Lesson 3  CONTEXT: Expression

Gabriel García Márquez: "A Very Old Man with Enormous Wings"

Gabriel García Márquez was born in a small village near the Caribbean seacoast of Colombia in 1928. Although they were very poor, his family managed to provide him with an education that later enabled him to enter Bogotá University. His short stories and novels depict the myths, personalities, and conditions of the people with whom he grew up. García Márquez received the Nobel Prize in literature in 1982.

In the following exercises, you will have the opportunity to expand your vocabulary by reading about Gabriel García Márquez and his short story "A Very Old Man with Enormous Wings." Below are ten Vocabulary Words that will be used in these exercises.

amiable  grimace  malleable  succumb  visage
bayou  indomitable  melodramatic  vibrant  whimsical

EXERCISE 1  Wordbusting

Directions. Follow these instructions for this word and the nine words on the next page.
• Figure out the word’s meaning by looking at its context, its structure, and its sound. Fill in at least one of the three CSS boxes. Alternate which boxes you complete.
• Then, look up the word in a dictionary, read all of its meanings, and write the meaning of the word as it is used in the sentence.
• Follow this same process for each of the Vocabulary Words on the next page. You will need to draw your own map for each word. Use a separate sheet of paper.

1. **amiable**

"A Very Old Man with Enormous Wings" is the story of Pelayo and Elisenda, who are agreeable, or **amiable**, people worried about their sick baby.

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Context:

Structure:

Sound:

Dictionary:
2. bayou

Pelayo and Elisenda live in an area that is as marshy as a bayou. Days of rainfall have caused crabs to crawl into their house, and Pelayo goes out at noon to throw the crabs they have killed into the sea.

3. grimace

On his way back to the house, Pelayo’s face twists into a grimace of annoyance at finding an old man with enormous wings lying in the mud. Pelayo and Elisenda cannot understand the man’s strange language.

4. indomitable

Pelayo and Elisenda move him into the chicken coop. The old man, who has an indomitable spirit, is unconquered by curious, often cruel, onlookers who taunt him and throw things at him.

5. malleable

Pelayo and Elisenda at first do not take advantage of the old man, but they prove to be malleable personalities. The constant flow of onlookers pressures them into fencing their property and charging a fee to view the old man, whom some people think is an angel.

6. melodramatic

The old man suffers mostly in silence, except when someone prods him with a burning hot branding iron. García Márquez avoids being melodramatic in depicting the winged man’s situation. The old man cries out in pain in the scene but is not presented in a way that is overly dramatic or emotional.

7. succumb

Pelayo and Elisenda make a large amount of money before the townspeople succumb to a new temptation. They yield to the desire to see a new curiosity in town, a woman who looks like a large tarantula.

8. vibrant

Perhaps they are hoping that she will be a more vibrant creature than the worn-out, lifeless old man.

9. visage

The old man lives on in the chicken coop until it rots away. Only his face hints at the suffering he has endured, for his visage is that of a dying man.

10. whimsical

García Márquez describes the townspeople as whimsical, full of curious ideas or notions. They never see the old man as the pitiful person he is, but only as someone strangely different from themselves.
**EXERCISE 2  Context Clues  🕵️‍♂️**

**Directions.** Scan the definitions in Column A. Then, think about how the boldface words are used in the sentences in Column B. To complete the exercise, match each definition in Column A with the correct Vocabulary Word from Column B. Write the letter of your choice on the line provided; then write the Vocabulary Word on the line preceding the definition.

