,
___ Is this just fantasy?

LISTEN AND CORRECT

Open your skies,

Look up to the eyes and see,

I'm just a poor joy, I mean no sympathy,

Because I'm easy cut, easy so,

Little fly, little tall,

Anyway the wind goes doesn't really matter to my, to my.

LISTEN AND WRITE THE MISSING WORDS

Mama, just killed a _____,
Put a _____ against his _____,
Pulled my _____, now _____ dead.
Mama, _____ had just _____,
But now I've gone and thrown it all away.

Mama, ooh,
Didn't mean to make you cry,
If I'm not back again this time tomorrow,
Carry on, carry on as if nothing really matters.

LISTEN AND WRITE THE MISSING PHRASES

Too late, my _____,
Sent shivers down my spine,
Body's aching _____.
Goodbye, everybody, _____,
Gotta leave you all behind and _____.

Mama, ooh (anyway the wind blows),
I don't wanna die,
I sometimes wish I'd never been born at all.

UNDERLINE THE WORDS WHICH SUGGEST FEAR

I see a little silhouetto of a man,
Scaramouche, Scaramouche, will you do the Fandango?
Thunderbolt and lightning,
Very, very frightening me.
(Galileo) Galileo.
(Galileo) Galileo,
Galileo Figaro
Magnifico.

I'm just a poor boy, nobody loves me.
He's just a poor boy from a poor family,
Spare him his life from this monstrosity.

Easy come, easy go, will you let me go?
Bismillah! No, we will not let you go. (Let him go!)
Bismillah! We will not let you go. (Let him go!)
Bismillah! We will not let you go. (Let me go!)
Will not let you go. (Let me go!)
Never, never let you go
Never let me go, oh.
No, no, no, no, no, no, no.
Oh, mama mia, mama mia (Mama mia, let me go.)
Beelzebub has a devil put aside for me, for me, for me.

So you think you can stone me and spit in my eye?
So you think you can love me and leave me to die?
Oh, baby, can't do this to me, baby,
Just gotta get out, just gotta get right outta here.

(Oh, yeah, oh yeah)

Nothing really matters,
Anyone can see,
Nothing really matters,
Nothing really matters to me.

Anyway the wind blows.

DISCUSSING THE LYRICS. Read the answers to the question What is the meaning behind Bohemian Rhapsody?. Do you agree? Support your answers.

The song moves through different stages of emotion:

First stanza: A cold, depressed feeling, life doesn't feel real. The sort of feeling you get when you want to wake up from a dream. Also some brief whimsical reminiscing about carefree days when he [the character] was 'easy come, easy go'.

Second stanza: The guilt and dismay of the killing - could be a suicide that the character feels he caused, rather than a murder (unintentional or otherwise)

Third stanza: His own suicidal thoughts

That whole mamma-mia bit: Adrenaline-ridden, panicked thoughts, on the edge of suicide, an 'about to jump/pull the trigger' feeling...

...moving on to anger because the person killed was the person he loved, and he is angry they 'left' him

The instrumental is an internal struggle...which eventually subsides.

My interpretation of the ending is that he just sort of gives up. He does not go ahead with the suicide, but moves back to the depression stage at the beginning of the song. Nothing matter now his love has gone.

MATCH THE IDEAS IN THE BOX TO THE DIFFERENT STANZAS

CONFUSION	REGRET	ANGER	TRIAL	NONCHALANCE
PLEA	REALIZATION	JUDGEMENT	RESIGNATION	

Is this the real life?

Is this just fantasy?

Because I'm easy come, easy go, Little high, little low,
Any way the wind blows doesn't really matter to me, to me.

Mama just killed a man,
Put a gun against his head, pulled my trigger, now he's dead.

Mama, life had just begun,
But now I've gone and thrown it all away

I see a little silhouette of a man,
Scaramouche, Scaramouche, will you do the fandango?

Thunderbolt and lightning, very, very frightening

But I'm just a poor boy, nobody loves me.
He's just a poor boy from a poor family,
Spare him his life from this monstrosity.
Easy come easy go will you let me go

Bismillah! No we will not let you go - let him go
Bismillah! We will not let you go - let him go

So you think you can stone me and spit in my eye
So you think you can love me and leave me to die
Oh, baby, can't do this to me, baby,
Just gotta get out, just gotta get right outta here.

Nothing really matters,
Anyone can see,
Nothing really matters, nothing really matters to me

THE SECRET LIFE OF WALTER MITTY

by James Thurber

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This story is a superb example of the use of the limited omniscient point of view. The contrast of Mitty's thoughts, his daydreaming, with his humdrum everyday life creates the humor and irony of this story; without this contrast, the story has no meaning. As you read, pay close attention to the following:

- *The relationship between the central idea and the point of view is critical. If a different point of view were used, more than likely the central idea would be lost.*
 - *The connection between the narrative voice and the language of that voice; the point of view is what makes that connection.*
 - *When you finish, ask yourself "How would the story change if a different point of view were used?"*
 - *The point of view in the story is inconsistent, it shifts back and forth from Mitty's mind to the "real" world. Why is that necessary?*
-

"We're going through!" The Commander's voice was like thin ice breaking. He wore his full-dress uniform, with the heavily braided white cap pulled down rakishly over one cold gray eye. "We can't make it, sir. It's spoiling for a hurricane, if you ask me." "I'm not asking you, Lieutenant Berg," said the Commander. "Throw on the power lights! Rev her up to 8,500! We're going through!" The pounding of the cylinders increased: ta-pocketa-pocketa-pocketa-pocketa. The Commander stared at the ice forming on the pilot window. He walked over and twisted a row of complicated dials. "Switch on No. 8 auxiliary!" he shouted. "Switch on No. 8 auxiliary!" repeated Lieutenant Berg. "Full strength in No. 3 turret!" shouted the Commander. "Full strength in No. 3 turret!" The crew, bending to their various tasks in the huge, hurtling eight-engined Navy hydroplane, looked at each other and grinned. "The Old Man'll get us through," they said to one another. "The Old Man ain't afraid of Hell!" ...

"Not so fast! You're driving too fast!" said Mrs. Mitty. "What are you driving so fast for?"

"Hm?" said Walter Mitty. He looked at his wife, in the seat beside him, with shocked astonishment. She seemed grossly unfamiliar, like a strange woman who had yelled at him in a crowd. "You were up to fifty-five," she said. "You know I don't like

to go more than forty. You were up to fifty-five." Walter Mitty drove on toward Waterbury in silence, the roaring of the SN202 through the worst storm in twenty years of Navy flying fading in the remote, intimate airways of his mind. "You're tensed up again," said Mrs. Mitty. "It's one of your days. I wish you'd let Dr. Renshaw look you over."

Walter Mitty stopped the car in front of the building where his wife went to have her hair done. "Remember to get those overshoes while I'm having my hair done," she said. "I don't need overshoes," said Mitty. She put her mirror back into her bag. "We've been all through that," she said, getting out of the car. "You're not a young man any longer." He raced the engine a little. "Why don't you wear your gloves? Have you lost your gloves?" Walter Mitty reached in a pocket and brought out the gloves. He put them on, but after she had turned and gone into the building and he had driven on to a red light, he took them off again. "Pick it up, brother!" snapped a cop as the light changed, and Mitty hastily pulled on his gloves and lurched ahead. He drove around the streets aimlessly for a time, and then he drove past the hospital on his way to the parking lot.

