

# Getting to the Core

English Language Arts

Grade 10 Unit of Study

**"Change Can Be Unexpected"**



# Student Resources



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### Think-Write: Quick-Write

Describe an unexpected change that you experienced with someone else.

- What was the change and why was it unexpected?
- Discuss how you responded to the change and how the other person responded.
- How were your perspectives on the change different? The same?

[illegible]

## Pair-Share

1. Student A shares his/her story with Student B.
2. Student B asks at least two clarifying questions about Student A's story.

*Optional sentence frames:*

*How did you feel when . . . ?*

*Why did you . . . ?*

*Why do you think the other person . . . ?*

3. Then Student B shares his/her story with Student A, and Student A asks clarifying questions of Student B.

## Lesson 1: Quickwrite Frame

Use the paragraph frame below to answer the quickwrite based on the reading.

An unexpected change that happened to \_\_\_\_\_ (person)

and I was when \_\_\_\_\_

\_\_\_\_\_. It was unexpected because \_\_\_\_\_

\_\_\_\_\_.

I reacted to the change by \_\_\_\_\_

\_\_\_\_\_.

They reacted to the change by \_\_\_\_\_

\_\_\_\_\_.

Our perspectives on the change were **different/the same** because \_\_\_\_\_

(circle one)

\_\_\_\_\_.

<p>Definition:</p> <p></p> <p></p> <p></p> <p></p> <p></p> <p>Example:</p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p>Example(s) from "Lamb to the Slaughter":</p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p>	<p>Definition:</p> <p></p> <p></p> <p></p> <p></p> <p></p> <p>Example:</p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p>Example(s) from "Lamb to the Slaughter":</p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p>	<p>Definition:</p> <p></p> <p></p> <p></p> <p></p> <p></p> <p>Example:</p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p>Example(s) from "Lamb to the Slaughter":</p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p>

## Types of Irony

Dramatic  
Irony

Situational  
Irony

Verbal  
Irony

## Dramatic Irony

Definition: In a story when the audience knows something a character does not.

Example: In the story of the Titanic, when the ship hits an iceberg, the audience knows it is in serious danger, however, the passengers do not know.

## Situational Irony

Definition: When what happens in the story is the opposite of what the reader expects to happen.

Example: An English teacher who does not know how to spell.

## Verbal Irony

Definition: When a speaker says one thing, but means another. Often, the meaning is the exact opposite of what they say.

Example: Dad looks outside at the rain and says, "It looks like a nice day for the beach!"

**Practicing Dramatic, Situational, and Verbal Irony**

**Directions:** For the following examples of irony, name the type of irony it has and explain why it is that type of irony.

---

1. A fire station burns to the ground.

**Type of irony:** \_\_\_\_\_

**Why is it this type of irony?** \_\_\_\_\_

2. You are watching a scary movie and the killer comes in the back door. A teen girl is sitting on the couch watching a movie. You watch in horror as the killer slowly walks up behind her . . . Needless to say, she becomes the next victim.

**Type of irony:** \_\_\_\_\_

**Why is it this type of irony?** \_\_\_\_\_

3. A teen asks his parents: "If you think I'm smart, then why won't you let me make some smart decisions?"

**Type of irony:** \_\_\_\_\_

**Why is it this type of irony?** \_\_\_\_\_

4. A thief runs in and robs a bank. When he comes back outside he finds that his car has been stolen.

**Type of irony:** \_\_\_\_\_

**Why is it this type of irony?** \_\_\_\_\_

5. When Little Red Riding Hood (in the famous story) tells the big bad wolf: "Oh, grandmother, what big ears you have..."

**Type of irony:** \_\_\_\_\_

**Why is it this type of irony?** \_\_\_\_\_

6. "Great job!" said Mario to himself after he accidentally dumped the contents of his backpack all over the floor.

**Type of irony:** \_\_\_\_\_

**Why is it this type of irony?** \_\_\_\_\_



**“Lamb to the Slaughter” Extended Anticipatory Guide**

<b>Statement</b>	<b>Agree</b>	<b>Disagree</b>	<b>Supported</b>	<b>Not Supported</b>	<b>Explanation</b>
1. Women should make dinner for their husbands.					
2. Police officers' lives are safer than other citizens' lives.					
3. Pregnant women need special, kind treatment					
4. Women should have interests outside of their families.					
5. Detectives are good at noticing details.					
6. Murderers always get caught eventually.					

**Academic Language for Agreeing**

- I agree with the statement that ... because ...
- I agree with my classmate/you that ... because ...
- I concur with ... because ...

**Academic Language for Disagreeing**

- I respectfully disagree with my classmate/you. I believe that ... because...
- I disagree with the statement ... because....
- Although \_\_\_\_\_ makes a valid point, I still feel that ... because ...





## Lamb to the Slaughter

### By Roald Dahl

#### Vocabulary Development

**anxiety: n.:** state of being worried or uneasy

**placid: adj:** calm, tranquil  
administered: v: used as adj.  
given, applied

**premises: n.:** house or building and its surrounding property

**consoling: v.: used as adj.:** comforting

**hospitality: n.:** friendly, caring treatment of guests

1. 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, whiskey. Fresh ice cubes in the Thermos bucket.

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

3. Now and again she would glance up at the clock, but without anxiety<sup>1</sup>, merely to please herself with the thought that each minute gone by made it nearer the time when he would come. There was a slow smiling air about her, and about everything she did. The drop of a head as she bent over her sewing was curiously tranquil. Her skin -for this was her sixth month with child-had acquired a wonderful translucent quality, the mouth was soft, and the eyes, with their new placid<sup>2</sup> 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 aside her sewing, stood up, and went forward to kiss him as he came in.

4. "Hullo darling," she said.

5. "Hullo darling," he answered.

<sup>1</sup> anxiety: n.: state of being worried or uneasy

<sup>2</sup> placid: adj: calm, tranquil

6. 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 with the sewing, and he in the other, opposite, holding the tall glass with both hands, rocking it so the ice cubes tinkled against the side.
7. 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 in her, the funny shape of the mouth, and especially the way he remained silent about his tiredness, sitting still with himself until the whiskey had taken some of it away.
8. "Tired darling?"
9. "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 moment, leaning forward in the chair, then he got up and went slowly over to fetch himself another.
10. "I'll get it!" she cried, jumping up.
11. "Sit down," he said.
12. When he came back, she noticed that the new drink was dark amber with the quantity of whiskey in it.

13. "Darling, shall I get your slippers?"
14. "No."
15. 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 so strong.
16. "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."
17. 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.
18. "Darling," she said. "Would you like me to get you some cheese? I haven't made any supper because it's Thursday."
19. "No," he said.
20. "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."
21. Her eyes waited on him for an answer, a smile, a little nod, but he made no sign.
22. "Anyway," she went on, "I'll get you some cheese and crackers first."
23. "I don't want it," he said.
24. She moved uneasily in her chair, the large eyes still watching his face. "But you must eat! I'll fix it anyway, and then you can have it or not, as you like."
25. She stood up and placed her sewing on the table by the lamp.

