For the Love of Literature:
Piece by Piece

A MOTHER IN MANNVILLE

Story by Marjorie Kinnan Rawlings
Teaching Activities by Rivka Lichtner

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ISBN 978-965-7378-67-0

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22 Beit Hadefus Street (Beit Omer), 3rd Floor

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Printed in Israel

A MOTHER IN MANNVILLE

Marjorie Kinnan Rawlings

Pre-Reading Activity

Look at the picture below and answer the questions orally.

SAMPLE

1. What associations come to mind when you look at the picture?
2. What do you think the advantages and disadvantages of living in the cabin shown in the picture are?
3. What kind of person do you think would want to live in that cabin and why?

Vocabulary for Part One

List 1

1. **affection** *n.* (line 73)
2. **annoy(ing)** *v. (adj.)* (line 28)
3. **astonish(ing)** *v. (adj.)* (line 37)
4. **bitter(ly)** *adj. (adv.)* (line 3)
5. **cabin** *n.* (line 13)
6. **chop** *v.* (line 14)
7. **clarity** *n.* (line 57)
8. **companion** *n.* (line 17)
9. **consistent** *adj.* (line 30)
10. **courage** *n.* (line 57)
11. **direct(ly)** *adj. (adv.)* (line 41)
12. **drag** *v.* (line 28)
13. **drop** *n., v.* (line 31)
14. **expression** *n.* (line 71)
15. **free will** *idiom* (lines 63–64)
16. **go ahead** *phrasal verb* (line 27)
17. **gratitude** *n.* (line 73)
18. **handle** *n.* (line 58)
19 **homesick** *adj.* (line 11)
20. **honesty** *n.* (line 58)
21. **interrupt(ion)** *v. (n.)* (line 30)
22. **isolation** *n.* (line 10)
23. **loose** *adj.* (line 69)
24. **miraculous** *adj.* (line 42)
25. **neat** *adj.* (line 51)
26. **orphan(age)** *n.* (line 1)
27. **peak** *n.* (line 2)
28. **picture** *n., v,* (line 53)
29. **possess(ion)** *v. (n.)* (line 56)
30. **quality** *n.* (line 55)
31. **rhythm(ic)** *n. (adj.)* (line 29)
32. **shortcut** *phrase* (line 70)
33. **shor** *adv.* (line 29)
34. **s** **did** (line 40)
35. **split** *n., v.* (line
36. **steady** *adj* e 29)
37. **stiff** *adj.* (line
38. **stream** *n.* (line 57)
39. **stretch** *v.* (line 30)
40. **take responsibility (for)** *idiom* (line 64)
41. **thoughtful(ness)** *adj. (n.)* (line 70)
42. **tray** *n.* (line 5)

SAMPLE

Notice While Reading

What is the writer's first impression of Jerry? When and how does that change?

PART ONE

The orphanage is high in the Carolina mountains. Sometimes in winter the snowdrifts[1] are so deep that the institution is cut off[2] from the village below, from all the world. Fog hides the mountain peaks, the snow swirls[3] down the valleys, and wind blows so bitterly that the orphanage boys who take the milk twice daily to the baby cottage reach the door with fingers stiff in an agony[4] of numbness.[5]

"Or when we carry trays from the cookhouse for the ones that are sick," Jerry said, "we get our faces frostbit,[6] because we can't put our hands over them. I have gloves," he added. "Some of the boys don't have any."

He liked the late spring, he said. The rhododendron[7] was in bloom,[8] a carpet of color, across the mountainsides, soft as the May winds that stirred[9] the hemlocks.[10] He called it laurel.

"It's pretty when the laurel blooms," he said. "Some of it's pink and some of it's white."

I was there in the autumn. I wanted quiet, solitude, to do some troublesome[11] writing. I wanted mountain air to blow out the malaria[12] from too long a time in the subtropics.[13] I was homesick, too, for the flaming of maples[14] in October, and for corn shocks and pumpkins[16] and black-walnut trees and the lift[17] of hills. I found them all, living in a cabin that belonged to the orphanage, half a mile beyond the orphanage farm. When I took the cabin, I asked for a boy or man to come and chop wood for the fireplace.[18] The first few days were warm. I found what wood I needed about the cabin, no one came, and I forgot the order.

I looked up from my typewriter[19] one late afternoon, a little startled.[20] A boy stood at the door, and my pointer dog, my companion, was at his side and had not barked[21] to warn me. The boy was probably twelve years old, but undersized.[22] He wore overalls[23] and a torn shirt and was barefoot[24].

He said, "I can chop some wood today."

I said, "But I have a boy coming from the orphanage."

"I'm the boy."

"You? But you're small."

SAMPLE

---

1. snowdrifts = piles of soft snow
2. cut off = separated
3. swirls = moves around quickly
4. agony = great pain
5. numbness = not being able to feel anything
6. frostbit(ten) = seriously hurt by very low temperatures
7. rhododendron = a type of tree with flowers
8. in bloom = flowering
9. stirred = moved gently (moved a little)
10. hemlocks = a kind of plant
11. troublesome = causing problems, annoying
12. malaria = a serious illness in hot countries
13. the subtropics = the parts of the world that are very hot at some times of the year
14. maples = a type of tree whose leaves turn red in the autumn
16. pumpkins = large, round orange vegetables
17. lift = rise
18. fireplace = open area in a room where you can light a fire
19. typewriter = writing machine (used before there were personal computers)
20. startled = surprised and a little afraid
21. barked = made a loud, rough noise
22. undersized = smaller than he should be (for his age)
23. overalls = pants that also cover the chest and that close around the shoulders
24. barefooted = without shoes

neat against the cabin wall. He came again after school in the afternoon and worked until time to return to the orphanage. His name was Jerry; he was twelve years old, and he had been at the orphanage since he was four. I could picture him at four, with the same grave[1] gray-blue eyes and the same — independence? No, the word which comes to me is "integrity."