... "It's the millionaire banker, Wellington McMillan," said the pretty nurse. "Yes?" said Walter Mitty, removing his gloves slowly. "Who has the case?" "Dr. Renshaw and Dr. Benbow, but there are two specialists here, Dr. Remington from New York and Mr. Pritchard-Mitford from London. He flew over." A door opened down a long, cool corridor and Dr. Renshaw came out. He looked distraught and haggard. "Hello, Mitty," he said. "We're having the devil's own time with McMillan, the millionaire banker and close personal friend of Roosevelt. Obstreosis of the ductal tract. Tertiary. Wish you'd take a look at him." "Glad to," said Mitty.

In the operating room there were whispered introductions: "Dr. Remington, Dr. Mitty. Mr. Pritchard-Mitford, Dr. Mitty."

"I've read your book on streptothricosis," said Pritchard-Mitford, shaking hands. "A brilliant performance, sir." "Thank you," said Walter Mitty. "Didn't know you were in the States, Mitty," grumbled Remington. "Coals to Newcastle, bringing Mitford and me up here for a tertiary." "You are very kind," said Mitty. A huge, complicated machine, connected to the operating table, with many tubes and wires, began at this moment to go pocketa-pocketa-pocketa. "The new anesthetizer is giving away!" shouted an interne. "There is no one in the East who knows how to fix it!" "Quiet, man!" said Mitty, in a low, cool voice. He sprang to the machine, which was now going pocketa-pocketa-queep-pocketa-queep. He began fingering delicately a row of glistening dials: "Give me a fountain pen!" he snapped. Someone handed him a fountain pen. He pulled a faulty piston out of the machine and inserted the pen in its place. "That will hold for ten minutes," he said. "Get on with the operation." A nurse

hurried over and whispered to Renshaw, and Mitty saw the man turn pale. "Coreopsis has set in," said Renshaw nervously. "If you would take over, Mitty?" Mitty looked at him and at the craven figure of Benbow, who drank, and at the grave uncertain faces of the two great specialists. "If you wish," he said. They slipped a white gown on him; he adjusted a mask and drew on thin gloves; nurses handed him shining ...

"Back it up, Mac! Look out for that Buick!" Walter Mitty jammed on the brakes. "Wrong lane, Mac," said the parking-lot attendant, looking at Mitty closely. "Gee. Yeh," muttered Mitty. He began cautiously to back out of the lane marked "Exit Only." "Leave her sit there," said the attendant: "I'll put her away." Mitty got out of the car. "Hey, better leave the key." "Oh," said Mitty, handing the man the ignition key. The attendant vaulted into the car, backed it up with insolent skill, and put it where it belonged.

They're so damn cocky, thought Walter Mitty, walking along Main Street; they think they know everything. Once he had tried to take his chains off, outside New Milford, and he had got them wound around the axles. A man had had to come out in a wrecking car and unwind them, a young, grinning garageman. Since then Mrs. Mitty always made him drive to a garage to have the chains taken off. The next time, he thought, I'll wear my right arm in a sling; they won't grin at me then. I'll have my right arm in a sling and they'll see I couldn't possibly take the chains off myself. He kicked at the slush on the sidewalk. "Overshoes," he said to himself, and he began looking for a shoe store.

When he came out into the street again, with the overshoes in a box under his arm, Walter Mitty began to wonder what the other thing was his wife had told him to get. She had told him, twice, before they set out from their house for Waterbury. In a way he hated these weekly trips to town--he was always getting something wrong. Kleenex, he thought, Squibb's, razor blades? No. Toothpaste, toothbrush, bicarbonate, carborundum, initiative and referendum? He gave it up. But she would remember it. "Where's the what's-its-name?" she would ask. "Don't tell me you forgot the what's-its-name." A newsboy went by shouting something about the Waterbury trial.

... "Perhaps this will refresh your memory." The District Attorney suddenly thrust a heavy automatic at the quiet figure on the witness stand. "Have you ever seen this before?" Walter Mitty took the gun and examined it expertly. "This is my Webley-Vickers 50.80," he said calmly. An excited buzz ran around the courtroom. The Judge rapped for order. "You are a crack shot with any sort of firearms, I believe?" said the District Attorney, insinuatingly. "Objection!" shouted Mitty's attorney. "We have shown that the defendant could not have fired the shot. We have shown that he wore his right arm in a sling on the night of the fourteenth of July." Walter Mitty raised his hand briefly and the bickering attorneys were stilled. "With any known make of gun,"

he said evenly, "I could have killed Gregory Fitzhurst at three hundred feet *with my left hand*." Pandemonium broke loose in the courtroom. A woman's scream rose above the bedlam and suddenly a lovely, dark-haired girl was in Walter Mitty's arms. The District Attorney struck at her savagely. Without rising from his chair, Mitty let the man have it on the point of the chin. "You miserable cur!"

"Puppy biscuit," said Walter Mitty. He stopped walking and the buildings of Waterbury rose up out of the misty courtroom and surrounded him again. A woman who was passing laughed. "He said 'Puppy biscuit,'" she said to her companion. "That man said 'Puppy biscuit' to himself." Walter Mitty hurried on. He went into an A & P, not the first one he came to but a smaller one farther up the street. "I want some biscuit for small, young dogs," he said to the clerk. "Any special brand, sir?" The greatest pistol shot in the world thought a moment. "It says 'Puppies Bark for It' on the box," said Walter Mitty.

His wife would be through at the hairdresser's in fifteen minutes, Mitty saw in looking at his watch, unless they had trouble drying it; sometimes they had trouble drying it. She didn't like to get to the hotel first; she would want him to be there waiting for her as usual. He found a big leather chair in the lobby, facing a window, and he put the overshoes and the puppy biscuit on the floor beside it. He picked up an old copy of *Liberty* and sank down into the chair. "Can Germany Conquer the World Through the Air?" Walter Mitty looked at the pictures of bombing planes and of ruined streets.

... "The cannonading has got the wind up in young Raleigh, sir," said the sergeant. Captain Mitty looked up at him through tousled hair. "Get him to bed," he said wearily. "With the others. I'll fly alone." "But you can't sir," said the sergeant anxiously. "It takes two men to handle that bomber and the Archies are pounding hell out of the air. Von Richtman's circus is between here and Saulier." "Somebody's got to get that ammunition dump," said Mitty. "I'm going over. Spot of brandy?" He poured a drink for the sergeant and one for himself. War thundered and whined around the dugout and battered at the door. There was a rending of wood and splinters flew through the room. "A bit of a near thing," said Captain Mitty carelessly. "The box barrage is closing in," said the sergeant. "We only live once, Sergeant," said Mitty, with his faint, fleeting smile. "Or do we?" He poured another brandy and tossed it off. "I never see a man could hold his brandy like you, sir," said the sergeant. "Begging your pardon, sir." Captain Mitty stood up and strapped on his huge Webley-Vickers automatic. "It's forty kilometers through hell, sir," said the sergeant. Mitty finished one last brandy. "After all," he said softly, "what isn't?" The pounding of the cannon increased; there was the rat-tat-tatting of machine guns, and from somewhere came the menacing pocketa-pocketa-pocketa of the new flame-throwers. Walter Mitty walked to the door of the dugout humming "Auprès de Ma Blonde." He turned and waved to the sergeant. "Cheerio!" he said....

Something struck his shoulder. "I've been looking all over this hotel for you," said Mrs. Mitty. "Why do you have to hide in this old chair? How did you expect me to find you?" "Things close in," said Walter Mitty vaguely. "What?" Mrs. Mitty said. "Did you get the what's-its-name? The puppy biscuit? What's in that box?" "Overshoes," said Mitty. "Couldn't you have put them on in the store?" "I was thinking," said Walter Mitty. "Does it ever occur to you that I am sometimes thinking?" She looked at him. "I'm going to take your temperature when I get you home," she said.