26. "Sit down," he said. "Just for a minute, sit down."
27. It wasn't till then that she began to get frightened.
28. "Go on," he said. "Sit down."
29. She lowered herself back slowly into the chair, watching him all the time with those large, bewildered eyes. He had finished the second drink and was staring down into the glass, frowning.
30. "Listen," he said. "I've got something to tell you."
31. "What is it, darling? What's the matter?"
32. He had now become absolutely motionless, and he kept his head down so that the light from the lamp beside him fell across the upper part of his face, leaving the chin and mouth in shadow. She noticed there was a little muscle moving near the corner of his left eye.
33. "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 only thing to do is tell you right away. I hope you won't blame me too much."
34. And he told her. It didn't take long, four or five minutes at most, and she stayed 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.
35. "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."
36. 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.

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

38. 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.

39. A leg of lamb.

40. 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.

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

42. 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.

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

44. 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.

45. 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.
46. All right, she told herself. So I've killed him.
47. 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 then both-mother and child? Or did they wait until the tenth month? What did they do?
48. Mary Maloney didn't know. And she certainly wasn't prepared to take a chance.
49. 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 hair, touched up her lips and face. She tried a smile. It came out rather peculiar. She tried again.
50. "Hullo Sam," she said brightly, aloud.
51. The voice sounded peculiar too.
52. "I want some potatoes please, Sam. Yes, and I think a can of peas."
53. 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.

54. It wasn't six o'clock yet and the lights were still on in the grocery shop.
55. "Hullo Sam," she said brightly, smiling at the man behind the counter.
56. "Why, good evening, Mrs. Maloney. How're you?"
57. "I want some potatoes please, Sam. Yes, and I think a can of peas."
58. The man turned and reached up behind him on the shelf for the peas.
59. "Patrick's decided he's tired and doesn't want to eat out tonight," she told him. "We usually go out Thursdays, you know, and now he's caught me without any vegetables in the house."
60. "Then how about meat, Mrs. Maloney?"
61. "No, I've got meat, thanks. I got a nice leg of lamb from the freezer."
62. "Oh."
63. "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?"
64. "Personally," the grocer said, "I don't believe it makes any difference. You want these Idaho potatoes?"
65. "Oh yes, that'll be fine. Two of those."
66. "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?"
67. "Well-what would you suggest, Sam?"

68. The man glanced around his shop. "How about a nice big slice of cheesecake? I know he likes that."
69. "Perfect," she said. "He loves it."
70. And when it was all wrapped and she had paid, she put on her brightest smile and said, "Thank you, Sam. Goodnight."
71. "Goodnight, Mrs. Maloney. And thank you."
72. 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 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.
73. 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.
74. Therefore, when she entered the kitchen by the back door, she was humming a little tune to herself and smiling.
75. "Patrick!" she called. "How are you, darling?"
76. 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.



77. 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!"
78. "Who's speaking?"
79. "Mrs. Maloney. Mrs. Patrick Maloney."
80. "You mean Patrick Maloney's dead?"
81. "I think so," she sobbed. "He's lying on the floor and I think he's dead."
82. "Be right over," the man said.
83. 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 a chair, then went over to join the other one, who was called O'Malley, kneeling by the body.
84. "Is he dead?" she cried.
85. "I'm afraid he is. What happened?"
86. 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 congealed<sup>3</sup> blood on the dead man's head. He showed it to O'Malley who got up at once and hurried to the phone.
87. 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

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<sup>3</sup> congealed: v: used as adj: thickened, made solid (like cold gravy or clotting blood)

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 slopped out to the grocer for vegetables, and come back to find him lying on the floor.

88. Which grocer?" one of the detectives asked.
89. She told him, and he turned and whispered something to the other detective who immediately went outside into the street.
90. 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..."
91. 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.
92. 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.
93. Then hadn't she better lie down on the bed? Jack Noonan asked.

94. 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.
95. So they left her there while they went about their business, searching the house. Occasionally one of the detectives asked her another question. Sometimes Jack Noonan spoke at her gently as he passed by. Her husband, he told her, had been killed by a blow on the back of the head administered<sup>4</sup> with a heavy blunt instrument, almost certainly a large piece of metal. They were looking for the weapon. The murderer may have taken it with him, but on the other hand he may have thrown it away or hidden it somewhere on the premises.
96. "It's the old story," he said. "Get the weapon, and you've got the man."
97. Later, one of the detectives came up and sat beside her. Did she know, he asked, of anything in the house that could've been used as the weapon? Would she mind having a look around to see if anything was missing—a very big spanner (a type of wrench), for example, or a heavy metal vase.
98. They didn't have any heavy metal vases, she said.
99. "Or a big spanner?"
100. She didn't think they had a big spanner. But there might be some things like that in the garage.
101. The search went on. She knew that there were other policemen in the garden all around the house. She could hear their footsteps on the gravel outside, and sometimes she saw a flash of a torch through a chink in the curtains. It began to get late, nearly nine she noticed by the clock on the mantle. The four

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<sup>4</sup> administered: v. used as adj: given, applied

men searching the rooms seemed to be growing weary, a trifle exasperated.

102. "Jack," she said, the next time Sergeant Noonan went by.  
"Would you mind giving me a drink?"

103. "Sure I'll give you a drink. You mean this whiskey?"

104. "Yes please. But just a small one. It might make me feel better."

105. He handed her the glass.

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

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

108. One by one the others came in and were persuaded to take a little nip of whiskey. 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, come out quickly and said, "Look, Mrs. Maloney. You know that oven of yours is still on, and the meat still inside."

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

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

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

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

113. "Yes?"

114. "Would you do me a small favor-you and these others?"

115. "We can try, Mrs. Maloney."

116. "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 suppertime, 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."
117. "Wouldn't dream of it," Sergeant Noonan said.
118. "Please," she begged. "Please eat it. Personally I couldn't tough 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."
119. 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 speaking among themselves, their voices thick and sloppy because their mouths were full of meat.
120. "Have some more, Charlie?"
121. "No. Better not finish it."
122. "She wants us to finish it. She said so. Be doing her a favor."
123. "Okay then. Give me some more."
124. "That's the hell of a big club the gut 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."
125. "That's why it ought to be easy to find."
126. "Exactly what I say."

127. "Whoever done it, they're not going to be carrying a thing like that around with them longer than they need."

128. One of them belched.

129. "Personally, I think it's right here on the premises."

130. "Probably right under our very noses. What you think, Jack?"

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

**Text-Dependent Questions: Lamb to the Slaughter**

Question	Response	Evidence
1. Based on paragraphs 1-24, describe the character of Mary Maloney.		
2. Why is Mary's violent action in paragraphs 25-46 so unexpected? What evidence in the text makes her action surprising?		
3. In paragraphs 47-82, how does Mary respond to the unexpected changes in her life? What does this reveal about her character?		

