

From Chapter 3 of *The Pearl* by John Steinbeck

Annotations

1 And Juan Tomás, who squatted on Kino's right hand because he was his brother, asked, "What will you do now that you have become a rich man?"

2 Kino looked into his pearl, and Juana cast her eyelashes down and arranged her shawl to cover her face so that her excitement could not be seen. And in the incandescence of the pearl the pictures formed of the things Kino's mind had considered in the past and had given up as impossible. In the pearl he saw Juana and Coyotito and himself standing and kneeling at the high altar, and they were being married now that they could pay. He spoke softly, "We will be married—in the church."

3 In the pearl he saw how they were dressed—Juana in a shawl stiff with newness and a new skirt, and from under the long skirt Kino could see that she wore shoes. It was in the pearl—the picture glowing there. He himself was dressed in new white clothes, and he carried a new hat—not of straw but of fine black felt—and he too wore shoes—not sandals but shoes that laced. But Coyotito—he was the one—he wore a blue sailor suit from the United States and a little yachting cap such as Kino had seen once when a pleasure boat put into the estuary. All of these things Kino saw in the lucent pearl and he said, "We will have new clothes,"

4...Then to the lovely gray surface of the pearl came the little things Kino wanted: a harpoon to take the place of one lost a year ago, a new harpoon of iron with a ring in the end of the shaft; and—his mind could hardly make the leap—a rifle—but why not, since he was so rich. And Kino saw Kino in the pearl, Kino holding a Winchester carbine. It was the wildest day-dreaming and very pleasant. His lips moved hesitantly over this—"A rifle," he said. "Perhaps a rifle."

5 It was the rifle that broke down the barriers. This was an impossibility, and if he could think of having a rifle whole horizons were burst and he could rush on. For it is said that humans are never satisfied, that you give them one thing and they want something more. And this is said in disparagement, whereas it is one of the greatest talents the species has and one that has made it superior to animals that are satisfied with what they have.

6...But the music of the pearl was shrilling with triumph in Kino. Juana looked up, and her eyes were wide at Kino's courage and at his imagination. And electric strength had come to him now the horizons were kicked out. In the pearl he saw Coyotito sitting at a little desk in a school, just as Kino had once seen it through an open door. And Coyotito was dressed in a jacket, and he had on a white collar and a broad silken tie. Moreover, Coyotito was writing on a big piece of paper. Kino looked at his neighbors fiercely. "My son will go to school," he said, and the neighbors were hushed...

7...But Kino's face shone with prophecy. "My son will read and open books, and my son will write and will know writing. And my son will make numbers, and these things will make us free because he will know—he will know and through him we will know." And in the pearl Kino saw himself and Juana squatting by the little fire in the brush hut while Coyotito read from a great book. "This is what the pearl will do," said Kino.

Directions: Read each statement and record your answers to the questions in the space labeled “annotation” beside the passage. By doing so, you are *annotating*, recording your thoughts about the text.

1. Read the entire passage once.

2. Reread paragraphs 1 & 2.

- a. Circle words that describe Kino and Juana’s emotions at this point in the story.
- b. Write in the margin beside the paragraphs what these words tell us about how they are feeling.
- c. Draw a box around the vision Kino has in this paragraph.
- d. Write in the margin beside the vision why this would be important to Kino.

3. Reread paragraph 3.

- a. Underline the words that describe the clothes Kino wants for his family.
- b. In the margin beside the paragraph, write why Kino would want these kinds of clothes.

4. Reread paragraph 4.

- a. In paragraph 4, circle words that describe Kino’s emotions at this point in the passage.
- b. Draw a box around the two things Kino dreams of getting in this paragraph.
- b. In the margin of paragraph 4, explain how Kino feels about wishing for a rifle.

5. Reread paragraph 5.

- a. In the margin of paragraph 5, paraphrase the meaning of the first two sentences.
- b. Also in the margin of paragraph 5, explain what Steinbeck is saying about human nature.
- c. Underline the word *disparagement*. Underneath the paragraph, write what it means based on context clues.

5. Reread paragraphs 6 & 7.

- a. Circle words that describe Kino’s emotions at this point in the passage.
- b. Draw a box around Kino’s wish in paragraph 6.
- b. In your own words, explain in the margin how Kino is feeling about this wish and why he would feel this way.
- c. Underline the word *prophecy*. Above the word, write what it means based on the context clues around it.
- d. In the margin of paragraph 7 explain Kino’s motivation for wanting Coyotito to get an education.