The word means something very special to me, and the quality for which I use it is a rare one. My father had it — there is another of whom I am almost sure — but almost no man of my acquaintance[2] possesses it with the clarity, the purity,[3] the simplicity[4] of a mountain stream. But the boy Jerry had it. It is bedded[5] on courage, but it is more than brave. It is honest, but it is more than honesty. The ax handle broke one day. Jerry said the woodshop[6] at the orphanage would repair it. I brought money to pay for the job and he refused it.

"I'll pay for it," he said. "I broke it. I brought the ax down careless."

"But no one hits accurately every time," I told him. "The fault was in the wood of the handle. I'll see the man from whom I bought it."

It was only then that he would take the money. He was standing back[7] of his own carelessness. He was a free-will agent and he chose to do careful work, and the failure he took the responsibility without subterfuge.[8]

And he did for me the unnecessary thing, the gracious[9] thing, the act we find done only by the great of heart. Things no training can teach, for they are done on the instant[10] with no predicated experience.[11] He found a cubbyhole[12] behind the fireplace that I had not noticed. Then of his own accord,[13] he put kindling and "medium" wood, so that I might always have dry fire material ready in case of sudden wet weather. A stone was loose in the rough walk to the cabin. He dug a deeper hole and steadied it,[14] although he came, himself, by a shortcut over the bank.[15] I found that when I tried to return his thoughtfulness with such things as candy and apples, he was wordless. "Thank you" was, perhaps, an expression for which he had no use, for his courtesy[16] was instinctive.[17] He only looked at the gift and at me, and a curtain lifted, so that I saw deep into the clear well[18] of his eyes, and gratitude was there, and affection, soft over the firm granite[19] of his character.

He made simple excuses to come and sit with me. I could no more have turned him away[20] than if he had been physically hungry. I suggested once that the best time for us to visit was just before supper, when I left off my writing. After that, he waited always until my typewriter had been some time quiet. One day I worked until nearly dark. I went outside the cabin, having forgotten him. I saw him going up over the hill in the twilight[21] toward the orphanage. When I sat down on my stoop, a place was warm from his body where he had been sitting.

SAMPLE

1. grave = serious
2. of my acquaintance = whom I know
3. purity = clear and perfect quality
4. simplicity = being natural and not complicated
5. bedded = based
6. woodshop = a place where wooden things are built or fixed
7. standing back = moving away
8. subterfuge = trying to hide his mistake
9. gracious = kind and generous
10. on the instant = immediately
11. with no predicated experience = not based on experience
12. a cubbyhole = a small place to keep things
13. of his own accord = voluntarily
14. steadied it = stopped it from moving
15. bank = hill
16. courtesy = polite, pleasant, and respectful behavior
17. instinctive = natural, not learned
18. well = a place in the ground which contains water
19. firm granite = strength
20. turned him away = sent him away
21. twilight = the time just after the sun has set

Basic Understanding

Answer the questions about Part One of the story.

1. a. Where was the orphanage located? (lines 1–4) _____

b. Describe the weather and / or nature there in the winter, spring, and autumn. (lines 1–15)

Winter: _____

Spring: _____

Autumn: _____

2. List *two* reasons why the writer chose to live in a cabin that belonged to the orphanage. (lines 10–15)

a. _____

b. _____

3. Complete the sentences. (lines 16–40)

Jerry (the boy) came to the writer's cabin in order to _____, but the writer thought that he was _____. In the end, the writer realized that Jerry _____.

4. True or false? (lines 25–32)

The sound of Jerry's wood chopping annoyed the writer. _____

5. What are we told about Jerry's appearance? Complete the fact file about Jerry. (lines 16–44)

a. Height: _____

b. Clothes and shoes: _____

c. Hair and eyes: _____

6. What is the special quality that the writer admired in Jerry? Explain what this quality meant to her. (lines 49–59) _____

_____

_____

7. At first, why did Jerry want to pay for the repair of the ax? (lines 55–64)

a. It was his ax so he felt responsible for it.

b. He believed that it was his fault that it broke.

c. He was afraid that the writer couldn't afford it.

d. He thought that if he didn't, he would lose his job.

8. List *two* examples of gracious acts that Jerry performed for the writer. Write only *one* sentence for each act. (lines 65–73)

a. _____

b. _____

9. Complete the sentence. (lines 74–79)

Jerry always visited the writer _____.

SAMPLE

Vocabulary Practice (List 1)

Complete the sentences with words from the box on page 10.