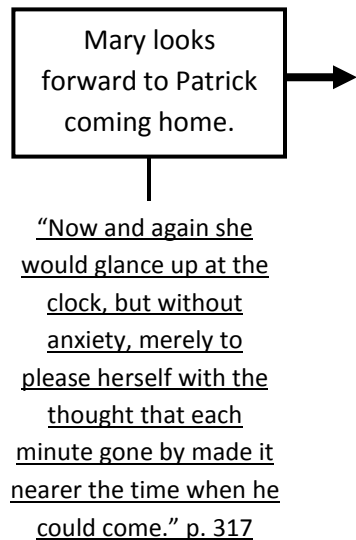
<p>4. For paragraphs 47-82, how is this section ironic? How does this irony create suspense in the story?</p> <p>5. In paragraphs 83-131, what happens to the murder weapon? How does Dahl assure his readers understand the irony of this event?</p> <p>6. Think about the biblical allusion of the phrase “going like a lamb to the slaughter.” Why does Dahl title this story “Lamb to the Slaughter?” Who is the “lamb” in the story? Who, or what, is being “slaughtered”?</p>		
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**Mapping Character Change**

**Prompt:** At pivotal moments of the story, authors carefully use language to portray the changes and the changing emotions of the characters. Trace the emotions of Mary and Patrick throughout the text and what language the author uses to convey these emotions. Look at not only actions but dialogue as well. With a partner, create a flow chart/tree map (flee map) that analyzes the character's emotions with textual evidence. (If you need help, refer back to the annotations you made in the text and the text-dependent questions)

Example (complete the flee map with your partner below):





## Writing a Movie Review

After watching the Alfred Hitchcock version of “Lamb to the Slaughter,” write a short essay or movie review focusing on how Hitchcock portrays the characters of Mary and her husband. Was this portrayal similar to the way you perceived the characters as you read the story? How was the portrayal similar or different to your view? Did viewing the visual text change your interpretation of the story? Explain why or why not.

[illegible]



## Lesson 2 - Quick-Write 1:

**Have you ever risked your life for an adventure or a thrill?**

- If so, what did you do and why?
- If not, why do you think people are willing to risk their lives for adventure?

[illegible]

- **Three-Step Interview:**

- **Step 1** – Using the quickwrite prompt, Student A interviews Student B and Student C interviews student D. Student A and Student C will listen carefully to the responses because they will have to repeat their partner’s response to the table group.
- **Step 2** – Student B now interviews Student A, and Student D now interviews Student C. Student B and Student D will listen carefully to the responses because they will have to repeat their partner’s response to the table group.
- **Step 3** – Each person shares, round robin to the table group, his/her partner’s response to the quickwrite question.

## Lesson 2: Quickwrite 1 Frame

Choose one of the two paragraph frames below based on your personal experience.

**Yes, I have** risked my life for a thrill. One example of this was when I \_\_\_\_\_

---

---

I did this because \_\_\_\_\_

---

**No, I have not** risked my life for a thrill. I think people who do this are \_\_\_\_\_

\_\_\_\_\_. I think the reason people risk their lives for fun is \_\_\_\_\_

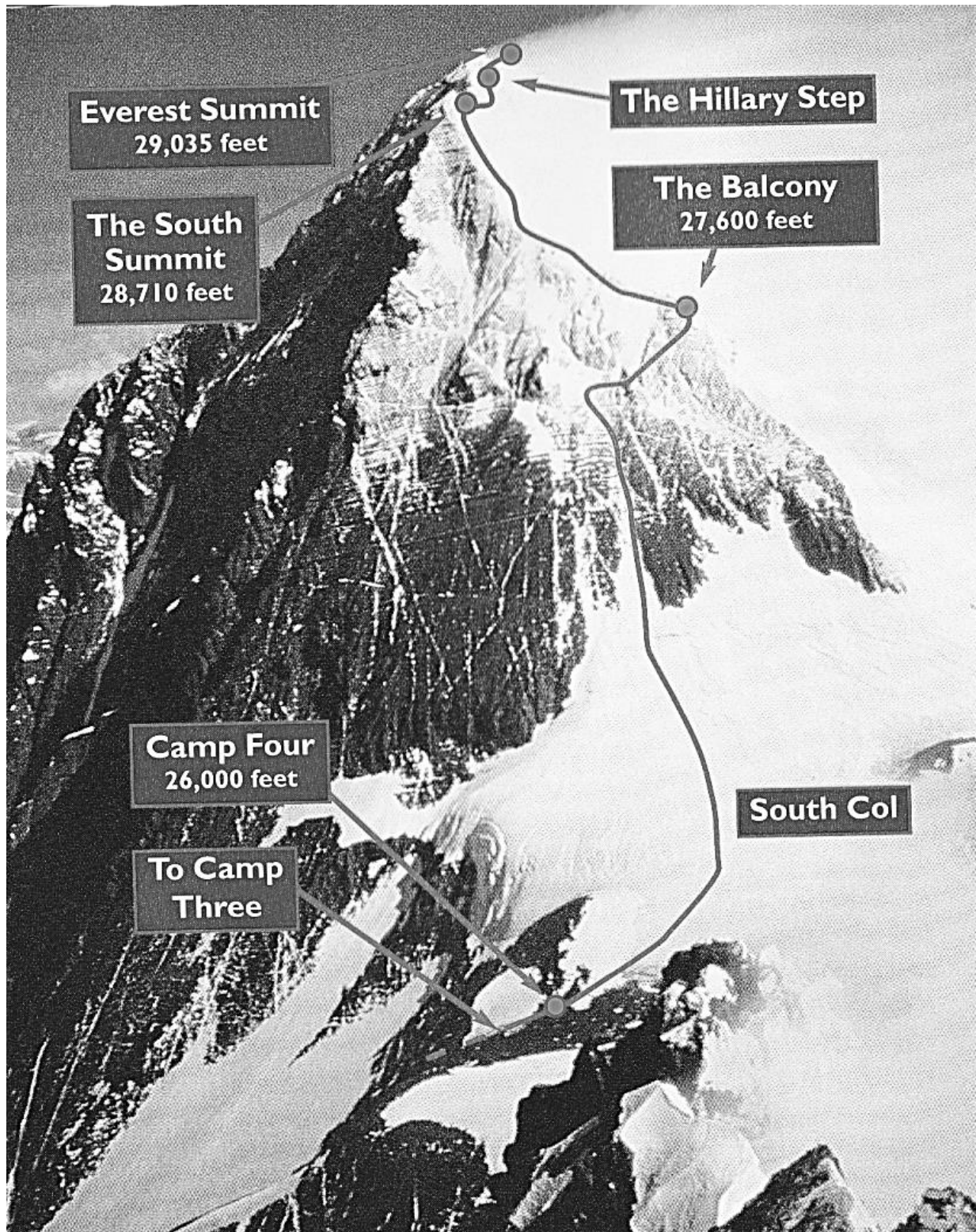
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I would/would not risk my life for a thrill in the future because \_\_\_\_\_

---

## Three Expeditions Climbing That Day

<b>Adventure Consultants</b>	<b>Mountain Madness</b>	<b>Taiwanese Expedition</b>
<p><b><u>Guides:</u></b> Rob Hall, Mike Groom, Andy Harris</p>	<p><b><u>Guides:</u></b> Scott Fischer, Neal Beidleman, Anatoli Boukreev</p>	<p><b><u>Guide:</u></b> “Makalu” Gau Ming-Ho</p>
<p><b><u>Clients:</u></b>            Frank Fischbeck (53)            Doug Hansen (46)            Stuart Hutchison (34)            Lou Kasischke (53)            Jon Krakauer (41)            Yasuko Namba (47)            John Taske (56)            Beck Weathers (49)</p>	<p><b><u>Clients:</u></b>            Martin Adams (47)            Charlotte Fox (38)            Lene Gammelgaard (35)            Dale Kruse (45)            Tim Madsen (33)            Sandy Hill Pittman (41)            Klev Schoening (38)            Pete Schoening (68)</p>	<p><b><u>Clients:</u></b>            (13-member team)</p>
<p><b><u>Sherpas:</u></b>            Ang Dorje and 6 others</p>	<p><b><u>Sherpas:</u></b>            Lopsang Jangbu and 7 others</p>	<p><b><u>Sherpas:</u></b>            (3 sherpas)</p>





Literary Response Questions: “Into Thin Air”

Directions: Answer the questions below while reading “Into Thin Air”.