They went out through the revolving doors that made a faintly derisive whistling sound when you pushed them. It was two blocks to the parking lot. At the drugstore on the corner she said, "Wait here for me. I forgot something. I won't be a minute." She was more than a minute. Walter Mitty lighted a cigarette. It began to rain, rain with sleet in it. He stood up against the wall of the drugstore, smoking.... He put his shoulders back and his heels together. "To hell with the handkerchief," said Walter Mitty scornfully. He took one last drag on his cigarette and snapped it away. Then, with that faint, fleeting smile playing about his lips, he faced the firing squad; erect and motionless, proud and disdainful, Walter Mitty the Undefeated, inscrutable to the last.

Before You Read

This selection also
appears in *Elements
of Literature*.

Lamb to the Slaughter by Roald Dahl

The wife loves her husband and eagerly waits for him to come home from work each day at 5:00 P.M. The house is clean and well run. The husband is a reliable man and a respected police officer. What on earth could possibly go wrong? Read on to find out.

LITERARY FOCUS: TWO KINDS OF IRONY

“Lamb to the Slaughter” contains two kinds of irony. The use of irony upsets our expectations of how the story will turn out, yet it leaves a memorable impression. **Situational irony** occurs when an event in a story turns out to be the exact opposite of what the reader had expected. In **dramatic irony** the reader knows something important that one or more of the characters don’t know.

- Look for the story events that lead to **situational irony**. Ask yourself: “Which story events are expected? Which are unexpected?”
- As the story progresses, you are “in on” information that some story characters are not. Look to see how this situation creates **dramatic irony**.

READING SKILLS: MAKING PREDICTIONS

You probably make predictions all the time: You may predict which team will win a sports event, or you might predict that your friend Jeff will ask Lily to the prom. Making predictions about life is fun, and doing so keeps you involved in what’s going on around you. The same holds true when you make predictions about stories you read—you become involved with the characters and their experiences as you try to predict what they will do next.

Make predictions as you read “Lamb to the Slaughter.” Fill out a chart like this one to help you keep track of your predictions. The first row has been filled in as an example.

Detail from Story	Prediction
Mary is happily waiting for her husband to come home.	He will be happy to see her, too.

SKILLS FOCUS

Literary Skills

Understand
situational irony
and dramatic
irony.

Reading Skills

Make
predictions.

Vocabulary Skills

Use context
clues to
understand the
meanings of
words.

VOCABULARY DEVELOPMENT

PREVIEW SELECTION VOCABULARY

Get to know the following words before you begin reading “Lamb to the Slaughter.”

anxiety (an·zī'ə·tē) *n.*: state of being worried or uneasy; stress.

*Although the news filled her with **anxiety**, she smiled calmly.*

placid (plas'id) *adj.*: calm; tranquil.

*Her **placid** look showed how peaceful she felt.*

luxuriate (lug·zhōor'ē·āt') *v.* (used with *in*): take great pleasure.

*She would **luxuriate** in the feeling of closeness to her husband.*

administered (ad·min'is·tərd) *v.* used as *adj.*: given; applied.

***Administered** with great force, the blow knocked the man over.*

premises (prem'is·iz) *n.*: house or building and its surrounding property.

*Did the police find clues in the house or anywhere else on the **premises**?*

consoling (kən·sōl'in) *v.* used as *adj.*: comforting.

*The officer tried to comfort her, but Mary did not find his words **consoling**.*

hospitality (häs'pi·tal'ə·tē) *n.*: friendly, caring treatment of guests.

*In a show of **hospitality**, Mary invited the police officers for dinner.*

CONTEXT CLUES

When you come across an unfamiliar word, look for clues in the **context**—the words, phrases, and sentences surrounding the word. Context clues may provide a definition, a restatement, an example, a comparison, or a contrast that helps you figure out the meaning of the unfamiliar word. In the examples below, the *italicized* context clues help you figure out the meaning of the **boldface** words.

DEFINITION: Her **instinct**, or *automatic response*, is to run away.

RESTATEMENT: She knows what the **penalty** is and will accept her *punishment*.

EXAMPLE: Her action might bring **relief**—*for example, it would end the anger she felt*.

COMPARISON: Ice cubes **clinking** in a glass *sound like pencils tapping on a table*.

CONTRAST: Although she looks **tranquil**, she *doesn't feel peaceful*.

Lamb to the Slaughter

Roald Dahl

IDENTIFY

Re-read lines 1–15. What is Mary doing? How would you describe her mood?

VOCABULARY

anxiety (aŋ·zī'ə·tē) *n.*: state of being worried or uneasy; stress.

placid (plas'id) *adj.*: calm; tranquil.

Placid is from the Latin *placere*, meaning "to calm or soothe." *Tranquil* (line 12) is a **synonym**, or word with the same meaning.

The room was warm and clean, the curtains drawn, the two table lamps alight—hers and the one by the empty chair opposite. On the sideboard behind her, two tall glasses, soda water, whisky. Fresh ice cubes in the Thermos bucket.

Mary Maloney was waiting for her husband to come home from work.

Now and again she would glance up at the clock, but without **anxiety**, merely to please herself with the thought that each minute gone by made it nearer the time when he could come.

10 There was a slow smiling air about her, and about everything she did. The drop of the head as she bent over her sewing was curiously tranquil. Her skin—for this was her sixth month with child—had acquired a wonderful translucent¹ quality, the mouth was soft, and the eyes, with their new **placid** look, seemed larger, darker than before.

When the clock said ten minutes to five, she began to listen, and a few moments later, punctually as always, she heard the tires on the gravel outside, and the car door slamming, the footsteps passing the window, the key turning in the lock. She laid
20 aside her sewing, stood up, and went forward to kiss him as he came in.

"Hullo, darling," she said.

"Hullo," he answered.

She took his coat and hung it in the closet. Then she walked over and made the drinks, a strongish one for him, a weak one for herself; and soon she was back again in her chair

1. **translucent** (trans·lōō'sənt) *adj.*: glowing; clear.

"Lamb to the Slaughter" from *Someone Like You* by Roald Dahl. Copyright © 1961 by Roald Dahl. Reprinted by permission of Roald Dahl and David Higham Associates Limited.

with the sewing, and he in the other, opposite, holding the tall glass with both his hands, rocking it so the ice cubes tinkled against the side.

30 For her, this was always a blissful time of day. She knew he didn't want to speak much until the first drink was finished, and she, on her side, was content to sit quietly, enjoying his company after the long hours alone in the house. She loved to **luxuriate** in the presence of this man, and to feel—almost as a sunbather feels the sun—that warm male glow that came out of him to her when they were alone together. She loved him for the way he sat loosely in a chair, for the way he came in a door, or moved slowly across the room with long strides. She loved the intent, far look in his eyes when they rested on her, the funny shape of
40 the mouth, and especially the way he remained silent about his tiredness, sitting still with himself until the whisky had taken some of it away.

"Tired, darling?"

"Yes," he said. "I'm tired." And as he spoke, he did an unusual thing. He lifted his glass and drained it in one swallow although there was still half of it, at least half of it left. She wasn't really watching him, but she knew what he had done because she heard the ice cubes falling back against the bottom of the empty glass when he lowered his arm. He paused a
50 moment, leaning forward in the chair, then he got up and went slowly over to fetch himself another.

"I'll get it!" she cried, jumping up.

"Sit down," he said.

When he came back, she noticed that the new drink was dark amber with the quantity of whisky in it.

"Darling, shall I get your slippers?"

"No."

She watched him as he began to sip the dark yellow drink, and she could see little oily swirls in the liquid because it was
60 so strong.