1. Jerry, a twelve-year-old _____, came to chop wood for the writer.
2. The writer told Jerry that the pile of wood he had chopped was _____.
3. The writer came to live near the orphanage because she wanted to write in _____.
4. In the winter, fog covered the _____ of the mountain where the orphanage stood.
5. The writer defines the word *integrity* as honesty combined with _____.
6. The writer chose to live in the cabin near the orphanage because she was _____ for red autumn leaves on the trees, as well as corn and pumpkins growing in the fields.
7. The writer knew very few people who possessed the _____ of integrity.
8. One day, the writer was working late and only came to the door _____ after Jerry had left.
9. Jerry's eyes were gray-[illegible]ue an[illegible]very _____.
10. It's clear that the [illegible]riter [illegible] _____ for Jerry.
11. It was _____ cold in t[illegible]Carolina mountains in the winter.
12. Jerry always took a _____ to re[illegible] the writer's cabin.
13. Jerry always waited until there w[illegible]quiet i[illegible] th[illegible]riter's cabin, so as not to _____ her writing.
14. First, Jerry _____ tree b[illegible]anch[illegible]ac[illegible]s t[illegible]ground, and then he started chopping wood.
15. When the ax _____ broke, Jerry wa[illegible]d to pa[illegible]epair it.
16. Jerry had been in an _____ from th[illegible]s age c[illegible]ur.
17. Although the writer hadn't asked him to do it, Jerry fix[illegible]d a _____ stone on the path to the cabin.
18. For the writer, Jerry's integrity was as clear, pure, and simple as a [illegible]ountain _____.
19. The writer told Jerry to _____ and chop wood for her despite [illegible] d[illegible]ubts [illegible]at he could do an adequate job.
20. The writer didn't know many people who _____ real integrity.
21. Jerry left a _____ pile of wood next to the cabin wall.
22. "Thank you" was not an _____ which Jerry used, but his face showed how thankful he was every time the writer gave him a present.
23. The writer's _____ in the cabin was her dog.
24. Jerry didn't just do his job but also did other _____ things to help the writer.
25. Jerry's wood chopping was so _____ that the writer soon stopped paying attention to the sound.
26. Jerry's _____ would not allow him to make excuses for something that he thought was his fault.
27. The amount of wood that Jerry managed to cut the first day _____ the writer.

SAMPLE

Focusing on Language: Defining Relative Clauses

We use relative clauses (clauses that start with a relative pronoun) when we want to give more information about something without adding another sentence. For example, if you are walking with a friend on a crowded street and you see your neighbor from a distance, you could say: "There's my neighbor. She's holding a yellow umbrella." Or, you could turn that into one sentence with the help of a relative clause: "The woman **who is holding a yellow umbrella** is my neighbor."

There are two types of relative claues: defining and non-defining. Today we'll focus on defining clauses, which are clauses that give essential information about who or what we're talking about. In other words, without the defining clause, you wouldn't understand which person or thing the sentence is referring to. In the example above, if you remove the defining clause, we will end up with the following sentence: "The woman is my neighbor." Since you are on a crowded street, there's no way that your friend will know which woman you're referring to. The defining clause—**who is holding a yellow umbrella**—is essential for your friend to understand whom you're talking about.

We can use defining clauses to give defining/identifying information on either the subject or object of the sentence. For example: Cars **that run on gas** may soon be illegal. (The relative clause defines the subject of the sentence, *cars*.) The government plans to ban cars **that run on gas**. (Here, *cars* are the object of the sentence.)

Relative pronouns include:

1. Who—for people. For example: The boy **who is talking with Natan** is my cousin.
2. Whom—for people (object defining clauses only, usually only in formal writing). For example: This book is written by the Holocaust survivor **whom I met last summer**.
3. Which—for animals and things. For example: I still have the necklace **which my grandmother gave me for my sixth birthday**.
4. That—for people, animals, and things. For example: The tool **that I ordered** never arrived.
5. Whose—possession for people, animals, or things. For example: The family **whose house was destroyed by a fire** is currently living in a hotel.
6. Where—for places. For example: The town **where I was born** is so small that almost no one has heard of it.
7. When—for times. For example: I love the time of the year **when it's warm enough to go on a picnic but not too hot**.
8. Why—for reasons. For example: There are so many reasons **why I love my school**.

Note that we can usually omit the relative pronoun *whom*, *which*, or *that* from a relative clause when they are followed by a noun. For example:
All the people (whom) **I've talked to** are against the plan.
The subject (which) **I'm best at** is English.
This is the best book (that) **I've ever read**.

SAMPLE

A. Read the sentences from the story below and underline the defining relative clause in each sentence.

1. Fog hides the mountain peaks, the snow swirls down the valleys, and wind blows so bitterly that the orphanage boys who take the milk twice daily to the baby cottage reach the door with fingers stiff in an agony of numbness. (lines 2–4)
2. "It's pretty when the laurel blooms," he said. (line 9)
3. I found them all, living in a cabin that belonged to the orphanage, half a mile beyond the orphanage farm. (lines 12–13)
4. He found a cubbyhole behind the fireplace that I had not noticed. (lines 66–67)
5. When I sat down on my stoop, a place was warm from his body where he had been sitting. (lines 78–79)

B. Rewrite each pair or group of sentences as one sentence by using a defining relative clause.

1. Jerry was using an ax. The handle of the ax broke. _____
_____
2. The writer had reasons for choosing to live in a cabin in the Carolina mountains. At the beginning of the story, the writer explains those reasons. _____
_____
_____
3. A boy apeared at the writer's door. The writer thought that he was too small to chop wood. _____
_____
_____
4. The writer usually finished writing late in the afternoon. She told Jerry that he could visit her then. _____
_____
5. Jerry lived in an orphanage. The writer was living in a cabin near that orphanage. _____
_____
6. The writer was living in a cabin. The cabin belonged to an orphanage. The orphanage was located high in the Carolina mountains. _____
_____
_____

SAMPLE

Focusing on Literature

► Point of View

A **point of view** is the focus from which the story or drama is told. The story can be told by one of the characters who experienced the events, by an all-knowing narrator who knows the "whole" story, or by a character telling someone else's story.