Page/¶ #	Question	Student Response
353/1	1. How does Krakauer feel after achieving something he has been dreaming about for months?  2. Why is this <b>ironic</b> ?	1.       2.
353/3	3. What is <b>ironic</b> about the amount of time Krakauer spends at the summit?	3.
354/3	4. Why is it <b>ironic</b> that the clouds appeared “innocuous” (harmless) to Krakauer?	4.
355/2	5. What example of <b>situational irony</b> occurs in this paragraph?	5.
355/6	6. What is <b>surprising</b> about Fischer’s physical state when he encounters Krakauer?	6.
355/8	7. How does Krakauer build <b>suspense</b> and create <b>dramatic irony</b> in this paragraph?	7.

357/3	8. How does Krakauer create a feeling of <b>suspense</b> in this paragraph?	8.
358/6	9. What is the <b>ironic</b> consequence of Harris breaking into Hall's radio call?	9.
359/4	10. What is <b>ironic</b> about the fact that Hall risks his life to save his client, Hansen?	10.
360/1	11. Consider the technology that Hall is using. Why is it <b>ironic</b> that his is able to talk to his wife?	11.
361/5	12. What is <b>ironic</b> about Beck Weathers showing up at Camp Four?	12.
Reflection	Are there any real-life heroes in this story? If so, who are they and why do you think they are heroes?	

### Literary Response Questions: “Into Thin Air” (Honors Level)

Directions: Answer the questions below while reading “Into Thin Air”.

Page/¶ #	Question	Student Response
353/1	1. How does Krakauer feel after achieving something he has been dreaming about for months?  2. Why is this <b>ironic</b> ?	1.       2.
354/3	3. Why is it <b>ironic</b> that the clouds appeared “innocuous” (harmless) to Krakauer?	3.
354/3	4. How were Krakauer’s <b>perceptions</b> affected by his physical state?	4.
355/2	5. What example of <b>situational irony</b> occurs in this paragraph?	5.
355/8	6. How does Krakauer build suspense and create <b>dramatic irony</b> in this paragraph?	6.
357/3	7. How does Krakauer create a feeling of <b>suspense</b> in this paragraph?	7.

358/6	8. What is the <b>ironic</b> consequence of Harris breaking into Hall's radio call?	8.
358/7	9. What is Hall's <b>internal conflict</b> at this point? What are his options and what does he decide to do?	9.
359/4	10. What is <b>ironic</b> about the fact that Hall risks his life to save his client, Hansen?	10.
360/1	11. Consider the technology that Hall is using. Why is it <b>ironic</b> that his is able to talk to his wife?	11.
361/5	12. What is <b>ironic</b> about Beck Weathers showing up at Camp Four?	12.
Reflection	<b>Situational irony</b> is a favorite device of short story writers. What impact does it have on this nonfiction narrative?	

## Lesson 2 - Quick-Write 2:

Many unexpected events happened to the climbers on Mt. Everest. Pick one person and discuss their reaction(s) to the unexpected events and how this experience changed their life.

[illegible]

- **Three-Step Interview:**

- **Step 1** – Using the quickwrite prompt, Student A interviews Student B and Student C interviews student D. Student A and Student C will listen carefully to the responses because they will have to repeat their partner’s response to the table group.
- **Step 2** – Student B now interviews Student A, and Student D now interviews Student C. Student B and Student D will listen carefully to the responses because they will have to repeat their partner’s response to the table group.
- **Step 3** – Each person shares, round robin to the table group, his/her partner’s response to the quickwrite question.

## Lesson 2: Quickwrite 2 Frame

Use the paragraph frame below to answer the quickwrite based on the reading.

An unexpected event that happened to \_\_\_\_\_ (person)

was when \_\_\_\_\_.

They reacted to the event by \_\_\_\_\_

\_\_\_\_\_.

This event changed the person because \_\_\_\_\_

\_\_\_\_\_.

**Directions:** Annotate (mark) the text by...

1. Underlining any **details** you find.
2. Circling the **main idea**.
3. ☆ Star anything that raises a question in your mind.

### Close Read – Excerpt from Into Thin Air

“Mountaineering tends to draw men and women not easily **deflected**<sup>1</sup> from their goals. By this late stage in the expedition we had all been **subjected**<sup>2</sup> to levels of misery and peril that would have sent more balanced individuals packing for home long ago. To get this far one had to have an uncommonly **obdurate**<sup>3</sup> personality. Unfortunately, the sort of individual who is programmed to ignore personal distress and keep pushing for the top is frequently programmed to disregard signs of **grave**<sup>4</sup> and **imminent**<sup>5</sup> danger as well. This forms the nub of a **dilemma**<sup>6</sup> that every Everest climber eventually comes up against: in order to succeed you must be exceedingly driven, but if you're too driven you're likely to die. Above 26, 000 feet, moreover, the line between appropriate **zeal**<sup>7</sup> and reckless summit fever becomes **grievously**<sup>8</sup> thin. Thus the slopes of Everest are littered with corpses.”

<sup>1</sup> **deflected** - turned aside, especially from a straight course or fixed direction

<sup>2</sup> **subjected** - to cause or force to undergo or endure (something unpleasant, inconvenient, or trying)

<sup>3</sup> **obdurate** - stubbornly persistent in wrongdoing

<sup>4</sup> **grave** - likely to produce great harm or danger; serious

<sup>5</sup> **imminent** - ready to take place; *especially* : hanging threateningly over one's head