INFER

Pause at line 29. From her actions, would you think this was an ordinary day for Mary?

VOCABULARY

luxuriate (lug-zhōor'ē-āt') *v.* (used with *in*): take great pleasure.

FLUENCY

Read the boxed passage aloud two times. Improve the speed and smoothness of your delivery with your second read.

PREDICT

Pause at line 51. Underline the "unusual thing" that Mary's husband does. Make a **prediction** about the change in his behavior—how might this change affect Mary?

IRONY

Re-read lines 61–77, and underline each of the husband’s responses to Mary. In what way is this situation ironic?

PREDICT

Pause at line 93. What do you predict the husband will tell Mary?

“I think it’s a shame,” she said, “that when a policeman gets to be as senior as you, they keep him walking about on his feet all day long.”

He didn’t answer, so she bent her head again and went on with her sewing; but each time he lifted the drink to his lips, she heard the ice cubes clinking against the side of the glass.

“Darling,” she said. “Would you like me to get you some cheese? I haven’t made any supper because it’s Thursday.”

“No,” he said.

70 “If you’re too tired to eat out,” she went on, “it’s still not too late. There’s plenty of meat and stuff in the freezer, and you can have it right here and not even move out of the chair.”

Her eyes waited on him for an answer, a smile, a little nod, but he made no sign.

“Anyway,” she went on, “I’ll get you some cheese and crackers first.”

“I don’t want it,” he said.

She moved uneasily in her chair, the large eyes still watching his face. “But you *must* have supper. I can easily do it here.
80 I’d like to do it. We can have lamb chops. Or pork. Anything you want. Everything’s in the freezer.”

“Forget it,” he said.

“But, darling, you *must* eat! I’ll fix it anyway, and then you can have it or not, as you like.”

She stood up and placed her sewing on the table by the lamp.

“Sit down,” he said. “Just for a minute, sit down.”

It wasn’t till then that she began to get frightened.

“Go on,” he said. “Sit down.”

She lowered herself back slowly into the chair, watching
90 him all the time with those large, bewildered eyes. He had finished the second drink and was staring down into the glass, frowning.

“Listen,” he said. “I’ve got something to tell you.”

“What is it, darling? What’s the matter?”

Notes

100

“This is going to be a bit of a shock to you, I’m afraid,” he said. “But I’ve thought about it a good deal and I’ve decided the

PREDICT

Pause at line 107. Do you think your prediction was correct? If not, how would you change your prediction?

IDENTIFY

Why does the husband say it's a "bad time" to tell Mary the news? (Re-read lines 111–115.) Why does he not want her to cause a "fuss"?

INTERPRET

In lines 121–127, underline how the husband's news affects Mary. Has her day remained ordinary?

PREDICT

Pause at line 128. Where else in the story have you seen the word *lamb*? What does the repetition suggest about "lamb" in the story?

only thing to do is tell you right away. I hope you won't blame me too much."

And he told her. It didn't take long, four or five minutes at most, and she sat very still through it all, watching him with a kind of dazed horror as he went further and further away from her with each word.

110 "So there it is," he added. "And I know it's kind of a bad time to be telling you, but there simply wasn't any other way. Of course I'll give you money and see you're looked after. But there needn't really be any fuss. I hope not anyway. It wouldn't be very good for my job."

Her first instinct was not to believe any of it, to reject it all. It occurred to her that perhaps he hadn't even spoken, that she herself had imagined the whole thing. Maybe, if she went about her business and acted as though she hadn't been listening, then later, when she sort of woke up again, she might find none of it had ever happened.

120 "I'll get the supper," she managed to whisper, and this time he didn't stop her.

When she walked across the room she couldn't feel her feet touching the floor. She couldn't feel anything at all—except a slight nausea and a desire to vomit. Everything was automatic now—down the steps to the cellar, the light switch, the deep freeze, the hand inside the cabinet taking hold of the first object it met. She lifted it out, and looked at it. It was wrapped in paper, so she took off the paper and looked at it again.

A leg of lamb.

130 All right then, they would have lamb for supper. She carried it upstairs, holding the thin bone-end of it with both her hands, and as she went through the living room, she saw him standing over by the window with his back to her, and she stopped.

"For God's sake," he said, hearing her, but not turning round. "Don't make supper for me. I'm going out."

At that point, Mary Maloney simply walked up behind him and without any pause she swung the big frozen leg of lamb

high in the air and brought it down as hard as she could on the back of his head.

She might just as well have hit him with a steel club.

140 She stepped back a pace, waiting, and the funny thing was that he remained standing there for at least four or five seconds, gently swaying. Then he crashed to the carpet.

The violence of the crash, the noise, the small table overturning, helped bring her out of the shock. She came out slowly, feeling cold and surprised, and she stood for a while blinking at the body, still holding the ridiculous piece of meat tight with both hands.

All right, she told herself. So I've killed him.

150 It was extraordinary, now, how clear her mind became all of a sudden. She began thinking very fast. As the wife of a detective, she knew quite well what the penalty would be. That was fine. It made no difference to her. In fact, it would be a relief. On the other hand, what about the child? What were the laws about murderers with unborn children? Did they kill them both—mother and child? Or did they wait until the tenth month? What did they do?

Mary Maloney didn't know. And she certainly wasn't prepared to take the chance.

160 She carried the meat into the kitchen, placed it in a pan, turned the oven on high, and shoved it inside. Then she washed her hands and ran upstairs to the bedroom. She sat down before the mirror, tidied her face, touched up her lips and face. She tried a smile. It came out rather peculiar. She tried again.

"Hullo Sam," she said brightly, aloud.

The voice sounded peculiar too.

"I want some potatoes please, Sam. Yes, and I think a can of peas."

170 That was better. Both the smile and the voice were coming out better now. She rehearsed it several times more. Then she ran downstairs, took her coat, went out the back door, down the garden, into the street.

IRONY

Re-read lines 135–139. What does Mary do to her husband? How does her behavior create **situational irony**?

PREDICT

Pause at line 147. What will Mary do next, now that she's come out of her state of shock?

IRONY

Underline the words in lines 159–163 that tell you what Mary does with the lamb after using it as a weapon. In what way does her behavior create **situational irony**?

CLARIFY

Pause at line 180. Why does Mary go to the grocery before calling the police?

IRONY

Re-read lines 181–187. Underline the question Sam asks that creates **dramatic irony**. What important information does Sam *not* know?

IRONY

What is ironic about the “thank-yous” that Sam and Mary exchange in lines 200–202?

It wasn't six o'clock yet and the lights were still on in the grocery shop.

“Hullo Sam,” she said brightly, smiling at the man behind the counter.

“Why, good evening, Mrs. Maloney. How're *you*?”

“I want some potatoes please, Sam. Yes, and I think a can of peas.”

180 The man turned and reached up behind him on the shelf for the peas.

“Patrick's decided he's tired and doesn't want to eat out tonight,” she told him. “We usually go out Thursday, you know, and now he's caught me without any vegetables in the house.”

“Then how about meat, Mrs. Maloney?”

“No, I've got meat, thanks. I got a nice leg of lamb, from the freezer.”

“Oh.”

“I don't much like cooking it frozen, Sam, but I'm taking a chance on it this time. You think it'll be all right?”

190 “Personally,” the grocer said, “I don't believe it makes any difference. You want these Idaho potatoes?”

“Oh yes, that'll be fine. Two of those.”

“Anything else?” The grocer cocked his head on one side, looking at her pleasantly. “How about afterwards? What you going to give him for afterwards?”

“Well—what would you suggest, Sam?”