From *A Raisin in the Sun* by Lorraine Hansberry

Annotations

A Raisin in the Sun is set on Chicago's South Side, in the early 1950s. Walter works as a chauffeur but dreams of owning his own business. Ruth is Walter's wife and the mother of his son, Travis.

1 **Walter:** Son, I feel like talking to you tonight.

Travis: About what?

Walter: Oh, about a lot of things. About you and what kind of man you going to be when you grow up...Son—son, what do you want to be when you grow up?

5 **Travis:** A bus driver.

Walter: (*Laughing a little*) A what? Man, that ain't nothing to want to be!

Travis: Why not?

Walter: 'Cause, man—it ain't big enough—you know what I mean.

10 **Travis:** I don't know then. I can't make up my mind. Sometimes Mama asks me too. And sometimes when I tell her I want to be just like you—she says she won't want me to be like that and sometimes she says she does...

Walter: (*Gathering him up in his arms*) You what what, Travis? In seven years you going to be seventeen years old. And things is going to be very different with us in seven years, Travis...One day when you are seventeen I'll come home—home from my office downtown somewhere—

15 **Travis:** You don't work in no office, Daddy.

Walter: No—but after tonight. After what your daddy gonna do tonight, there's going to be offices—a whole lot of offices...

Travis: What you gonna do tonight, Daddy?

20 **Walter:** You wouldn't understand yet, son, but your daddy's gonna make a transaction...a business transaction that's going to change our lives...That's how come one day why you 'bout seventeen years old I'll come home and I'll be pretty tired, you know what I mean, after a day of conferences and secretaries getting things wrong the way they do...'cause an executive's life is hell, man—(*The more he talks the farther away he gets*) And I'll pull the car up on the driveway...just a plain black Chrysler, I think, with white walls—no—black tires. More elegant. Rich people don't have to be flashy...though I'll
25 have to get something a little sportier for Ruth—maybe a Cadillac convertible to do her shopping in...And I'll come up the steps to the house and the gardener will be clipping away at the hedges and he'll say, "Good evening, Mr. Younger." And I'll say, "Hello, Jefferson, how are you this evening?" And I'll go inside and Ruth will come downstairs and meet me at the door and we'll kiss each other and she'll take my arm and we'll go up to your room to see you sitting on the floor with the catalogues of all the
30 great schools in America around you...All the greats schools in the world! And—and I'll say, all right son?—it's your seventeenth birthday, what is it you've decided?...Just tell me where you want to go to school and you'll go. Just tell me, what it is you want to be—and you'll be it...Whatever you want to be—Yessir! (*He holds his arms open for Travis*) You just name it, son...(*Travis leaps into them*) and I hand you the world! (*Walter's voice has risen in pitch and hysterical promise and on the last line he lifts Travis*
35 *high.*)

Directions: Read each statement and record your answers to the questions in the space labeled “annotation” beside the passage. By doing so, you are *annotating*, recording your thoughts about the text.

1. Read the entire passage once.

2. In line 6 Walter laughs when Travis says he wants to be a bus driver because—
(Write the answer in the margin beside line 6.)

- a. Walter suggested this idea.
- b. Walter approves of this idea.
- c. Walter is amused by this idea.
- d. Walter is surprised by this idea.

3. In line 22, Walter refers to “secretaries getting things wrong the way they do” because
(Write the answer in the margin beside line 22.)

- a. Walter is making a joke about the incompetence of other people.
- b. Walter is pretending he knows more about being an executive than he really does.
- c. Walter is trying to distract Travis from worrying about what he wants to be when he grows up.
- d. Walter is making the life of a wealthy executive sound really difficult and unpleasant.

4. In line 27, Walter imagines greeting the gardener as “Jefferson” rather than “Mr. Jefferson” because—
(Write the answer in the margin beside line 27.)

- a. In Walter’s dream, he and Jefferson are close friends.
- b. In Walter’s dream, he is in a higher social class than Jefferson.
- c. Walter does not know Jefferson’s first name.
- d. “Jefferson” is the gardener’s first name.

5. As the passage ends, the author has Walter lift his son above his head. This action--
(Write the answer in the margin beside line 34.)

- a. symbolizes Walter’s high hopes for his son
- b. shows that Travis is still a young boy.
- c. demonstrates Walter’s vast love for his son.
- d. demonstrates Walter’s physical strength.

6. In the final stage directions in lines 34-35, the word hysterical means--
(Write the answer underneath the word.)

- a. uncontrolled
- b. energetic
- c. panicky
- d. weeping