<table>
<thead>
<tr>
<th>COLUMN A</th>
</tr>
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| 11. word: ________________________  
*adj.* capable of being shaped by hammering or pressing; having the capacity to be changed easily |
| 12. word: ________________________  
*adj.* friendly; agreeable; good-natured |
| 13. word: ________________________  
*adj.* vibrating rapidly; energetic, vigorous; produced by vibration (as in sound); stimulating |
| 14. word: ________________________  
*adj.* overly dramatic, emotional, or sentimental; sensational |
| 15. word: ________________________  
*v.* to make a face showing pain, annoyance, and the like; *n.* a distortion of the face to show pain, annoyance, and the like |
| 16. word: ________________________  
*adj.* unconquerable; unyielding; not easily overcome |
| 17. word: ________________________  
*v.* to die; to yield or give in to an overpowering force or desire |
| 18. word: ________________________  
*n.* a marshy inlet or outlet of a river or lake, especially in parts of the southern United States |
| 19. word: ________________________  
*adj.* full of curious ideas or notions; oddly out of the ordinary; unpredictable |
| 20. word: ________________________  
*n.* a face or a facial expression; appearance |

<table>
<thead>
<tr>
<th>COLUMN B</th>
</tr>
</thead>
<tbody>
<tr>
<td>(A) The new house that Pelayo and Elisenda build is designed to keep out the water and animals from the surrounding <strong>bayou</strong>.</td>
</tr>
<tr>
<td>(B) The first people who come to see the old man <strong>grimace</strong> at him through the chicken wire, hoping to provoke a response with their twisted faces.</td>
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<tr>
<td>(C) The old man does not seem to be <strong>malleable</strong>. No matter how much pressure the people put on him to move, he resists adapting to their demands and instead sits quietly in the chicken coop.</td>
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<tr>
<td>(D) For now, his once <strong>vibrant</strong> voice is gone; he is silent.</td>
</tr>
<tr>
<td>(E) The old man’s <strong>visage</strong> remains the same. His appearance suggests that he is dying, but he lives on.</td>
</tr>
<tr>
<td>(F) Throughout the years, despite neglect and abuse, the old man never gives up; he is <strong>indomitable</strong>.</td>
</tr>
<tr>
<td>(G) The winged man is not unpleasant, but he is not <strong>amiable</strong> either. He seems to ignore the people and events around him.</td>
</tr>
<tr>
<td>(H) Pelayo and Elisenda expect the old man to <strong>succumb</strong> and perish from old age, neglect, and exposure.</td>
</tr>
<tr>
<td>(I) There is a <strong>whimsical</strong> ending to the story. In an odd, fanciful scene, the old man actually grows new feathers on his wings and flies away.</td>
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<tr>
<td>(J) Elisenda, who watches the old man fly away, does not react in a <strong>melodramatic</strong> way. Instead, she is calmly pleased that he will no longer be an annoyance in her life.</td>
</tr>
</tbody>
</table>
EXERCISE 3  Sentence Completion

Directions. For each of the following items, circle the letter of the choice that best completes the meaning of the sentence or sentences.

21. The beach near Elisenda and Pelayo's house is muddy and covered with rotten shellfish, and their courtyard is marshy, like a ______, because of the heavy rain.
   (A) grimace
   (B) visage
   (C) bayou
   (D) vibrant
   (E) whimsical

22. The old man has the ______ of a sailor. Elisenda and Pelayo guess from his face that he is a castaway from a foreign ship wrecked by the storm.
   (A) grimace
   (B) mentor
   (C) axiom
   (D) bayou
   (E) visage

23. Because the old man has wings and cannot speak Spanish, Elisenda and Pelayo are not ______ toward him. They turn away and leave him lying in the mud.
   (A) indomitable
   (B) amiable
   (C) malleable
   (D) melodramatic
   (E) whimsical

24. They do not try to change the old man in any way, so they do not know if he is ______. With encouragement he might have adapted to their household.
   (A) amiable
   (B) indomitable
   (C) whimsical
   (D) malleable
   (E) melodramatic

25. Because the old man is ______ in the face of bad treatment, Pelayo and Elisenda begin to ignore him, believing that he can withstand anything.
   (A) indomitable
   (B) whimsical
   (C) malleable
   (D) amiable
   (E) melodramatic

26. García Márquez is a master of portraying odd and fanciful stories. They seem to come alive, much like a ______ painting.
   (A) melodramatic
   (B) indomitable
   (C) malleable
   (D) vibrant
   (E) whimsical