The man glanced around his shop. “How about a nice big slice of cheesecake? I know he likes that.”

“Perfect,” she said. “He loves it.”

200 And when it was all wrapped and she had paid, she put on her brightest smile and said, “Thank you, Sam. Good night.”

“Good night, Mrs. Maloney. And thank *you*.”

And now, she told herself as she hurried back, all she was doing now, she was returning home to her husband and he was waiting for his supper; and she must cook it good, and make it as tasty as possible because the poor man was tired; and if, when

she entered the house, she happened to find anything unusual, or tragic, or terrible, then naturally it would be a shock and she'd become frantic with grief and horror. Mind you, she wasn't
210 *expecting* to find anything. She was just going home with the vegetables. Mrs. Patrick Maloney going home with the vegetables on Thursday evening to cook supper for her husband.

That's the way, she told herself. Do everything right and natural. Keep things absolutely natural and there'll be no need for any acting at all.

Therefore, when she entered the kitchen by the back door, she was humming a little tune to herself and smiling.

"Patrick!" she called. "How are you, darling?"

220 She put the parcel down on the table and went through into the living room; and when she saw him lying there on the floor with his legs doubled up and one arm twisted back underneath his body, it really was rather a shock. All the old love and longing for him welled up inside her, and she ran over to him, knelt down beside him, and began to cry her heart out. It was easy. No acting was necessary.

A few minutes later she got up and went to the phone. She knew the number of the police station, and when the man at the other end answered, she cried to him, “Quick! Come quick! Patrick’s dead!”

230 “Who’s speaking?”

"Mrs. Maloney. Mrs. Patrick Maloney."

"You mean Patrick Maloney's dead?"

“I think so,” she sobbed. “He’s lying on the floor and I think he’s dead.”

"Be right over," the man said.

The car came very quickly, and when she opened the front door, two policemen walked in. She knew them both—she knew nearly all the men at that precinct—and she fell right into Jack Noonan’s arms, weeping hysterically. He put her gently into a chair, then went over to join the other one, who was called O’Malley, kneeling by the body.

PREDICT

In lines 219–225, it becomes clear that Mary really did love her husband. What do you predict she will do now?

WORD STUDY

Precinct (line 238) means “division of a city for law enforcement purposes.” In common usage, *precinct* also refers to the actual building that police officers work out of. Locate and circle context clues that help you figure out the meaning of *precinct*.

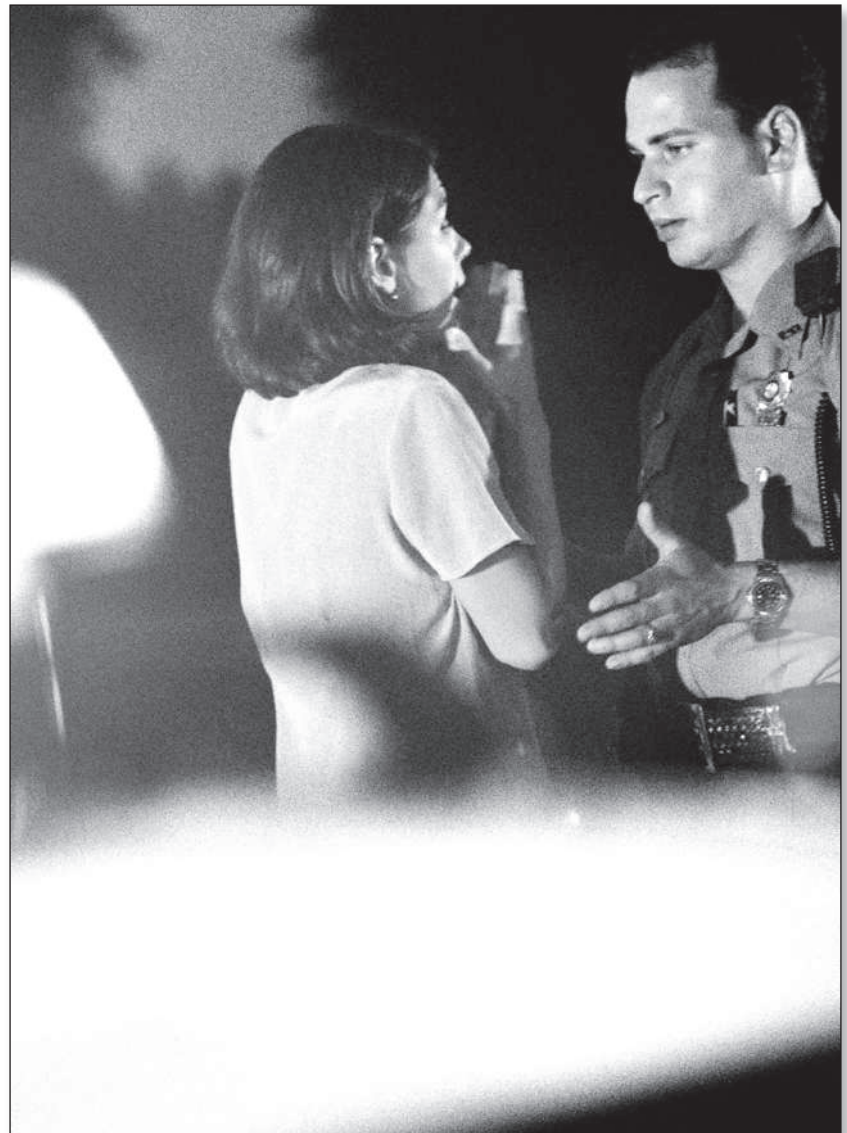
Notes

“Is he dead?” she cried.

“I’m afraid he is. What happened?”

Briefly, she told her story about going out to the grocer and coming back to find him on the floor. While she was talking, crying and talking, Noonan discovered a small patch of congealed² blood on the dead man’s head. He showed it to O’Malley who got up at once and hurried to the phone.

2. **congealed** (kən-jēld’) *v.* used as *adj.*: thickened; made solid.



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250 Soon, other men began to come into the house. First a doctor, then two detectives, one of whom she knew by name. Later, a police photographer arrived and took pictures, and a man who knew about fingerprints. There was a great deal of whispering and muttering beside the corpse, and the detectives kept asking her a lot of questions. But they always treated her kindly. She told her story again, this time right from the beginning, when Patrick had come in, and she was sewing, and he was tired, so tired he hadn't wanted to go out for supper. She told how she'd put the meat in the oven—"it's there now, cooking"—and how she'd slipped out to the grocer for vegetables, and come
260 back to find him lying on the floor.

"Which grocer?" one of the detectives asked.

She told him, and he turned and whispered something to the other detective who immediately went outside into the street.

In fifteen minutes he was back with a page of notes, and there was more whispering, and through her sobbing she heard a few of the whispered phrases—"... acted quite normal ... very cheerful ... wanted to give him a good supper ... peas ... cheesecake ... impossible that she ..."

270 After a while, the photographer and the doctor departed and two other men came in and took the corpse away on a stretcher. Then the fingerprint man went away. The two detectives remained, and so did the two policemen. They were exceptionally nice to her, and Jack Noonan asked if she wouldn't rather go somewhere else, to her sister's house perhaps, or to his own wife who would take care of her and put her up for the night.

No, she said. She didn't feel she could move even a yard at the moment. Would they mind awfully if she stayed just where she was until she felt better? She didn't feel too good at the moment, she really didn't.

280 Then hadn't she better lie down on the bed? Jack Noonan asked.

No, she said. She'd like to stay right where she was, in this chair. A little later perhaps, when she felt better, she would move.

INFER

Re-read lines 255–263. Where did the detective go?

