

“The Lady or the Tiger”



Name: _____

Period: _____

10/14-10/17

Theme and Aesop's Fables:
What is the author saying about humanity?!?!

The Boy and the Jellybeans:

A boy put his hand into a pitcher full of jellybeans. He grasped as many as he could possibly hold, but when he tried to pull out his hand, he was prevented from doing so by the neck of the pitcher. Unwilling to lose his filberts, and yet unable to withdraw his hand, he burst into tears and bitterly moaned his disappointment. A bystander said to him, "Be satisfied with half the quantity, and you will easily draw out your hand."



Which general human characteristics (traits) are obvious here? _____

Aesop's Message? _____

The Boy Who Cried Wolf:

There was once a shepherd-boy who kept his flock at a little distance from the village. Once he thought he would play a trick on the villagers and have some fun at their expense. So he ran toward the village crying out, with all his might:

"Wolf! Wolf! Come and help! The wolves are at my lambs!"

The kind villagers left their work and ran to the field to help him. But when they got there the boy laughed at them for their pains; there was no wolf there.

Still another day the boy tried the same trick, and the villagers came running to help and the got laughed at again. Then one day a wolf did break into the field and began killing the lambs. In a great fright, the boy ran for help. "Wolf! Wolf!" he screamed. "There is a wolf in the flock! Help!"

The villagers heard him, but they thought it was another mean trick; no one paid the least attention, or went near him. And the shepherd-boy lost all his sheep.

Which general human characteristics (traits) are obvious here? _____

Aesop's Message? _____

Read the three fables below. Try to determine Aesop's feeling about humanity (human behavior). WRITE THE MESSAGE AS A STATEMENT, NOT AS A COMMAND. FOR INSTANCE, *DON'T WRITE*: "DON'T BE GREEDY" (COMMAND). *DO WRITE*: "MANY PEOPLE ARE GREEDY (STATEMENT).

The Fox and the Grapes

One hot summer's day a fox was strolling through an orchard till he came to a bunch of grapes just ripening on a vine high above his head. "These look excellent!" he said. "Just the thing to quench my thirst." Drawing back a few paces, he took a run and a jump and jump missed the bunch. Turning around again with a One, Two, Three he jumped up, but with no great success. Again and again he tried after the tempting food, but at last had to give it up. Finally, he walked away with his nose in the air saying, "I am sure those grapes are sour, anyway."

Aesop's Message (Feeling/perspective on human beings) _____

The Fox Without A Tail

It happened that a Fox caught its tail in a trap and in struggling to release himself lost all of it but the stump. At first he was ashamed to show himself among his fellows foxes. But at last he determined to put a bolder face upon his misfortune, and summoned all the foxes to a general meeting to consider a proposal that he had to place before them. When they had all assembled together the Fox proposed that they should all do away with their tails. He pointed out how inconvenient a tail was when they were pursued by their enemies, the dogs; how much it was in the way when they desired to sit down and hold a friendly conversation with one another. He failed to see any advantage in carrying about such a useless encumbrance. "That is all very well," said one of the older foxes, "but I do not think you would have recommended us all to get rid of our chief ornament if you had not happened to lose it yourself."

Aesop's Message (Feeling/perspective on human beings) _____

The Hares and the Frogs

The Hares were so harassed by the other beasts that they did not know where to go. As soon as they saw a single animal approach them, off they used to run. One day, they saw a troop of wild Horses stampeding about, and in quite a panic all the Hares scuttled off to a lake hard by, determined to drown themselves rather than live in such a continual state of fear. But just as they got near the bank of the lake, a troop of Frogs, frightened by the approach of the Hares, ran away in fear and jumped into the water. "Truly," said one of the Hares, "things are not so bad as they seem."

Aesop's Message (Feeling/perspective on human beings) _____

Literary Devices Review

Fiction	Point of View	Tone	Conflict	Mood	1 st Person
Non-Fiction	Characterization	Simile	Climax	Theme	3 rd Person
Plot	Metaphor	Imagery	Resolution	Setting	

Fill in the blank with the literary devices that goes along with the correct definition.

1. _____: the authors' message or moral of the story
2. _____: comparing one unlike thing to another NOT using "like" or "as"
3. _____: the moment after which nothing is the same for the characters in the story
4. _____: the events that makeup a story
5. _____: the conclusion of the story
6. _____: A type of writing in which the events are imaginary and invented by the author
7. _____: main problem
8. _____: The perspective from which the story is written
9. _____: How the reader feels when he or she is reading a story; The situation's atmosphere or the character's feelings
10. _____: prose writing that is based on facts, real events, and real people, such as biography or history.
11. _____: a literary device that is used step by step in literature to highlight and explain the details about a character in a story.
12. _____: is an attitude of a writer toward a subject or an audience
13. _____: is a figure of speech that makes a comparison, between two different things with the help of the words "like" or "as".
14. _____: means to use figurative language to represent objects, actions and ideas in such a way that it appeals to our physical senses.
15. _____: the place or type of surroundings where something is positioned or where an event takes place.
16. _____: point of view involves the use of either of the two pronouns "I" and "we"
17. _____: point of view uses pronouns like "he", "she", "it", "they" or a name.