27. Elisenda and Pelayo hope that the old man does not ______ to illness and die because they do not know how to dispose of a body in their marshy area, which is like a ______.
   (A) grimace ... bayou
   (B) succumb ... bayou
   (C) succumb ... visage
   (D) grimace ... visage
   (E) succumb ... grimace

28. The townspeople are ______ and change whenever a more exciting, ______ circumstance presents itself.
   (A) melodramatic ... vibrant
   (B) whimsical ... malleable
   (C) malleable ... melodramatic
   (D) indomitable ... amiable
   (E) vibrant ... indomitable

29. The townspeople hope for even a twisted ______ on the old man's ______, but his face remains expressionless.
   (A) visage ... bayou
   (B) grimace ... visage
   (C) grimace ... melodrama
   (D) visage ... whimsical
   (E) bayou ... grimace

30. The ______ nature of the townspeople is shown in their bizarre, silly suggestions about what to do with the ______ old man, who seems unable to be controlled by them.
   (A) amiable ... grimacing
   (B) indomitable ... melodramatic
   (C) malleable ... amiable
   (D) vibrant ... malleable
   (E) whimsical ... indomitable
Lesson 4  CONTEXT: Expression

African Storytellers

African literature has changed over the centuries. The literature of Africa south of the Sahara began as an oral tradition in which generations passed down stories, poems, and proverbs. By the fourteenth century, Timbuktu and other West African cities became great centers of Islam, and a noted literature in Arabic was created. Beginning in the twentieth century, African writers have created a modern literature of short stories, poems, novels, and plays. One of the best-known novels is Things Fall Apart by Chinua Achebe.

In the following exercises, you will have the opportunity to expand your vocabulary by reading about traditional and modern African literature. Below are ten Vocabulary Words that will be used in these exercises.

- apprehensive
- commendable
- callous
- indignant
- ineffectual
- mystic
- judicious
- paraphrase
- personification
- verbatim

EXERCISE 1  Wordbusting 🎯

Directions. Follow these instructions for this word and the nine words on the next page.

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- Then, look up the word in a dictionary, read all of its meanings, and write the meaning of the word as it is used in the sentence.
- Follow this same process for each of the Vocabulary Words on the next page. You will need to draw your own map for each word. Use a separate sheet of paper.

1. apprehensive

Context:

Structure:

Sound:

Dictionary:

Listening to storytellers speak or chant traditional stories or epic poems may have helped early African peoples to be less anxious about the future. Those who were apprehensive may have been calmed by hearing stories about brave heroes who successfully meet life’s challenges.
2. callous

Only a callous listener would have been insensitive to the inspirational story of the founder of the ancient Mali empire told in the epic poem *Sundiata*. As a child, Sundiata is weak, but he grows up to be a great warrior and hunter.

3. commendable

*Sundiata* is a commendable example of early African poetry. Another epic worthy of praise is *Lianja*, which tells the story of the hero of the Mongo people.

4. indignant

It would not be fair to say that just anyone can effectively recite the epic poems of Africa. Professional storytellers would be indignant at such a comment. To be an effective African storyteller, one must have an excellent memory and an expressive voice and must be able to play a musical instrument.

5. ineffectual

African audiences traditionally have been very demanding of their storytellers. You can be sure that if an audience thinks a storyteller is ineffectual, he or she will be criticized for not achieving the desired effects.

6. judicious

A judicious storyteller will prepare a story or poem that interests the audience and is relevant to their concerns. The storyteller’s good judgment in selecting the appropriate story will pay off with praise, food, and money.

7. mystic

The storytellers in some locations have to please the mystics in their audiences. These people look for truth through spiritual understanding and expect the storytellers to satisfy the gods as well as the human audience.

8. paraphrase

You may be surprised to learn that it can take hours or even days to recite a long African epic poem. Audiences do not allow storytellers to paraphrase any part of an epic; they must tell the whole story in the traditional words and in the correct sequence.

9. personification

Some popular African stories passed down by word of mouth involve personification. In the Ashanti tale “Talk,” for example, objects such as a yam, a palm branch, a stone, a fish trap, a bundle of cloth, and a stool are given human qualities.