INFER

In lines 276–283, Mary tells the officers she doesn't feel well enough to go anywhere. What might be the *real* reason she wants to stay?

"Why don't you have one yourself," she said. "You must be awfully tired. Please do. You've been very good to me."

320 "Well," he answered. "It's not strictly allowed, but I might take just a drop to keep me going."

One by one the others came in and were persuaded to take a little nip of whisky. They stood around rather awkwardly with the drinks in their hands, uncomfortable in her presence, trying to say **consoling** things to her. Sergeant Noonan wandered into the kitchen, came out quickly and said, "Look, Mrs. Maloney. You know that oven of yours is still on, and the meat still inside."

"Oh *dear* me!" she cried. "So it is!"

"I better turn it off for you, hadn't I?"

"Will you do that, Jack. Thank you so much."

330 When the sergeant returned the second time, she looked at him with her large, dark, tearful eyes. "Jack Noonan," she said.

"Yes?"

"Would you do me a small favor—you and these others?"

"We can try, Mrs. Maloney."

340 "Well," she said. "Here you all are, and good friends of dear Patrick's too, and helping to catch the man who killed him. You must be terrible hungry by now because it's long past your supper time, and I know Patrick would never forgive me, God bless his soul, if I allowed you to remain in his house without offering you decent **hospitality**. Why don't you eat up that lamb that's in the oven? It'll be cooked just right by now."

"Wouldn't dream of it," Sergeant Noonan said.

"Please," she begged. "Please eat it. Personally I couldn't touch a thing, certainly not what's been in the house when he was here. But it's all right for you. It'd be a favor to me if you'd eat it up. Then you can go on with your work again afterwards."

350 There was a good deal of hesitating among the four policemen, but they were clearly hungry, and in the end they were persuaded to go into the kitchen and help themselves. The woman stayed where she was, listening to them through the open door,

VOCABULARY

consoling (kən-sōl'īŋ) *v.* used as *adj.*: comforting.

INFER

Pause at line 327. Has Mary *really* forgotten that the meat is in the oven? Explain.

VOCABULARY

hospitality (hās'pī-tal'ə-tē) *n.*: friendly, caring treatment of guests.

IRONY

Pause at line 346. Mary says the police would do her "a favor" by eating the lamb. Why is this an example of **dramatic irony**?

IRONY

Re-read lines 362–367. Underline the comments the officers make that are examples of **dramatic irony** and **verbal irony**. Why are these comments ironic?

and she could hear them speaking among themselves, their voices thick and sloppy because their mouths were full of meat.

“Have some more, Charlie?”

“No. Better not finish it.”

“She *wants* us to finish it. She said so. Be doing her a favor.”

“Okay then. Give me some more.”

“That’s the hell of a big club the guy must’ve used to hit poor Patrick,” one of them was saying. “The doc says his skull was smashed all to pieces just like from a sledgehammer.”

360 “That’s why it ought to be easy to find.”

“Exactly what I say.”

“Whoever done it, they’re not going to be carrying a thing like that around with them longer than they need.”

One of them belched.

“Personally, I think it’s right here on the premises.”

“Probably right under our very noses. What you think, Jack?”

And in the other room, Mary Maloney began to giggle.

PREDICT

What do you think will happen to Mary?

Lamb to the Slaughter

Irony Chart The contrast between expectations and reality is referred to as **irony**. **Situational irony** occurs when events are the *opposite* of what we expected. **Dramatic irony** occurs when readers know something important that a character doesn't know. To help you appreciate the irony in "Lamb to the Slaughter," fill in the blanks in this chart.

Story Passage	How Passage Creates Irony
<p>"At that point, Mary Maloney simply walked up behind him and without any pause she swung the big frozen leg of lamb high in the air and brought it down as hard as she could on the back of his head." (lines 135–138)</p>	<ul style="list-style-type: none"> Mary's actions before this point in the story: _____ _____ Mary's actions now: _____ _____ What actions you expected: _____ _____ What Mary actually does: _____ _____
<p>" 'Have some more, Charlie?' "</p> <p>" 'No. Better not finish it.' "</p> <p>" 'She <i>wants</i> us to finish it. She said so. Be doing her a favor.' "</p> <p>(lines 353–355)</p>	<ul style="list-style-type: none"> Why the police think Mary wants them to finish the lamb: _____ _____ Why she really wants the police to finish the lamb: _____ _____ What is ironic about the police eating the lamb: _____ _____

TestPractice

Lamb to the Slaughter

Improve your test-taking skills by completing the sample test item below. Then, read the explanation that appears in the right-hand column.

Sample Test Item	Explanation of the Correct Answer
<p>From your knowledge of the events in "Lamb to the Slaughter," which of the following is an example of irony?</p> <p>A Mary is a devoted wife.</p> <p>B Patrick is a police officer.</p> <p>C The grocer asks Mary whether she needs meat.</p> <p>D The investigators know both Mary and Patrick.</p>	<p>The correct answer is C.</p> <p>Irony takes place when there is a difference between what we expect to happen and what actually happens. The grocer thinks that Mary is shopping for dinner and may need meat. The truth is that Mary has just killed her husband with meat from her freezer. A, B, and D are statements of fact that do not suggest a difference between an expectation and a reality.</p>

DIRECTIONS: Circle the letter of each correct response.

- Which of the following shows **situational irony**?
 - Calm, loving Mary violently kills her husband.
 - The police officer goes to the grocer's.
 - Patrick is a police officer.
 - The doctor says that Patrick's skull was smashed.
- Why does Mary go shopping for groceries?
 - Her husband wants dinner at home.
 - She needs fresh air.
 - She needs an alibi, or excuse.
 - She wants to confess to Sam.
- It is an **irony** that the grieving widow is also the—
 - murderer
 - victim
 - grocer
 - investigating officer
- Dramatic irony** takes place when Mary tells the police that—
 - she would like a drink
 - they would do her a favor by eating the lamb
 - she feels too ill to leave
 - she went grocery shopping

SKILLS FOCUS

Literary Skills
Analyze
situational irony
and dramatic
irony.

Test Practice

Lamb to the Slaughter

Context Clues

DIRECTIONS: Use context clues to figure out the meaning of the boldface word. Circle the letter next to the correct definition.

- | | |
|--|--|
| <p>1. With an intent look, he observed her closely and thoughtfully.</p> <p>A attentive C careless
B angry D sleepy</p> <p>2. After he told her the awful news, her face had a look of dazed horror.</p> <p>F careful H insulted
G new J shocked</p> | <p>3. The situation was extraordinary—nothing prepared Mary for Patrick's news.</p> <p>A ordinary C difficult
B shocking D unclear</p> <p>4. Was Patrick's death tragic for Mary, or was she happy about it?</p> <p>F helpful H sad
G happy J exciting</p> |
|--|--|

SKILLS FOCUS

Vocabulary Skills
Use context clues to understand the meanings of words. Use words in context.

Vocabulary in Context

DIRECTIONS: Complete the passage by writing words from the box in the spaces provided. Not all words will be used.

Word Box

anxiety
placid
luxuriate
administered
premises
consoling
hospitality

My grandmother, who died last month, usually had a
(1) _____, calm outlook. She wouldn't let
(2) _____ about family problems trouble her. She often
gave parties and was famous for her (3) _____. She
invited family and friends to (4) _____ in the warmth of
her home. We would walk around the (5) _____, from
the front porch to the shed way in back. When I felt sad, I would go to the
garden, because Grandma's flowers were always (6) _____
to me.