1. From whose point of view is *A Mother in Mannville* written? _____

2. Write *one* way that the story would be different if it were written from Jerry's point of view. _____
_____
_____

Analysis and Interpretation

Answer the questions about Part One of the story.

1. a. How much money did the writer offer to pay Jerry for his first day's work, and how much money did she actually pay him? (lines 28–44) _____
_____

b. Why do you think she paid Jerry so much more than she first offered him? _____
_____

2. How do we see that the writer's appreciation of Jerry's woodchopping was very meaningful to Jerry? Write *two* things. (lines 40–46)

a. _____

b. _____

3. In lines 71–72, the writer tells us that "'Thank you' was, perhaps, an expression for which he had no use, for his courtesy was instinctive." Because we usually think of *thank you* as a courteous expression, that statement may be a little confusing. What do you think this sentence means? _____
_____
_____
_____

SAMPLE

Analysis and Interpretation II: Critical Thinking Strategies

Read one or more of the following questions with your teacher and answer it / them as directed by your teacher.

► Problem Solving

All people face problems from time to time — the question is whether they are able to solve them or not. Part One of the story mentions several different problems that the writer and Jerry faced, as well as the solutions they came up with.

Problem Solving = identifying a problem / dilemma and either identifying its solution if one has already been found, or suggesting a possible solution while taking into account the present constraints and options
(If the proposed solution doesn't lead to the desired result, the next step is coming up with an additional solution and trying that one, instead.)

Useful vocabulary: challenge, choose, come up with, conflict, crisis, difficulty, dilemma, find out, identify, options, predicament, problem, process, resolve, solution, solve, suggest, trouble

SAMPLE

1. List *two* problems that the writer faced together with the way she solved each one.

a. _____

_____

b. _____

_____

2. List *two* problems that Jerry faced together with the way he solved each one.

a. _____

_____

b. _____

_____

► Uncovering Motives

It's not always easy to understand people's behavior. People often have hidden motives for their actions which we need to uncover.

Uncovering Motives = identifying motives that explain someone's behavior and supporting them with evidence (from the text)

Useful vocabulary: aim, come up with, drive, goal, intention, motivation, motive, purpose, reason

3. In line 74, the writer tells us that Jerry made simple excuses to come and sit with her. Instead of turning him away, she told him what the best time was for him to come to the cabin.

   a. **Uncover** Jerry's **motives** for visiting the writer so frequently. Bring at least *one* quote from the story to prove your answer. (You should refer not only to lines 74–79, but also to other paragraphs in Part I.)

   _____
   _____
   _____
   _____

   b. **Uncover** th writ motives for allowing Jerry's visits. Were they identical to Jerry's motives for visiting her? B at least *one* ote from the story to prove your answer. _____
   _____
   _____
   _____
   _____

SAMPLE

Your Opinion

Work in pairs or in groups. Give your opinion (orall on the issu elow.

► Integrity

According to the writer, Jerry possessed the very rare quality of integri that mbined ourage, honesty, and even more.

1. Do you agree that it's rare to find people with pure and simple integrity? Why why not?
2. Have you ever met anyone with that quality of integrity? How were you able to identify that quality in them?
3. Give an example of an act of integrity that you or someone else has performed.
4. Is there any other rare and special quality that you think is as important as integrity was to the author? If so, what is it?

Vocabulary for Part Two

List 2

1. **anxiety** *n.*
2. **anxious** *adj.* (line 88)
3. **apparent(ly)** *adj. (adv.)* (line 123)
4. **care for** *phrasal verb* (line 88)
5. **(in) charge (of)** *(idiom) n.* (line 82)
6. **comfort** *n., v.* (line 103)
7. **condemn** *v.* (line 135)
8. **content** *adj., v.* (line 14
9. **dare (to / not) d son hing** *v.* (line 86)
10. **desert** *v.* (line 134)
11. **distress(ed)** *n. (adj.)* (lin 7)
12. **disturb(ance)** *v. (n.)* (line 117)
13. **exist(ence)** *v. (n.)* (line 82)
14. **flame** *n.* (line 109)
15. **fool(ish)** *n. (adj.)* (line 123)
16. **hardship** *n.* (line 120)
17. **hunt** *v.* (line 107)
18. **lack** *n., v.* (line 121)
19. **other than** *idiom* (line 137)
20. **poverty** *n.* (line 137)
21. **relief** *n.* (line 99)
22. **resent(ment)** *v. (n.)* (line 117)
23. **savor** *v.* (line 132)
24. **starve** *v.* (line 145)
25. **sufficient** *adj.* (line 83)
26. **whistle** *n., v.* (line 83)
27. **dom** *n.* (line 81)
28. **vise** *ad*

Notice While Reading

What shocking information does the writer discover about Jerry?