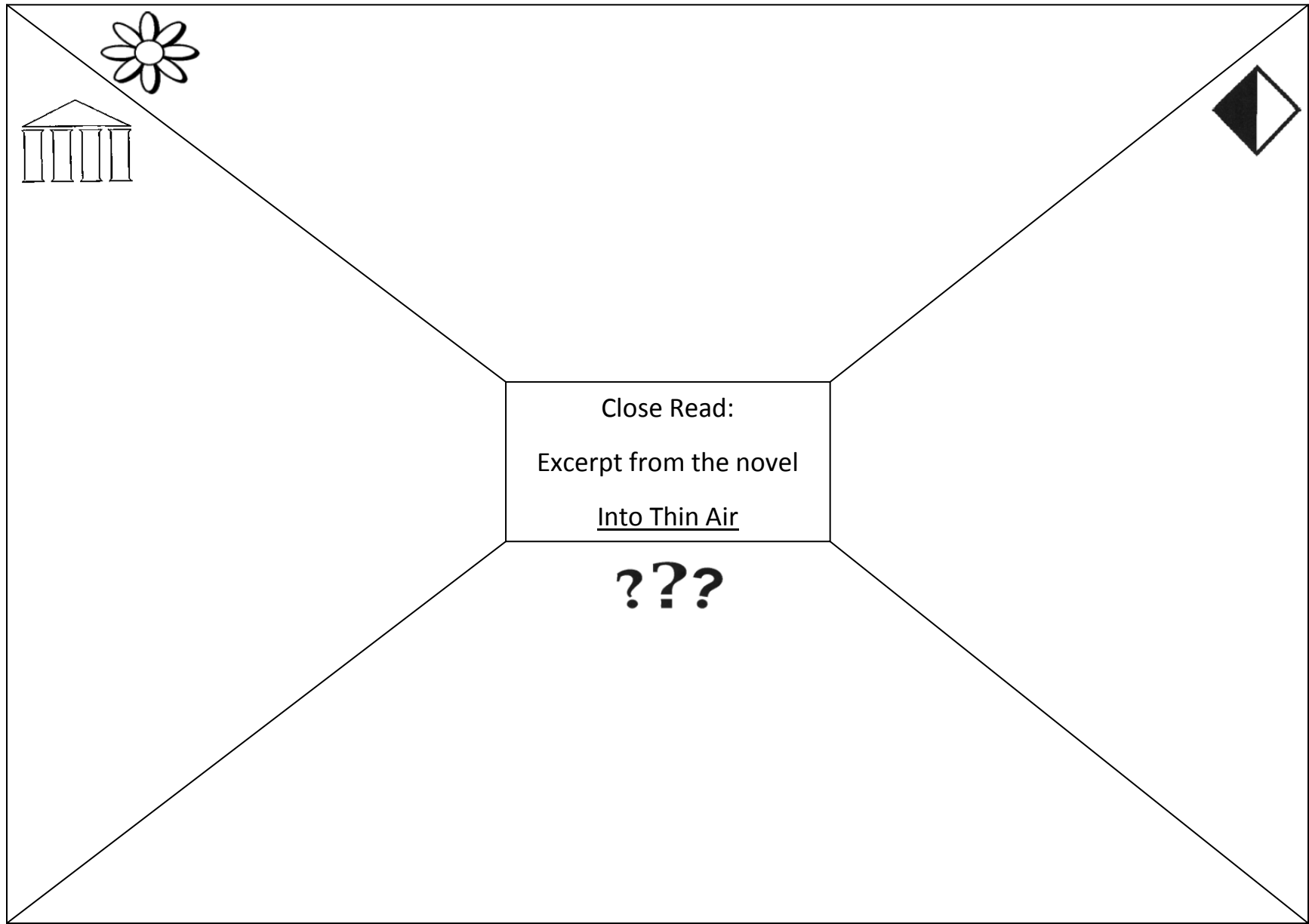
<sup>6</sup> **dilemma** - a problem involving a difficult choice

<sup>7</sup> **zeal** - eagerness and enthusiastic interest in pursuit of something

<sup>8</sup> **grievously** - seriously, dangerously

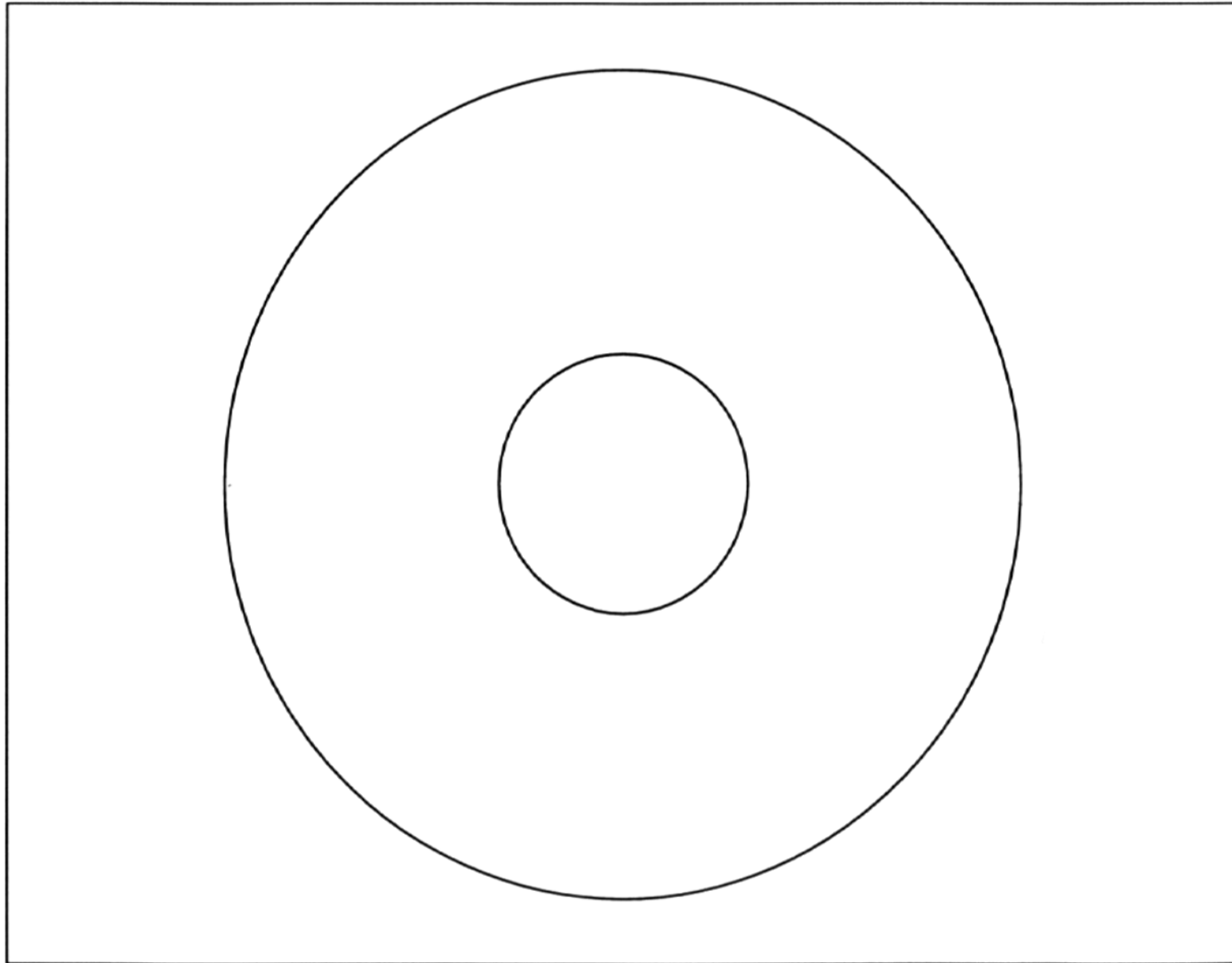






## Circle Map and Frame

Name \_\_\_\_\_



2-9

**Circle Map for Defining in Context • Frame for Frame of Reference**

## Different Point of Views: Krakauer's Original "Into Thin Air" Article

Some people who were on the Mount Everest climb with Jon Krakauer felt they were portrayed unfairly in his article "Into Thin Air" which was originally published in *Outside Magazine*. Two of these people were Anatoli Boukreev, a guide from Kazakhstan, and Lopsang Jangbu, a head Sherpa. Each wrote a response to Krakauer's article defending their actions on that fateful day. We will be reading their responses, but first we are going to focus on what exactly Krakauer wrote about each of them that made them upset.