"Lamb to the Slaughter" Processing Activities

As you read **all parts** of the story, annotate the text for the following:

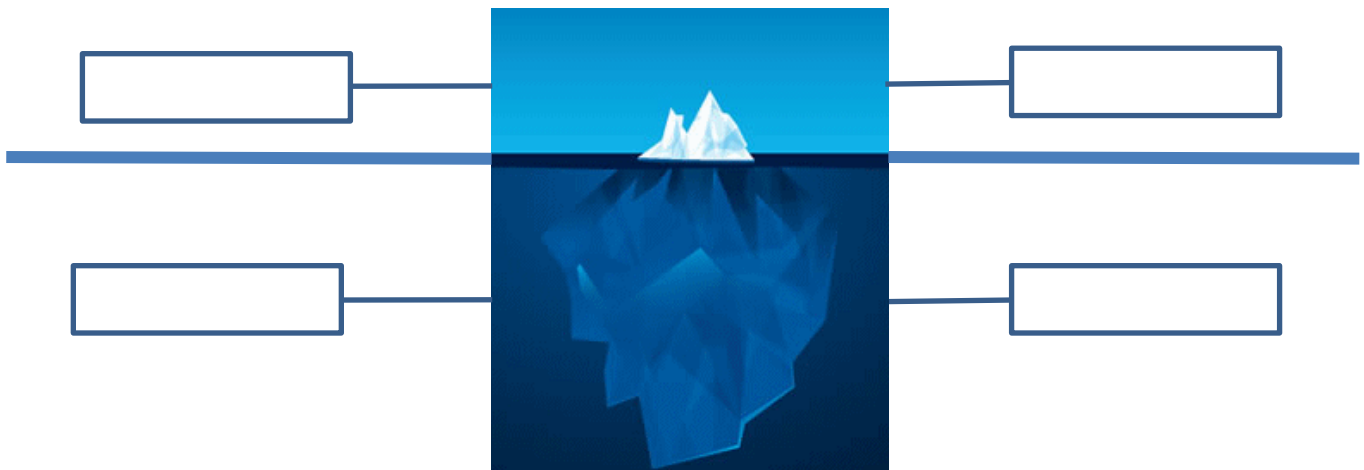
- Characterization
- Surprising and shocking moments
- How "normal" life is in the Maloney household



PART ONE: After reading Part One, work with a partner to write 20 Questions that you have about the story, the characters, or about what might be coming up in the story.

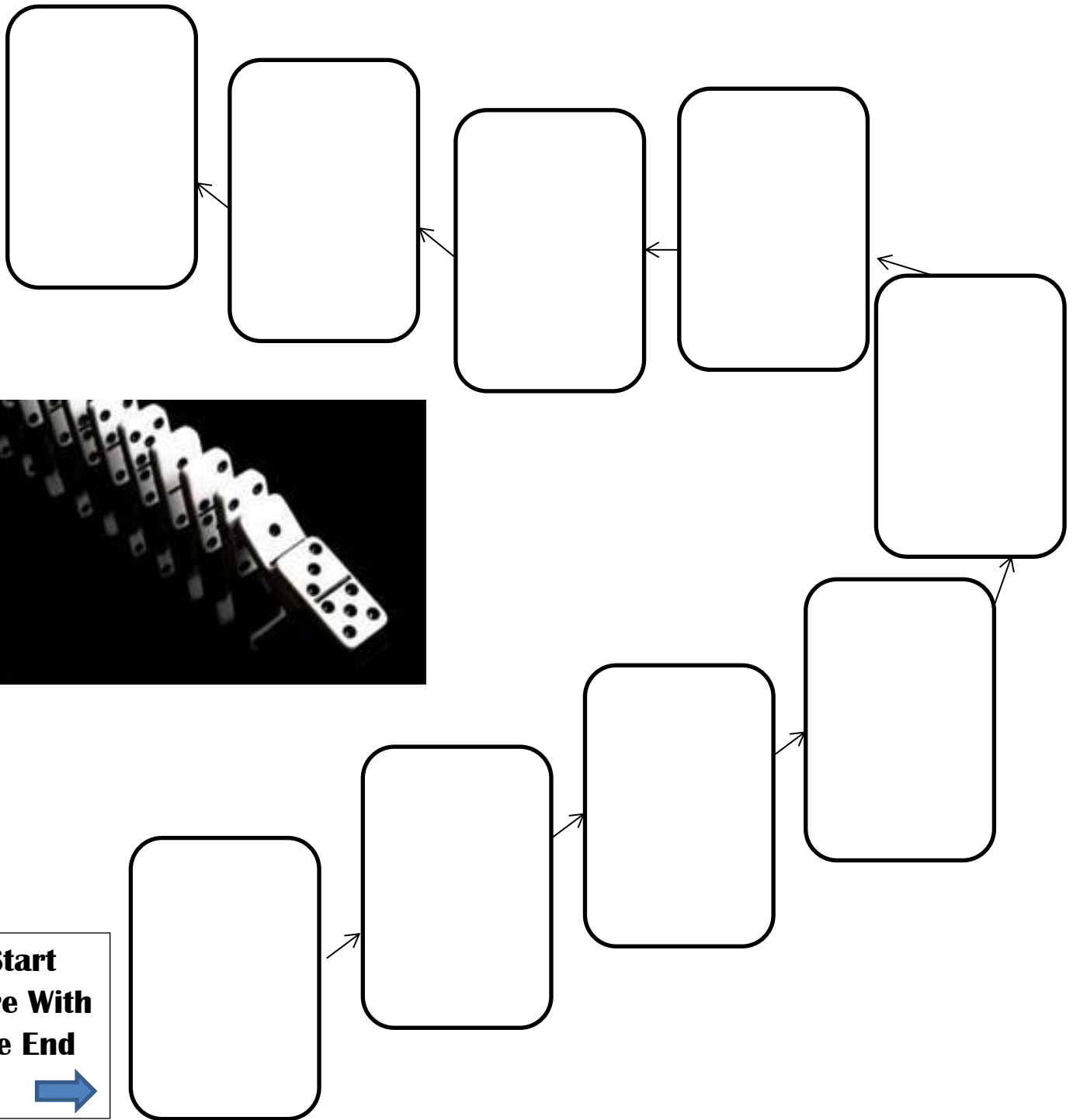
1.	6.	11.	16.
2.	7.	12.	17.
3.	8.	13.	18.
4.	9.	14.	19.
5.	10.	15.	20.

PART TWO: An iceberg can be very deceiving because most of it is hidden beneath the surface of the water. People can be like icebergs in that regard, too. Use the diagram of an iceberg below and write two traits that Mary Maloney shows above the surface (what she shows the world); then show what Mary is like below the surface (what she hides from the world).




PART THREE: “Lamb to the Slaughter” is a story where one event leads to another. The events are like dominoes—one event influences what happens next.


Below are some “Literary Dominoes.” Fill them in with events from “Lamb for the Slaughter.” Start with the end of the story and work backwards to the beginning.




The communication posters included in this resource document are intended to provide reminders for students when they are reading, writing or engaged in discussion in class. The reading posters focus on before, during, and after reading strategies. The word "text" is used to refer to a reading selection of any length in any subject (paragraph, chapter, section, or textbook). Posters can be displayed during instructional time or when students are practising the skills. While the posters appear as 8 ½ x 11" size in this document, they can be enlarged to legal or ledger size using a commercial photocopier.

Before Reading
Ask Questions

What can I ask myself BEFORE reading to help me understand this text?


- ↳ What do I already know?
- ↳ I wonder if...
- ↳ What do I need to know?

During Reading
Ask Questions

What can I ask myself as I read this text to help me understand?