PART TWO

He became intimate,[1] of course, with my pointer,[2] Pat. There is a strange comm ication between a boy and a dog. Perhaps they possess the same singleness of spirit,[3] the same kind of wisdom. It is difficult to explain, but it exists. When I went across the state for a weekend, I left the dog in Jerry's charge. I gave him the dog whistle and the key to the cabin, and left sufficient food. He was to come two or three times a day and let out the dog, and feed and exercise him. I should return Sunday night, and Jerry would take out the dog for the last time Sunday afternoon and then leave the key under an agreed hiding place.

My return was belated[4] and fog filled the mountain passes so treacherously[5] that I dared not drive at night. The fog held the next morning, and it was Monday noon before I reached the cabin. The dog had been fed and cared for that morning. Jerry came early in the afternoon, anxious.

1. intimate = close, knowing well
2. pointer = type of dog
3. spirit = nature, character
4. belated = late
5. treacherously = dangerously

SAMPLE

"The superintendent[1] said nobody would drive in the fog," he said. "I came just before bedtime last night and you hadn't come. So I brought Pat some of my breakfast this morning. I wouldn't have let anything happen to him."

"I was sure of that. I didn't worry."

"When I heard about the fog, I thought you'd know."

He was needed for work at the orphanage and he had to return at once. I gave him a dollar in payment, and he looked at it and went away. But that night he came in the darkness and knocked at the door.

"Come in, Jerry," I said, "if you're allowed to be away this late."

"I told maybe a story," he said. "I told them I thought you would want to see me."

"That's true," I assured him, and I saw his relief. "I want to hear about how you managed with the dog."

He sat by the fire with me, with no other light, and told me of their two days together. The dog lay close to him and found a comfort there that I did not have from him. And it seemed to me that being with my dog, and caring for him, had brought the boy and me, too, together, so that he felt that he belonged to me as well as to the animal.

"He stayed right with me," he told me, "except when he ran in the laurel. He likes the laurel. I took him up over the hill and we both ran fast. There was a place where the grass was high and I lay down in it and hid. I could hear Pat hunting for me. He found my trail[2] and he barked. When he found me, he acted crazy, and he ran around and around me, in circles."

We watched the flames.

"That's an apple log," he said. "It burns the prettiest of any wood."

We were very close.

He was suddenly impelled[3] to speak of things he had not spoken of before, nor had I cared to ask him.

"You look a little bit like my mother," he said. "Especially in the dark, by the fire."

"But you were only four, Jerry, when you came here. You have remembered how she looked, all these years?"

"My mother lives in Mannville," he said.

For a moment, finding that he had a mother shocked me as greatly as anything in my life has ever done, and I did not know why it disturbed me. Then I understood my distress. I was filled with a passionate[4] resentment that any woman should go away and leave her son. A fresh anger added itself. A son like this one — The orphanage was a wholesome[5] place, the executives[6] were kind, good people, the food was more than adequate, the boys were healthy, a ragged shirt was no hardship, nor the doing of clean labor. Granted,

1. superintendent = director (of the orphanage)
2. trail = signs or smell that someone leaves while passing through (and that are followed by someone else)
3. was … impelled = felt the need
4. passionate = strong
5. wholesome = healthy
6. executives = people running the orphanage

SAMPLE

B. Complete / Fill in each sentence according to the story with a non-defining relative clause. You may use each relative pronoun only once.

1. It was too foggy to drive on Sunday night, _____
_____.

2. The writer was sure that Jerry, _____,
would continue to care for Pat until she returned.

3. Jerry's mother, _____,
sent for Jerry every summer.

4. All the boys at the orphanage wanted to borrow Jerry's roller skates, _____
_____.

5. The writer promised herself that she would go to Mannville, _____
_____.

Focusing on Literature

► Symbols

A **symbol** is something which is both itself and also represents an idea. For instance, a rose may symbolize beauty. The writer uses a number of symbols throughout the story and especially in Part Two. One example is the fire that the writer, Jerry, and Pat sat next to, which symbolizes warmth and comfort.

1. What do you think the present of roller skates that Jerry got from his mother symbolizes? _____
_____
_____

2. Toward the end of Part Two, Jerry told the writer that he wanted to buy a pair of gloves for his mother with the money that he had earned taking care of Pat.
   a. Jerry said that his mother wore size 8½ gloves, and the writer said that she wore a size 6. What do you think that the smaller hands belonging to the writer and the bigger hands belonging to Jerry's mother are **symbols** of? _____
   _____
   _____
   b. What might the white gloves **symbolize**? _____
   _____
   _____

SAMPLE

4. The writer decided that she would not leave the mountains without seeing Jerry's mother and knowing for herself why Jerry had been left in the orphanage (lines 150–151). Jerry was not her relative, and she hadn't known him for a very long time, so why was it so important for her to do that? **Uncover** the writer's **motives** for making that decision. _____

_____

_____

_____

► Evaluating

When you read a good piece of literature, it's a good idea to pause from time to time and evaluate what you've just read, in order to gain a deeper understanding of the text.

Evaluating = making judgments about people, objects, situations, other people's opinions, etc., and justifying your conclusions (This means that you first have to decide *how* you are going to evaluate someone or something and then gather the relevant information before actually making an evaluation.)