Before Reading “*The Lady or the Tiger*”

1. Look at our class definition of ambiguity. Why would an author use this literary device? Give an example of literature or a movie that uses ambiguity. As a follow up, think about this: Are we readers influenced by our own experiences and feelings when we are forced to make a decision?

In your opinion...

2. What percentage of students in this class would watch a public execution? CIRCLE ONE

1-10% 11-20% 21-30% 31-40% 41-50% 51-60% 61-70% 71-80%

81-100%

3. What percentage of US citizens would watch a public execution? CIRCLE ONE

1-10% 11-20% 21-30% 31-40% 41-50% 51-60% 61-70% 71-80%

81-100%

4. Now let’s think about a specific group of people. Think about people who are cultured and sophisticated. Now you know who I’m talking about - People who eat only in the finest restaurants and fly in First Class and have a library at home with 1000s of books.

What percentage of those “cultured” people would watch a public execution?

1-10% 11-20% 21-30% 31-40% 41-50% 51-60% 61-70% 71-80%

81-100%

5. Why would this percentage be higher or lower than your response to number 3?

For numbers 6,7 and 8 rate from 1-10 whether you agree or not. **1** means you strongly disagree. **10** means you strongly agree.

6. In our society, criminals are rewarded sometimes.

1 2 3 4 5 6 7 8 9 10

7. Our justice system is fair.

1 2 3 4 5 6 7 8 9 10

8. Capital punishment (executions) is an acceptable way of dealing with criminals who commit terrible crimes.

1 2 3 4 5 6 7 8 9 10

9. JEALOUSY

Everybody gets jealous – it's human nature. What do most people DO about their jealousy? What are some ways that people EXPRESS their jealousy? What do YOU do when you get jealous?



OR



The Lady Or The Tiger?

By Frank Stockton

“The Lady or The Tiger” ends with a question that generations of readers have tried to answer for themselves. However, the story is more than just a riddle. There is the humor in Stockton’s descriptions of the King and Court, the spectators, the system of justice. There is telling contrast here between the barbarity of the society and the sophistication of its operation. And that contrast suggests, perhaps, a commentary upon our own times.

(1) In the very olden time there lived a semi-barbaric king, whose ideas, though somewhat polished and sharpened by the progressiveness of distant Latin neighbors, were still large, florid, and untrammelled, as became the half of him which was barbaric. He was a man of exuberant fancy, and, withal, of an authority so irresistible that, at his will, he turned his varied fancies into facts. He was greatly given to self-communing, and, when he and himself agreed upon anything, the thing was done. When every member of his domestic and political systems moved smoothly in its appointed course, his nature was bland and genial; but, whenever there was a little hitch, and some of his orbs got out of their orbits, he was blander and more genial still, for nothing pleased him so much as to make the crooked straight and crush down uneven places.

3. This story can best be characterized as:
 - a. Non-Fiction because the events are true and the story is factual
 - b. Non-Fiction because the events are made-up
 - c. Fiction because the events are true and the story is factual
 - d. Fiction because the events are made-up
4. Which point of view is the story being told from?
 - a. Third Person because the narrator is the author
 - b. Third Person because the narrator is a character in the story
 - c. First Person because the narrator is the author
 - d. First Person because the narrator is a character in the story
5. The story takes place in:
 - a. A courthouse
 - b. A tropical island
 - c. A fictional kingdom
 - d. Ancient Rome
6. The setting of the story:
 - a. Is ancient Rome
 - b. Does not matter
 - c. Is not super specific
 - d. Is in modern times
7. Which word best describes the King?
 - a. Cruel
 - b. Semi-barbaric
 - c. Sad
 - d. Crazy

8. Extra Credit: Explain semi-barbaric in your own words (use the text and our class discussion to help find an answer):

(2) Among the borrowed notions by which his barbarism had become semified was that of the public arena, in which, by exhibitions of manly and beastly valor, the minds of his subjects were refined and cultured.