10. verbatim

Many stories and poems from Africa’s oral literature now have been written down word-for-word, as they were told by storytellers. Today’s readers appreciate the efforts that were made to record these stories and poems verbatim.
## EXERCISE 2  
**Context Clues**

**Directions.** Scan the definitions in Column A. Then, think about how the boldface words are used in the sentences in Column B. To complete the exercise, match each definition in Column A with the correct Vocabulary Word from Column B. Write the letter of your choice on the line provided; then write the Vocabulary Word on the line preceding the definition.

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| 11. word: ________________  
*adj.* lacking mercy; insensitive; thick and hardened; having calluses | (A) In addition to tales, the African oral tradition includes thousands of brief, wise proverbs. These short sayings are often made memorable through **personification**: Objects such as drums, rivers, and trees are given human qualities. |
| 12. word: ________________  
*adj.* mysterious; *n.* a person who believes that truth or God can best be known through spiritual insight or experience | (B) I took my young sister, Viola, to the library's **commendable** African Stories program for children. Many people have found the program worthy of praise. |
| 13. word: ________________  
*adj.* angered by the unfairness or meanness of something | (C) When we first arrived, Viola was a bit **apprehensive** because the large poster of the trickster Anansi, a spider, made her anxious and uneasy. |
| 14. word: ________________  
*adv.* in the exact words; *adj.* following the original exactly | (D) The **judicious** storyteller saw Viola's reaction and took down the poster. His action showed good judgment. |
| 15. word: ________________  
*v.* to state a meaning in other words;  
*n.* a rewording of the meaning of a text | (E) Some past storytellers at the library have been **ineffectual**, but this one, who was born in Ghana, was very effective. |
| 16. word: ________________  
*adj.* praiseworthy; deserving approval or credit | (F) The storyteller told trickster tales about the spider Anansi, a hare, and a tortoise. I'm sure that many of the children went home and **paraphrased** each story for the benefit of their parents. It would be fun to hear the little kids relating the tales. |
| 17. word: ________________  
*adj.* sensible; wise and careful; discreet; prudent | (G) Viola, on the other hand, remembered the stories and could tell them **verbatim**, not leaving out a single sentence or detail. |
| 18. word: ________________  
*n.* a figure of speech in which something nonhuman is given human qualities; a person or thing that perfectly represents an idea or quality | (H) She became **indignant** if I said I didn’t want to hear the tales again. I usually gave in to her anger, though. |
| 19. word: ________________  
*adj.* unable to bring about a desired result; inadequate | (I) Mother accused me of being **callous** for becoming impatient with Viola, but I’m far from unfeeling. In fact, I bought Viola a book of African tales. |
| 20. word: ________________  
*adj.* uneasy; fearful about the future | (J) Viola really liked the **mystic** tales from Nigeria, especially the mysterious Yoruba tales about Ogun, the god of war. |
EXERCISE 3  Sentence Completion

Directions. For each of the following items, circle the letter of the choice that best completes the meaning of the sentence or sentences.

21. To some scholars, the writings of Nigerian author Wole Soyinka perfectly represent modern African literature and are therefore the ____ of that literature’s qualities.
   (A) mystic
   (B) judiciousness
   (C) personification
   (D) postulate
   (E) paraphrase

26. Dr. Evans is ____ that more literature classes do not include Soyinka’s writings; he is openly angry. To quote him ____.
   “I intend to correct such unfairness.”
   (A) apprehensive . . . callously
   (B) verbatim . . . ineffectually
   (C) indignant . . . verbatim
   (D) mystic . . . apprehensively
   (E) callous . . . verbatim

22. The following is a ____ of a statement one scholar made about the Nigerian writer’s works: Soyinka is concerned with what happens when tradition and progress meet in modern Africa.
   (A) personification
   (B) paraphrase
   (C) visage
   (D) mystic
   (E) recourse