Useful vocabulary: assess, evaluate, evaluation, judge, judgment

5. **Evaluate** the writer's reaction to hearing about Jerry's mother. Do you think it was justified or a little too extreme? Explain your answer. _____

_____

_____

_____

6. **Evaluate** Jerry's relationship with the writer. Do you think that there was equal closeness on both sides? Explain. (Base your answer on both Parts One and Two of the story.) _____

_____

_____

_____

SAMPLE

Your Opinion

Work in pairs or in groups. Give your opinion (orally) on the issues below.

► Starving Souls

Toward the end of Part Two, the writer states that "there was other food than bread, and the soul could starve as quickly as the body."

1. Do you agree with the second part of this statement? Why or why not?
2. The writer was referring to the mother's love and care that Jerry was lacking. In your opinion, what other "foods" are there that the soul needs in order to stay healthy and nourished?
3. What are the signs and results of a "starving" soul?
4. How can we ensure that all children get these "foods" for their soul from their surroundings?

Vocabulary for Part Three

List 3

1. **common** *adj.* (line 154)
2. **conditions** *n.* (line 155)
3. **duplicate** *adj., n., v.* (line 184)
4. **ecstasy** *n.* (line 165)
5. **favorable** *adj.* (line 156)
6. **field** *n.* (line 153)
7. **furious** *adj.*
8. **fury** *n.* (line 158)
9. **heaven** *n.* (line 156)
10. **in a hurry** *idiom* (line 181)
11. **load** *n., v.* (line 171)
12. **material** *n.* (line 154)
13. **none of my concern** *idiom* (line 161)
14. **occupy** *v.* (line 172)
15. **out of the question** *idiom* (line 182)
16. **reliable** *adj.* (line 178)
17. **rely (on / upon)** *v.*
18. **relieve** *v.* (line 159)

SAMPLE

Notice While Reading

What does the writer decide to do and why?

PART THREE

The human mind scatters[1] its interests as though made of thistledown,[2] and every wind stirs and moves it. I finished my work. It did not please me, and I gave my thoughts to another field. I should need some Mexican material.

I made arrangements to close my Florida place. Mexico immediately, and going / writing there, if conditions were favorable. Then, Alaska with my brother. After that, heaven knew what or where.

I did not take time to go to Mannville to see Jerry's mother, nor even to talk with the orphanage officials about her. I was a trifle[3] abstracted[4] about the boy, because of my work and plans. And after my first fury at her — we did not speak of her again — his having a mother, any sort at all, not far away, in Mannville, relieved me of the ache I had had about him. He did not question the anomalous[5] relation. He was not lonely. It was none of my concern.

He came every day and cut my wood and did small helpful favors and stayed to talk. The days had become cold, and often, I let him come inside the cabin. He would lie on the floor in front of the fire, with one arm across the pointer, and they would both doze[6] and wait quietly for me. Other days, they ran with a common

1. scatters = moves in all directions
2. thistledown = a very light plant that the wind moves around easily from place to place
3. a trifle = a little
4. abstracted = thinking about other things, not focusing
5. anomalous = unusual
6. doze = sleep lightly

ecstasy through the laurel, and since the asters were now gone, he brought me back vermilion[1] maple leaves, and chestnut boughs[2] dripping with[3] imperial yellow. I was ready to go.

I said to him, "You have been my good friend, Jerry. I shall often think of you and miss you. Pat will miss you too. I am leaving tomorrow."

He did not answer. When he went away, I remember that a new moon hung over the mountains, and I watched him go in silence up the hill. I expected him the next day, but he did not come. The details of packing my personal belongings, loading my car, arranging the bed over the seat, where the dog would ride, occupied me until late in the day. I closed the cabin and started the car, noticing that the sun was in the west and I should do well to be out of the mountains by nightfall. I stopped by the orphanage and left the cabin key and money for my light bill with Miss Clark.

"And will you call Jerry for me to say good-bye to him?"

"I don't know where he is," she said. "I'm afraid he's not well. He didn't eat his dinner this noon. One of the other boys saw him going over the hill to the laurel. He was supposed to fire the boiler[4] this afternoon. It's not like him; he's unusually reliable."

I was almost relieved, for I knew I should never see him again, and it would be easier not to say good-bye to him.

I said, "I wanted to talk with you about his mother — why I'm here — but I'm in more of a hurry than I expected to be. It's out of the question for me to see her now, too. But here's some money I'd like to leave with you to buy things for him for the holidays and on his birthday. It will be better than for me to try to send him things I could so easily duplicate — skates, for instance."

She blinked her honest spinster's[5] eyes.

"There's not much use for skates here," she said.

Her stupidity annoyed me.

"What I mean," I said, "is that I don't want to duplicate things his mother sends him. I might have chosen skates if I didn't know she had already given them to him."

She stared at me.

"I don't understand," she said. "He has no mother. He has no skates."

1. vermilion = red
2. boughs = branches
3. dripping with = full of
4. fire the boiler = light the fire in the furnace
5. spinster = woman who has never married

SAMPLE

Basic Understanding

Answer the questions about Part Three of the story.

1. Complete the sentence. (lines 152–156)
Because the writer was not satisfied with her work, she decided to _____
_____.