### **About Lobsang Jangbu, Krakauer writes:**

*One of the first people I passed when I started moving again was Fischer's sirdar (head Sherpa), Lobsang Jangbu, kneeling in the snow over a pile of vomit. Both Lobsang and Boukreev had asked and been granted permission by Fischer to climb without supplemental oxygen, a highly questionable decision that significantly affected the performance of both men, but especially Lobsang. His feeble state, moreover, had been compounded by his insistence on "short-roping" Pittman on summit day.*

*Lobsang, twenty-five, was a gifted high-altitude climber who'd summited Everest twice before without oxygen. Sporting a long black ponytail and a gold tooth, he was flashy, self-assured, and very appealing to the clients, not to mention crucial to their summit hopes. As Fischer's head Sherpa, he was expected to be at the front of the group this morning, putting in the route. But just before daybreak, I'd looked down to see Lobsang hitched to Pittman by her three foot safety tether; the Sherpa, huffing and puffing loudly, was hauling the assertive New Yorker up the steep slope like a horse pulling a plow . . .*

*Fischer knew that Lobsang was short-roping Pittman, yet did nothing to stop it; so people have thus concluded that Fischer ordered Lobsang to do it . . . Fischer worried that if Pittman failed to reach the summit, he would be denied a marketing bonanza. But two other clients on Fischer's team speculate that Lobsang was short-roping her because she'd promised him a hefty cash bonus if she reached the top. Pittman has denied this and insists that she was hauled up against her wishes. Which begs a question: Why didn't she unfasten the tether, which would have required nothing more than reaching up and unclipping a single carabiner?*

*"I have no idea why Lobsang was short-roping Sandy," confesses Beidleman. "He lost sight of what he was supposed to be doing up there, what the priorities were."*

Later, Krakauer mentions that one of the other Sherpas, Ang Dorje, was angry with Lobsang for falling behind, and also considered him a "showboat and a goldbrick". When Ang reached The Balcony and was supposed to fix the ropes along the mountain before the climbers could continue, he sat down and refused to do the ropes alone. He would wait for Lobsang.

**About Anatoli Boukreev, Krakauer writes:**

When Ang Dorje wouldn't budge to get up and set the ropes, Krakauer and Boukreev and two others sat and waited with him for over an hour. It was getting late, so finally Boukreev and Beidleman decided to rope the mountain themselves. Later that day, after the first group was returning from the summit, Krakauer writes:

*Boukreev had returned to Camp Four at 4:30 p.m. before the brunt of the storm, having rushed down from the summit without waiting for clients—extremely questionable behavior for a guide. A number of Everest veterans have speculated that if Boukreev had been present to help Beidleman and Groom bring their clients down, the group might not have gotten lost on the Col in the first place. One of the clients from that group has nothing but contempt for Boukreev, insisting that when it mattered most, the guide “cut and ran”.*

*Boukreev argues that he hurried down ahead of everybody else because “it is much better for me to be at South Col, ready to carry up oxygen if clients run out.” This is a difficult rationale to understand. In fact, Boukreev's impatience on the descent more plausibly resulted from the fact that he wasn't using bottled oxygen and was relatively lightly dressed and therefore had to get down quickly; without gas, he was much more susceptible to the dreadful cold.*

**Directions:** As you read this article, pay close attention to Boukreev's defense of his actions and decisions on Mt. Everest. What are his main points? How does he defend himself?

1. **Circle** each of Boukreev's opinions (claims).
2. **Underline** his evidence supporting each opinion.

## Anatoli Boukreev (Responds to Krakauer)

Source: <http://classic.mountainzone.com/climbing/fischer/letters.html>



- 1 I am writing because I think John Krakauer's "Into Thin Air," which appeared in [the September, 1996 issue of *Outside Magazine*], was unjustly<sup>1</sup> critical<sup>2</sup> of my decisions and actions on Mount Everest on May 10, 1996. While I have respect for Mr. Krakauer, share some of his opinions about high altitude guiding and believe he did everything within his power to assist fellow climbers on that tragic day on Everest, I believe his lack<sup>3</sup> of proximity<sup>4</sup> to certain events and his limited experience at high altitude may have gotten in the way of his ability to objectively<sup>5</sup> evaluate the events of summit day.
- 2 My decisions and actions were based upon more than twenty years of high altitude climbing experience. In my career I have summited<sup>6</sup> Everest three times. I have twelve times summited mountains over 8,000 meters. I have summited seven of the world's fourteen mountains over 8,000 meters in elevation, all of those without the use of supplementary<sup>7</sup> oxygen. This experience, I can appreciate, is not response enough to the questions raised by Mr. Krakauer, so I offer the following details.
- 3 After fixing the ropes and breaking the trail<sup>8</sup> to the summit, I stayed at the top of Everest from 1:07 PM until approximately 2:30 PM, waiting for other climbers to summit. During that time only two client climbers made the top. They were Klev Schoening, seen in the summit photograph taken by me, and Martin Adams, both of them from Scott Fischer's expedition. Concerned that others were not coming onto the summit and because I had no radio link to those below me, I began to wonder if there were difficulties down the mountain. I made the decision to descend.

<sup>1</sup> **unjustly:** unfairly

<sup>2</sup> **critical:** judgmental, disapproving

<sup>3</sup> **lack:** to have need of something; to suffer the absence or deficiency of something

<sup>4</sup> **proximity:** closeness

<sup>5</sup> **objectively:** without bias or prejudice

<sup>6</sup> **summited:** climbed to the top

<sup>7</sup> **supplementary:** extra, in addition

<sup>8</sup> **breaking the trail:** blazing a new path through fresh snow

- 4 Just below the summit I encountered Rob Hall, the expedition leader from New Zealand, who appeared to be in good shape. Then I passed four of Scott Fischer's client climbers and four of his expedition's Sherpas, all of whom were ascending. They all appeared to be alright. Above the Hillary Step I saw and talked with Scott Fischer, who was tired and laboring<sup>9</sup>, but he said he was just a little sick. There was no apparent sign of difficulty, although I had begun to suspect that his oxygen supply was, then, already depleted<sup>10</sup>. I said to Scott that the ascent seemed to be going slowly and that I was concerned descending climbers could possibly run out of oxygen before their return to camp IV. I explained I wanted to descend as quickly as possible to camp IV in order to warm myself and gather a supply of hot drink and oxygen in the event I might need to go back up the mountain to assist descending climbers. Scott, as had Rob Hall immediately before him, said "OK" to this plan.
- 5 I felt comfortable with the decision, knowing that four Sherpas, Neal Beidleman (like me, a guide), Rob Hall and Scott Fischer would be bringing up the rear to sweep the clients to camp IV. Understand, at this time there were no clear indications<sup>11</sup> that the weather was going to change and deteriorate<sup>12</sup> as rapidly as it did.
- 6 Given my decision: (1) I was able to return to camp IV by shortly after 5:00 PM (Slowed by the advancing storm), gather supplies and oxygen and, by 6:00 PM, begin my solo effort in the onset<sup>13</sup> of a blizzard to locate straggling climbers; and (2) I was able, finally, to locate lost and huddled climbers, re-supply them with oxygen, offer them warming tea and provide them the physical support and strength necessary to get them to the safety of camp IV.
- 7 Also, Mr. Krakauer raised a question about my climbing without oxygen and suggested that perhaps my effectiveness was compromised<sup>14</sup> by that decision. In the history of my career, as I have detailed it above, it has been my practice to climb without supplementary oxygen. In my experience it is safer for me, once acclimatized<sup>15</sup>, to climb without oxygen in order to avoid the sudden loss of acclimatization that occurs when supplementary oxygen supplies are depleted.
- 8 My particular physiology<sup>16</sup>, my years of high altitude climbing, my discipline, the commitment I make to proper acclimatization and the knowledge I have of my own capacities<sup>17</sup> have always