(3) But even here the exuberant and barbaric fancy asserted itself. The arena of the king was built, not to give the people an opportunity of hearing the rhapsodies of dying gladiators, nor to enable them to view the inevitable conclusion of a conflict between religious opinions and hungry jaws, but for purposes far better adapted to widen and develop the mental energies of the people. This vast amphitheater, with its encircling galleries, its mysterious vaults, and its unseen passages, was an agent of poetic justice, in which crime was punished, or virtue rewarded, by the decrees of an impartial and incorruptible chance.

(4) When a subject was accused of a crime of sufficient importance to interest the king, public notice was given that on an appointed day the fate of the accused person would be decided in the king's arena, a structure which well deserved its name, for, although its form and plan were borrowed from afar, its purpose emanated solely from the brain of this man, who, every barleycorn a king, knew no tradition to which he owed more allegiance than pleased his fancy, and who ingrafted on every adopted form of human thought and action the rich growth of his barbaric idealism.

(5) When all the people had assembled in the galleries, and the king, surrounded by his court, sat high up on his throne of royal state on one side of the arena, he gave a signal, a door beneath him opened, and the accused subject stepped out into the amphitheater. Directly opposite him, on the other side of the enclosed space, were two doors, exactly alike and side by side. It was the duty and the privilege of the person on trial to walk directly to these doors and open one of them. He could open either door he pleased; he was subject to no guidance or influence but that of the aforementioned impartial and incorruptible chance. If he opened the one, there came out of it a hungry tiger, the fiercest and most cruel that could be procured, which immediately sprang upon him and tore him to pieces as a punishment for his guilt. The moment that the case of the criminal was thus decided, doleful iron bells were clanged, great wails went up from the hired mourners posted on the outer rim of the arena, and the vast audience, with bowed heads and downcast hearts, wended slowly their homeward way, mourning greatly that one so young and fair, or so old and respected, should have merited so dire a fate.

(6) But, if the accused person opened the other door, there came forth from it a lady, the most suitable to his years and station that his majesty could select among his fair subjects, and to this lady he was immediately married, as a reward of his innocence. It mattered not that he might already possess a wife and family, or that his affections might be engaged upon an object of his own selection; the king allowed no such subordinate arrangements to interfere with his great scheme of retribution and reward. The exercises, as in the other instance, took place immediately, and in the arena. Another door opened beneath the king, and a priest, followed by a band of choristers, and dancing maidens blowing joyous airs on golden horns and treading an epithalamic measure, advanced to where the pair stood, side by side, and the wedding was promptly and cheerily solemnized. Then the gay brass bells rang forth their merry peals, the people shouted glad hurrahs, and the innocent man, preceded by children strewing flowers on his path, led his bride to his home.

(7) This was the king's semi-barbaric method of administering justice. Its perfect fairness is obvious. The criminal could not know out of which door would come the lady; he opened either he pleased, without having the slightest idea whether, in the next instant, he was to be devoured or married. On some occasions the tiger came out of one door, and on some out of the other. The decisions of this tribunal were not only fair, they were positively determinate: the accused person was instantly punished if he found himself guilty, and, if innocent, he was rewarded on the spot, whether he liked it or not. There was no escape from the judgments of the king's arena.

1. Who gets to choose which door the prisoner opens:
 - a. The King
 - b. The Crowd
 - c. The Prisoner
 - d. The Priest

2. The system of courthouses in this kingdom is based on (choose as many as fit):
 - a. Entertainment
 - b. Truth
 - c. Justice
 - d. Luck

3. Because the King decided on this system in his kingdom, the word that would best describe him is:
 - a. Honest
 - b. Commanding
 - c. Reasonable
 - d. Understanding

4. At the beginning of this story, the author said this about the king: “when he and himself agreed upon anything, the thing was done.” This makes the reader think the King uses this system because:
 - a. All of his advisors approved of the plan
 - b. The people loved seeing the events
 - c. He thought it was the most fair and intelligent option
 - d. It proved he had absolute power in the kingdom

(8) The institution was a very popular one. When the people gathered together on one of the great trial days, they never knew whether they were to witness a bloody slaughter or a hilarious wedding. This element of uncertainty lent an interest to the occasion which it could not otherwise have attained. Thus, the masses were entertained and pleased, and the thinking part of the community could bring no charge of unfairness against this plan, for did not the accused person have the whole matter in his own hands?