2. Complete the sentence. (lines 157–161)
The writer had planned to _____,
but in the end, she didn't even _____.

3. How did Jerry's story about his mother affect his relationship with the writer? (lines 157–166)
a. The writer developed a closer relationship with Jerry.
b. It didn't affect their relationship in any way.
c. Jerry was embarrassed and therefore spent less time with the writer.
d. The writer didn't worry about Jerry anymore.
e. Jerry didn't feel the need to be close with the writer.

4. a. When did Jerry find out (discover) that the writer was leaving the cabin? (lines 167–174) _____
_____
b. How did he react when he found out the news? _____
_____

5. What was unusual about Jerry's behavior on the last day of the story? List *two* things. (lines 169–180)
a. _____
b. _____

6. Complete the sentence. (lines 181–184)
The writer left money with Miss Clark so that she _____
without _____.

7. Complete the sentence. (lines 185–191)
At the end of the story, the writer discovered that Jerry's story about his mother _____
_____.

SAMPLE

Focusing on Literature

► Foreshadowing

Writers often use **foreshadowing** — a technique in which events narrated at an earlier point in the story hint at and prepare us for something that will happen later in the story (even if there isn't a direct connection between the earlier and later events). These hints are often so subtle[1] that we don't notice or pay attention to them when we come across[2] them, but when we reach the events that were foreshadowed earlier in the story, everything suddenly pulls together and makes sense.

1. The story ends with a big surprise — that Jerry's story about a mother in Mannville was actually a lie — but some small details hint at that surprise.

a. What did Jerry say in Part Two that **foreshadowed** the fact that his story was a lie? _____

_____

_____

_____

b. How do you think that the puppy in Jerry's story **foreshadowed** the fact that it was a lie? _____

_____

_____

_____

c. Find a mention of gloves in Part One of the story. What could that be **foreshadowing**? _____

_____

_____

_____

► An Additional Focus on Literature

2. What do you think the "new moon" that "hung over the mountains" (line 169) might **symbolize**? _____

_____

SAMPLE

1. subtle = not easy to detect
2. come across = meet

► Uncovering Motives

2. **Uncover** the writer's **motives** for not telling Jerry about her decision to leave the cabin until a day before she left. Justify your answer with at least *one* quote from the text. _____

3. **Uncover** Jerry's **motives** for lying to the writer about having a mother. (You will need to go back to Parts One and Two.) _____

► Evaluating

4. After Part Two of the story, you were asked to evaluate Jerry's relationship with the writer based on both Parts One and Two of the story. Now re-evaluate the relationship based on the new information you were given in Part Three. Has this information changed your opinion of their relationship? Why or why not?

5. In Part One of the story, the writer tells us that Jerry had the special quality of integrity. After reading the whole story, do you still think that Jerry possessed integrity? **Evaluate** his personality and explain your opinion. _____

6. **Evaluate** the story of *A Mother in Mannville*. Do you think that it is based on a true story that happened to the author? Why or why not? _____

SAMPLE

Your Opinion

Work in pairs or in groups. Give your opinion (orally) on the issues below.

► Partings and Goodbyes

In Part Three of the sto[illegible] the writer expected Jerry to come to her the next day and say goodbye, but he never apeared. She felt almost [illegible]ieved, because for her it was easier not to say goodbye.

1. Can you relate to the writer's w[illegible] not to say goodbye, or do you prefer to properly part from people before leaving or befo[illegible]e they l[illegible]e?
2. Share a time that you had t[illegible]y goodbye[illegible] someone (a significant parting, not just saying goodbye for a day or a week). What sticks out i[illegible] you[illegible]emory [illegible]om that parting?

SAMPLE

Spoken Presentation

► Identifying with the Story

Think about a character or event in the story that you particularly [illegible]ntify with. Pr[illegible]e a spoken presentation of about one to two minutes about how and why you identify with that cha[illegible]er or [illegible]ent. Relate at least one specific issue or occurence in your life and explain how it connects to t[illegible] cha[illegible]cter or event. Give your presentation according to your teacher's guidelines.

Bridging Text and Context

► About the Author

Listen to the information about the author of the story. Connect the information that you have learned to *A Mother in Mannville*. Write 80–100 words.

Marjorie Kinnan Rawlings

SAMPLE

Post-Reading Activity

Choose *one* of the following tasks and write it in your *own* words. (Do *not* copy from the story!)

1. You are Jerry. Write a series of at least *three* diary entries (approximately 120–140 words total) from the time that the writer came to live in the cabin until she left.

   Remember that:
   - The dates should reflect the actual amount of time that passed.
   - You don't know exactly what the writer thinks about you and your mother, and you certainly don't know that the writer has discovered that you lied about having a mother.

2. Write a different ending to the story (approximately 120–140 words).

   Remember that:
   - You can't just give the story a "happy ending" — you have to take the writer's personality into account.
   - Your new ending should start from the end of Part Two / beginning of Part Three of the story.

3. Tell the story from Pat's (the dog's) point of view. Write approximately 120–140 words.

   Remember that:
   - You're telling the story only as it pertains to you.
   - You should include your own feelings and thoughts.

4. The writer and Jerry meet by chance twenty years after the story took place. Write the conversation between the two in the form of a dialogue (approximately 120–140 words).