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<sup>9</sup> **laboring**: using effort to accomplish something

<sup>10</sup> **depleted**: used up, run out of

<sup>11</sup> **indications**: signs, pointers

<sup>12</sup> **deteriorate**: to worsen or lessen in quality

<sup>13</sup> **onset**: beginning; attack, assault

<sup>14</sup> **compromised**: a change that makes something worse

<sup>15</sup> **acclimatize**: to adjust or adapt to a new climate, place, or situation (in this case, to adjust to a new elevation)

<sup>16</sup> **physiology**: the way that living things function

<sup>17</sup> **capacities**: abilities to do something : mental, emotional, or physical abilities

made me comfortable with this choice. And, Scott Fischer was comfortable with this choice as well. He authorized<sup>18</sup> me to climb without supplementary oxygen.

- 9 To this I would add: As a precautionary<sup>19</sup> measure, in the event that some extraordinary demand was placed upon me on summit day, I was carrying one (1) bottle of supplementary oxygen, a mask and a reductor. As I was ascending, I was for a while climbing with Neal Beidleman. At 8,500 meters, after monitoring my condition and feeling that it was good, I chose to give my bottle of oxygen to Neal, about whose personal supply I was concerned. Given the power that Neal was able to sustain<sup>20</sup> in his later efforts to bring clients down the mountain, I feel it was the right decision to have made.
- 10 Lastly, Mr. Krakauer raised a question about how I was dressed on summit day, suggesting I was not adequately<sup>21</sup> protected from the elements<sup>22</sup>. A review of summit day photographs will show that I was clothed in the latest, highest quality, high altitude gear, comparable, if not better, than that worn by the other members of our expedition.
- 11 In closing, I would like to say that since May 10, 1996, Mr. Krakauer and I have had many opportunities to reflect upon our respective<sup>23</sup> experiences and memories. I have considered what might have happened had I not made a rapid descent. My opinion: Given the weather conditions and the lack of visibility that developed, I think it likely I would have died with the client climbers that in the early hours of May 11, I was able to find and bring to camp IV, or I would have had to have left them on the mountain to go for help in camp IV where, as was in the reality of events that unfolded, there was nobody able or willing to conduct rescue efforts.
- 12 I know Mr. Krakauer, like me, grieves and feels profoundly the loss of our fellow climbers. We both wish that events would have unfolded in a very different way. What we can do now is contribute to a clearer understanding of what happened that day on Everest in the hope that the lessons to be learned will reduce the risk for others who, like us, take on the challenge of the mountains. I extend my hand to him and encourage that effort.

My personal regards,  
*Anatoli Boukreev* Almaty, Kazakhstan

\*Editor's note: Anatoli Boukreev was killed in an avalanche December of 1997 on a winter ascent of Annapurna.

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<sup>18</sup> **authorized:** given permission, approval

<sup>19</sup> **precautionary:** done to prevent possible harm or trouble from happening in the future

<sup>20</sup> **sustain:** to provide what is needed for something or someone to continue or exist

<sup>21</sup> **adequately:** good enough

<sup>22</sup> **elements:** the weather, especially stormy or cold weather

<sup>23</sup> **respective:** belonging or relating to each one of the people or things that have been mentioned





## Do/Say Chart: Boukreev's Response to Jon Krakauer

<b>Para-graph(s)</b>	<b>DO</b> <b>What is the author <u>doing</u>?</b> (Introducing, describing, arguing, defending, explaining, establishing credibility, etc...)	<b>SAY</b> <b>What is the author <u>saying</u>?</b> (The specific details of the text, an easy to understand version of what the author is trying to communicate)
1	Explaining the purpose for writing	Boukreev explains that he disagrees with some of the points in Krakauer's "Into Thin Air" article, specifically points that were made criticizing his decisions and actions on Everest.
2	Establishing his credibility	
3-6		
7-9	Defending his choice to climb without oxygen	
10		Boukreev defends his choice of clothing, as proven by photographs taken that day. He explains that his clothing was just as good as everyone else's.
11		
12		



## ACADEMIC SUMMARY TEMPLATE

In the \_\_\_\_\_, \_\_\_\_\_,  
 (“A” Text Type) (title of text)  
 \_\_\_\_\_ the topic of  
 (Full name of author) (“B” Academic Verb)  
 \_\_\_\_\_. S/he \_\_\_\_\_  
 (topic/issue of text) (“C” Academic Verb + “that”)  
 \_\_\_\_\_.  
 (Author’s main argument/belief on the topic/issue)

Continue the summary by including the author's main points or the main events/ideas that support the issue written above.

Ultimately, what \_\_\_\_\_ is trying to convey (through) his/her \_\_\_\_\_  
(author) (text type)

is \_\_\_\_\_  
(main point)

## A Types of Texts

- essay
- editorial
- article
- research paper
- narrative
- report
- letter
- speech
- short story
- vignette
- memoir
- poem
- novel
- movie
- drama/play

## B Precise Verbs

addresses debates  
discusses disputes  
examines opposes  
explores contests  
considers  
questions  
analyzes  
scrutinizes  
criticizes  
comments on  
elaborates on  
focuses on  
reflects on  
argues for  
argues against

## C Precise “Verbs + that”

asserts  
argues  
posits  
maintains  
claims  
notes  
proposes  
declares  
concedes  
states  
believes  
suggests  
implies  
infers  
intimates

## Connectors

in addition  
furthermore  
moreover  
another  
besides...also  
further  
additionally  
beyond....also  
....as well

@Sonia Munevar  
Gagnon



**Directions:** As you read this article, pay close attention to Lopsang's defense of his actions and decisions on Mt. Everest. What are his main points? How does he defend himself?

1. Circle each of Lopsang's opinions (claims).
2. Underline his evidence supporting each opinion.

## Lopsang Jangbu Sherpa (Response to Krakauer)

Source: <http://classic.mountainzone.com/climbing/fischer/letters.html>



- 1 I am writing to you in response to the "Into Thin Air" piece written by Jon Krakauer, published in [the September, 1996 issue of *Outside Magazine*]. I came to Seattle, to attend Scott Fischer's memorial service. I was in Seattle 60 days before I ever talked with Jon Krakauer. During that time he wrote and submitted his "Thin Air" piece without once consulting<sup>1</sup> me on what happened. Unfortunately, there were many false allegations<sup>2</sup> made against me and my group that was led by Scott Fischer. Krakauer stated that a number of seemingly minor things omitted<sup>3</sup> by us contributed to the disaster that occurred on the American and New Zealand Everest expeditions on May 10, 1996. There are many problems with this statement and I wish to address some of these. Also, negative references were made to my character and my abilities as Sirdar of the American Expedition. As you can understand, I would also like to clear up these errors made by John Krakauer.
- 2 My choice to summit Everest without oxygen was questioned by him. I have summited Everest three times without oxygen, (not two as mentioned by JK), before this expedition and will continue to do so. I was requested to join a Japanese Expedition this fall and most likely will join a winter and spring expedition. On all of these, I will climb without oxygen. It was not mentioned that on Rob Hall's 1995 Everest expedition I broke trail and fixed rope without oxygen all the way to the summit. There I waited for one hour for other team members. No one came. Most regretfully, Rob Hall is not here to explain this.
- 3 Scott Fischer did not order me, nor did Sandy Pittman offer a "hefty" cash bonus to short-rope her to make it to the top. I made the decision to short-rope any team member who was having trouble. This was to ensure that all group members would have a good chance of making the summit. This was my goal, our team's goal. I worked very hard on this expedition. All members of my group would agree with this. I do not understand how Krakauer, involved in a different expedition could write statements that judge my work habits.