- ↳ Does this make sense?
- ↳ How does this information connect to what I already know?
- ↳ What does the writer say about...?
- ↳ What does the writer mean by...?
- ↳ I still need answers to the question...

During Reading
Understand the Text

At a tricky part in the text, I...


- ↳ pause to think about...
- ↳ take a closer look at...
- ↳ break the text into "chunks".
- ↳ summarize as I read.
- ↳ discuss what I have read.

During Reading
Make Inferences

How can I read between the lines?


- ↳ Based on what I have just read, I now realize...
- ↳ The evidence that supports my thinking is...
- ↳ I can now conclude...
- ↳ I think... because...

During Reading
VISUALIZE

To better understand while I was reading...


- ↳ I pictured what ... might look like.
- ↳ I created a mental image of...
- ↳ I used the images to help me...

During Reading
Make Connections

How can I use what I already know to help me understand this text?


- ↳ I already know about...
- ↳ This text reminds me of...
- ↳ This compares to...
- ↳ This text is different from... because...
- ↳ This section made me think about...

During Reading
THINK TO READ

When I get to an unfamiliar word or section, I...


- ↳ look at photographs, diagrams, tables, or charts.
- ↳ reread for meaning.
- ↳ use context and clues for hints.
- ↳ skip and return.
- ↳ pause and ask questions.

GOOD NOTES
During Reading

To take good notes I...


- ↳ look for the main idea(s).
- ↳ use words I understand.
- ↳ limit the number of words – restate, delete, combine.
- ↳ organize with headings.
- ↳ use symbols, colours, and webs to organize.
- ↳ review, add, and revise.

After Reading
Ask Questions

What can I ask to help me better understand this text?

- ↳ What does the writer mean by...?
- ↳ Why did/didn't...?
- ↳ What have I learned?
- ↳ I wonder if...

After Reading
Find the Main Idea(s)

What is/are the main idea(s)?
What is important?

- ↳ The most important thing I remember about this text is...
- ↳ The main message is...
- ↳ The text was mainly about...
- ↳ Clues, words and features that helped me understand the text were...

After Reading
Think About the Text

How do I put all the pieces together?




- ↳ The message of this text is...
- ↳ The purpose of this text is...
- ↳ These ideas relate to... because...
- ↳ This text may be biased because...
- ↳ This text doesn't deal with...

Before Reading

Ask Questions



What can I ask myself BEFORE reading to help me understand this text?






-  What do I already know?
-  I wonder if...
-  What do I need to know?

During Reading

Ask Questions

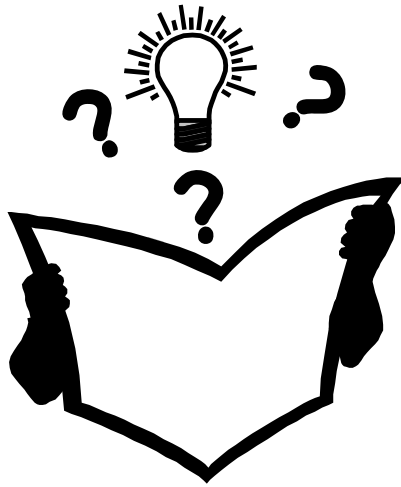


What can I ask myself as I read this text to help me understand?






-  Does this make sense?
-  How does this information connect to what I already know?
-  What does the writer say about...?
-  What does the writer mean by...?
-  I still need answers to the question...

During Reading

Understand the Text



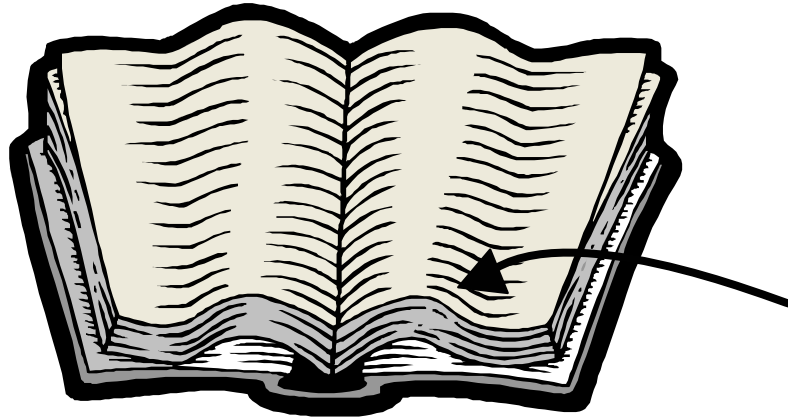
At a tricky part in the text, I...

-  pause to think about...
-  take a closer look at...
-  break the text into "chunks".
-  summarize as I read.
-  discuss what I have read.

Communication

During Reading

Make Inferences



How can I read between the lines?




- 📌 Based on what I have just read, I now realize...
- 📌 The evidence that supports my thinking is...
- 📌 I can now conclude...
- 📌 I think... because ...

During Reading



VISUALIZE

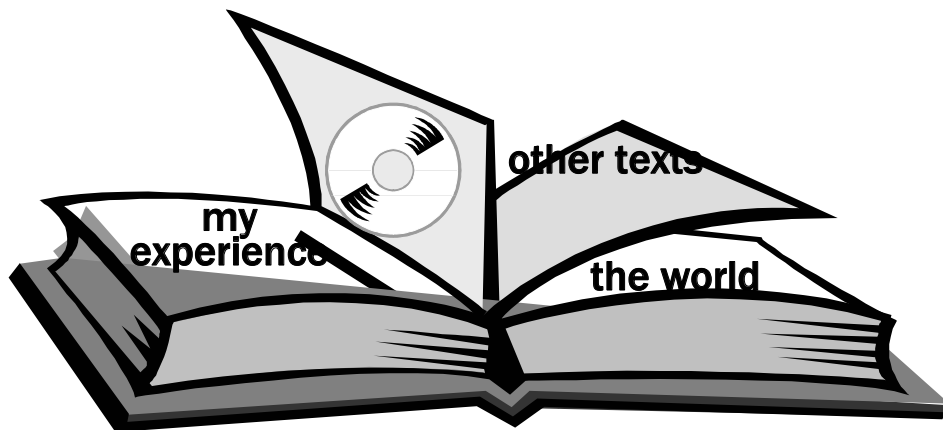
*To better understand while
I was reading...*

-  I pictured what ... might look like.
-  I created a mental image of...
-  I used the images to help me...






Communication

During Reading

Make Connections



How can I use what I already know to help me understand this text?






-  I already know about...
-  This text reminds me of...
-  This compares to...
-  This text is different from... because...
-  This section made me think about...

During Reading

THINK TO READ



***When I get to an unfamiliar word
or section, I...***







-  look at photographs, diagrams, tables, or charts.
-  reread for meaning.
-  use context and clues for hints.
-  skip and return.
-  pause and ask questions.

TAKE GOOD NOTES

During Reading



To take good notes I...?





-  look for the main idea(s).
-  use words I understand.
-  limit the number of words – restate, delete, combine.
-  organize with headings.
-  use symbols, colours, and webs to organize.
-  review, add, and revise.

After Reading

Ask Questions



What can I ask to help me better understand this text?

-  What does the writer mean by...?
-  Why did/didn't...?
-  What have I learned?
-  I wonder if...





After Reading

Find the Main Idea(s)



What is/are the main idea(s)?

What is important?






-  The most important thing I remember about this text is...
-  The main message is...
-  The text was mainly about...
-  Clues, words and features that helped me understand the text were...

After Reading

Think About the Text



How do I put all the pieces together?

-  The message of this text is ...
-  The purpose of this text is ...
-  These ideas relate to... because...
-  This text may be biased because ...
-  This text doesn't deal with ...