   Remember that:
   - You can't just give Jerry a generic "happy ending."
   - The writer and Jerry have personalities which probably will not have changed very much.
   - Jerry doesn't know that the writer discovered that he had lied about his mother.

5. Draw *two* pictures of two different scenes that are important to the story. For each picture, write an explanation (approximately 50–60 words for *each* explanation) of the drawing and why you think it's an important scene in the story.

   Remember that:
   - The drawings must realistically and accurately convey what happened in the story.
   - The scenes should be from two different times in the story (e.g., not fifteen minutes apart).

SAMPLE

Critical Thinking Strategy #2: Uncovering Motives

► Why in the World?

1.

2.

3.

1. With a partner, try to come up with at least one plausible answer to each of the following "why in the world" questions.

a. Why in the world is the man in picture 1 arranging shoes all around the room? _____

_____

b. Why in the world is the woman in picture 2 walking around with an inside-out umbrella on a sunny day? _____

c. Why in the world did the driver plant flowers all over the roof of his _____

_____

2. Share your answers with your class. Did your friends come up with the same answers or different ones? Which answers do you think are the most plausible?

► Understanding Strange Incidents

3. Work in pairs or small groups. Each of you should brainstorm at least *one* strange incident that you have witnessed. Describe the incident(s) to your friend(s).

4. As a pair / group, choose *two* of the incidents you and your friend(s) have described. Now, try to uncover the motives behind the behavior of the person / people involved in the strange incidents. If necessary, the students who witnessed the incidents should add relevant details to help better understand the motives of those involved.

SAMPLE

Critical Thinking Strategy #3: Evaluating

► A Good Investment?

1. Read the advertisement below. If you had $38,000 in savings, would you invest that money in this house? Why or why not? _____

_____

_____

BUY A HOUSE IN THE U.S.A. FOR ONLY $38,000!

You don't have to be rich to buy a house in Florida! This house features a big kitchen, a living room, three bedrooms, two bathrooms, and a basement. It also has a private garden and a garage. You can rent it out and earn $1,100 a month! Don't miss out on this amazing investment opportunity!

Call U.S.A. Realtors now at 1-800-999-999.

SAMPLE

2. a. Now read more information about the house that U.S.A. Realtors didn't mention in the ad.

i. The house is in terrible condition, and it will cost $25,000 to repair it.

ii. The house is in a bad neighborhood. It will be very difficult to find renters.

iii. Similar houses in the neighborhood cost around $28,000–30,000.

b. After reading the above, is your answer to question 1 the same as before? Why or why not? _____

_____

_____

3. What other information should you know before you buy a house for yourself or as an investment? Write at least *two* questions that you should ask about any house you're considering buying. _____

_____

_____

_____

► Learning from Mistakes

4. Think about a mistake that you made in the past and that you could have prevented by using the skill of Evaluating. For example, you bought a product that ended up being a bad purchase because you didn't gather all the information you needed to properly evaluate it, or you behaved in a certain way because you didn't take the time to properly evaluate the situation you were in.

a. What was the mistake? _____

_____

_____

b. What is one *specific* thing that you *didn't* do that caused you to make that mistake? _____

_____

_____

c. What is one *general* thing (connected to Evaluating) that you can do from now on so as to avoid such mistakes in the future? _____

_____

_____

Rubric for Assessing Post-Reading Activity and Summative Assessment

(According to the Ministry of Education)

Criteria — Content (50 points)			
Clarity and coherence	15–11	10–6	5–0
	The response is clear, coherent, and well-organized.	The response is partially clear and organized.	The response is unclear and not organized.
Understanding of the literary piece	15–11	10–6	5–0
	The response shows in-depth understanding of the literary piece.	The response shows some understanding of the literary piece.	The response does not show understanding of the literary piece.
Supporting evidence and relevance	20–14	13–7	6–0
	All information provided is relevant to the task. The response includes many supporting details and examples to justify the response.	Only some of the information provided is relevant to the task. The response has some supporting details and examples to justify the response.	Most information provided is irrelevant to the task. The response has very few supporting details and examples to justify the response.

Continued on page 40

SAMPLE

Criteria — Language B2 Level (50 points)			
Vocabulary range and control	25–20	19–11	10–0
	Shows correct use of rich and varied vocabulary. Shows correct and appropriate use of language chunks and phrases.	Limited use of rich and varied vocabulary. Limited use of language chunks and phrases.	Only basic vocabulary used. Little use of language chunks and phrases.
Grammatical accuracy	15–11	10–6	5–0
	Shows correct use of both simple and complex structures. Correct word order. Pronouns, prepositions, and articles are used correctly.	Limited use of complex structures. Frequent mistakes in basic structures and some mistakes in complex structures. Word order, pronouns, prepositions, and articles are mostly correct.	Very little use of complex structures and lacking command of simple structures. Incorrect word order. Incorrect use of prounouns, prepositions, and articles.
Mechanics of writing	10–8	7–6	5–0
	High-frequency items are spelled correctly, low-frequency items are mainly spelled correctly. Punctuation is accurate. Sentence and paragraphing conventions are followed (no run-on sentences).	Many spelling mistakes in high-frequency items. Some errors in punctuation. Sentence and paragraphing conventions are partially followed.	Inaccurate use of mechanics interferes with comprehension. Many errors in punctuation. Many run-on sentences. Lacking paragraph conventions.

SAMPLE