27. The professor’s ____ financial planning enabled the class to attend Soyinka’s play A Dance of the Forests. Such careful planning is ____ and deserves praise.
   (A) callous . . . mystic
   (B) mystic . . . ineffectual
   (C) apprehensive . . . commendable
   (D) indignant . . . verbatim
   (E) judicious . . . commendable

23. Many critics find Soyinka’s writings ____.
   In fact, Soyinka won the Nobel Prize in literature in 1986—surely one of the highest forms of praise.
   (A) apprehensive
   (B) indignant
   (C) ineffectual
   (D) commendable
   (E) callous

28. One student complained that Soyinka’s plots are ____, but I think they are quite effective. She must be ____, or cold-hearted, if she cannot feel the emotional impact of Soyinka’s work.
   (A) verbatim . . . indignant
   (B) indignant . . . mystic
   (C) apprehensive . . . commendable
   (D) ineffectual . . . calloused
   (E) commendable . . . judicious

24. Please give me ____ account of the interview you saw with Soyinka about his recent play. I want to hear every word.
   (A) a verbatim
   (B) a callous
   (C) an ineffectual
   (D) an indignant
   (E) an apprehensive

29. I was ____ when reading one of Soyinka’s plays because I was afraid the foolish main character would not act ____.
   (A) mystic . . . indigantly
   (B) apprehensive . . . judiciously
   (C) verbatim . . . callously
   (D) apprehensive . . . ineffectually
   (E) ineffectual . . . apprehensively

25. I tried taking notes as I watched the interview, but my hands were too _____. My pen rubbed painfully against the thick, hardened skin.
   (A) commendable
   (B) judicious
   (C) apprehensive
   (D) indignant
   (E) calloused

30. Dr. Evans says Soyinka’s use of gods in A Dance of the Forests shows that Soyinka is at heart a(n) ____ with spiritual concerns.
   (A) mystic
   (B) axiom
   (C) paraphrase
   (D) reactionary
   (E) personification
Lesson 2  ANALOGIES

Directions. For each of the following items, choose the lettered pair of words that expresses a relationship that is most similar to the relationship between the pair of capitalized words. Write the letter of your answer on the line provided before the number of the item.

1. AMIABLE : PLEASANT ::
   (A) tearful : soaked
   (B) rapid : confusing
   (C) mild : rough
   (D) inviting : appealing
   (E) infinite : short

2. APPREHENSIVE : CALM ::
   (A) nervous : nery
   (B) apparent : obvious
   (C) cool : cold
   (D) tranquil : stormy
   (E) withdrawn : quiet

3. BAYOU : LOUISIANA ::
   (A) swamp : desert
   (B) glacier : Alaska
   (C) skyscraper : building
   (D) pasture : city
   (E) ocean : New Mexico

4. CALLOUS : DICTATOR ::
   (A) magical : mother
   (B) appropriate : answer
   (C) greedy : glutton
   (D) dishonest : police officer
   (E) cowardly : boxer

5. COMMENDABLE : PRAISEWORTHY ::
   (A) commanding : worthwhile
   (B) horrible : awful
   (C) critical : excellent
   (D) repairable : fixed
   (E) plain : desirable

6. GRIMACE : PAIN ::
   (A) riddle : puzzle
   (B) freckle : skin
   (C) laughter : joke
   (D) foolishness : fear
   (E) sun : warmth

7. MALLEABLE : CLAY ::
   (A) flexible : rubber
   (B) slight : heavyweight
   (C) light : iron
   (D) bright : darkness
   (E) soft : marble

8. MELODRAMATIC : SOAP OPERA ::
   (A) melodious : rhythm
   (B) necessary : schedule
   (C) gentle : cruelty
   (D) funny : comedy
   (E) mysterious : movie

9. SUCCUMB : PATIENT ::
   (A) rip : scissors
   (B) jog : driver
   (C) threaten : terrorist
   (D) assign : student
   (E) plan : date

10. WHIMSICAL : FANCIFUL ::
    (A) wild : tame
    (B) approachable : shy
    (C) odd : normal
    (D) hysterical : mythical
    (E) tired : weary