<sup>1</sup> **consulting:** asking, interviewing

<sup>2</sup> **allegations:** accusations; statements that someone has done something wrong or illegal

<sup>3</sup> **omitted:** left out, not included

- 4 As far as being referred to as a "showboat"<sup>4</sup>, I have this reply. Just below the summit of Everest, I left my ice axe and a 15 meter rope fixed at a dangerous spot so that all remaining team members could get down safely. Then I waited for Scott to arrive. It was very cold. He finally arrived very late and we started down. Just as we reached my ice axe, Rob Hall and Doug Hansen were coming up my rope. So, after they got up to me, I sent Scott down and I waited next to my ice axe for them to summit and return so that they too could use my ice axe and fixed line to get safely down. Once they were safely down my rope, I then left and quickly caught Scott. From the South Summit I physically dragged him down until he could go no further.
- 5 There I waited with Scott, determined to save him or die. Finally, he threatened me to save myself, saying that if I did not go down, he would jump to his death. I was the last person to leave Scott and Makalu Gau. (Jon states that three Sherpas were the last--also incorrect.)
- 6 In regards to the "Goldbrick" comment, you may wish to know that I netted two thousand dollars for this expedition, not to mention the fact that to save Sandy Pittman, I gave her my personal oxygen bottle on the way up, at 8,820 meters. I also carried an 80 pound load from camp 3 to camp 4 the day prior to the summit bid, which included 30 pounds of other member's personal gear. I am not interested in money. I am my father's only child and I have many uncles and family. We help each other and live very well in Kathmandu. Money is not important for me. To be described or referred to as a "Goldbrick" is completely false.
- 7 In reference to the complaint about fixing the lines let it be understood that on all expeditions, whoever goes first from camp IV is supposed to fix the ropes. Rob Hall's group left 45 minutes ahead of us. In my group there were two guides who were paid considerably more money than me, Anatoli and Neal. That these strong, professional guides sat on the South Summit waiting for me to come up and fix lines for them seems ridiculous.
- 8 Krakauer makes references to my vomiting, making it sound like I was weak and unable to do my job. This too was greatly misunderstood. I have been over 8,000 meters many times, each time I vomit. It is just something I do. It means nothing. I have done it on all successful expeditions, when leading or following. I did it at camp I, II, etc. For me, it has nothing to do with altitude sickness. Neal Beidleman, who saw me vomit, also understood this, and took the ropes, which I was carrying, from me. He and Anatoli then took off in the lead. My job then became that of seeing to the rest of the group, making sure they got to the summit.
- 9 This was my job. I in no way "lost sight of what I was supposed to be doing up there..." If Neal took the rope, then I assumed he would fix the lines. We were both guides. I would

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<sup>4</sup> **showboat**: show-off

gladly have taken the lead and fixed the ropes if he wanted to stay back and help the others. Again, I was doing my job. I presumed<sup>5</sup> that Neal and Anatoli were doing theirs. When I arrived at the South Summit, Neal and Anatoli were gone to the summit. If they had waited for me, I would have gone ahead and fixed the rope. This of course, made no sense due to the lateness. I mention this because Krakauer makes references that I was not willing to work hard on this trip; also completely unfounded<sup>6</sup>. Also, if I was sick and weak, why would I wait so long on the summit for Scott, Rob Hall, and Doug Hansen? If I was sick and weak, how could I have spent 7 hours dragging Scott back down from the south summit?

- 10 My name was misspelled and my age misrepresented throughout the article. So you know, my name is Lopsang Jangbu Sherpa and I am 23 years old. Finally, I express my profound condolences<sup>7</sup> to the families and friends of the victims.

Respectfully,  
Lopsang Jangbu Sherpa  
Kathmandu, Nepal

\*Editor's note: Lopsang Jangbu Sherpa was killed in an avalanche in September '96 guiding another climb on Everest.

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<sup>5</sup> **presumed**: to think that something is true without knowing that it is true

<sup>6</sup> **unfounded**: not based on facts or proof

<sup>7</sup> **condolences**: feelings of sympathy and sadness, especially when someone is suffering because of the death of a friend or family member





## Do/Say Chart: Lopsang's Response to Jon Krakauer

Para-graph(s)	<b>DO</b> <b>What is the author <u>doing</u>?</b> (Introducing, describing, arguing, defending, explaining, etc...)	<b>SAY</b> <b>What is the author <u>saying</u>?</b> (The specific details of the text, an easy to understand version of what the author is trying to communicate)
1	Explaining the purpose for writing	
2	Defending his choice to climb without oxygen	
3		
4-5		
6		
7		
8		
9		
10		



## ACADEMIC SUMMARY TEMPLATE

In the \_\_\_\_\_, \_\_\_\_\_,  
 (“A” Text Type) (title of text)  
 \_\_\_\_\_ the topic of  
 (Full name of author) (“B” Academic Verb)  
 \_\_\_\_\_. S/he \_\_\_\_\_  
 (topic/issue of text) (“C” Academic Verb + “that”)  
 \_\_\_\_\_.  
 (Author’s main argument/belief on the topic/issue)

Continue the summary by including the author's main points or the main events/ideas that support the issue written above.

Ultimately, what \_\_\_\_\_ is trying to convey (through) his/her \_\_\_\_\_  
(author) (text type)

is \_\_\_\_\_  
(main point)

## A Types of Texts

- essay
- editorial
- article
- research paper
- narrative
- report
- letter
- speech
- short story
- vignette
- memoir
- poem
- novel
- movie
- drama/play

## B Precise Verbs

addresses debates  
discusses disputes  
examines opposes  
explores contests  
considers  
questions  
analyzes  
scrutinizes  
criticizes  
comments on  
elaborates on  
focuses on  
reflects on  
argues for  
argues against

## C Precise “Verbs + that”

asserts  
argues  
posits  
maintains  
claims  
notes  
proposes  
declares  
concedes  
states  
believes  
suggests  
implies  
infers  
intimates

## Connectors

in addition  
furthermore  
moreover  
another  
besides...also  
further  
additionally  
beyond....also  
....as well

@Sonia Munevar  
Gagnon



**Comparison/Contrast Matrix**

	Jon Krakauer	Anatoli Boukreev	Lopsang Jangu
Subject			
Purpose			
Occasion			
Verbal irony			
Situational irony			
Tragic irony			
Dramatic Irony			