5. From this passage, it can be assumed that the author:
 - a. Truly thinks the system is fair
 - b. Is happy the accused person gets to decide his own fate
 - c. Is poking fun at how people felt about this system of justice
 - d. Is impressed with the King’s logic in creating this system

(9) This semi-barbaric king had a daughter as blooming as his most florid fancies, and with a soul as fervent and imperious as his own. As is usual in such cases, she was the apple of his eye, and was loved by him above all humanity. Among his courtiers was a young man of that fineness of blood and lowness of station common to the conventional heroes of romance who love royal maidens. This royal maiden was well satisfied with her lover, for he was handsome and brave to a degree unsurpassed in all this kingdom, and she loved him with an ardor that had enough of barbarism in it to make it exceedingly warm and strong. This love affair moved on happily for many months, until one day the king happened to discover its existence. He did not hesitate nor waver in regard to his duty in the premises. The youth was immediately cast into prison, and a day was appointed for his trial in the king's arena. This, of course, was an especially important occasion, and his majesty, as well as all the people, was greatly interested in the workings and development of this trial. Never before had such a case occurred; never before had a subject dared to love the daughter of the king. In after years such things became commonplace enough, but then they were in no slight degree novel and startling.

(10) The tiger-cages of the kingdom were searched for the most savage and relentless beasts, from which the fiercest monster might be selected for the arena; and the ranks of maiden youth and beauty throughout the land were carefully surveyed by competent judges in order that the young man might have a fitting bride in case fate did not determine for him a different destiny. Of course, everybody knew that the deed with which the accused was charged had been done. He had loved the princess, and neither he, she, nor any one else, thought of denying the fact; but the king would not think of allowing any fact of this kind to interfere with the workings of the tribunal, in which he took such great delight and satisfaction. No matter how the affair turned out, the youth would be disposed of, and the king would take an aesthetic pleasure in watching the course of events, which would determine whether or not the young man had done wrong in allowing himself to love the princess.

(11) The appointed day arrived. From far and near the people gathered, and thronged the great galleries of the arena, and crowds, unable to gain admittance, massed themselves against its outside walls. The king and his court were in their places, opposite the twin doors, those fateful portals, so terrible in their similarity.

(12) All was ready. The signal was given. A door beneath the royal party opened, and the lover of the princess walked into the arena. Tall, beautiful, fair, his appearance was greeted with a low hum of admiration and anxiety. Half the audience had not known so grand a youth had lived among them. No wonder the princess loved him! What a terrible thing for him to be there!

(13) As the youth advanced into the arena he turned, as the custom was, to bow to the king, but he did not think at all of that royal personage. His eyes were fixed upon the princess, who sat to the right of her father. Had it not been for the moiety of barbarism in her nature it is probable that lady would not have been there, but her intense and fervid soul would not allow her to be absent on an occasion in which she was so terribly interested. From the moment that the decree had gone forth that her lover should decide his fate in the king's arena, she had thought of nothing, night or day, but this great event and the various subjects connected with it. Possessed of more power, influence, and force of character than any one who had ever before been interested in such a case, she had done what no other person had done - she had possessed herself of the secret of the doors. She knew in which of the two rooms, that lay behind those doors, stood the cage of the tiger, with its open front, and in which waited the lady. Through these thick doors, heavily curtained with skins on the inside, it was impossible that any noise or suggestion should come from within to the person who should approach to raise the latch of one of them. But gold, and the power of a woman's will, had brought the secret to the princess.

(14) And not only did she know in which room stood the lady ready to emerge, all blushing and radiant, should her door be opened, but she knew who the lady was. It was one of the fairest and loveliest of the damsels of the court who had been selected as the reward of the accused youth, should he be proved innocent of the crime of aspiring to one so far above him; and the princess hated her. Often had she seen, or imagined that she had seen, this fair creature throwing glances of admiration upon the person of her lover, and sometimes she thought these glances were perceived, and even returned. Now and then she had seen them talking together; it was but for a moment or two, but much can be said in a brief space; it may have been on most unimportant topics, but how could she know that? The girl was lovely, but she had dared to raise her eyes to the loved one of the princess; and, with all the intensity of the savage blood transmitted to her through long lines of wholly barbaric ancestors, she hated the woman who blushed and trembled behind that silent door.

1. This passage provides evidence that:
 - a. The princess told the young man the truth
 - b. The princess lied to the young man
 - c. Didn't know the truth
 - d. Hated her father, the King

2. The King's daughter is:
 - a. Passive
 - b. Compassionate
 - c. Jealous
 - d. Curious

3. The King's daughter knows that that the lady is:
 - a. An immigrant
 - b. Quite ugly
 - c. Her oldest friend
 - d. Beautiful competition

(15) When her lover turned and looked at her, and his eye met hers as she sat there, paler and whiter than any one in the vast ocean of anxious faces about her, he saw, by that power of quick perception which is given to those whose souls are one, that she knew behind which door crouched the tiger, and behind which stood the lady. He had expected her to know it. He understood her nature, and his soul was assured that she would never rest until she had made plain to herself this thing, hidden to all other lookers-on, even to the king. The only hope for the youth in which there was any element of certainty was based upon the success of the princess in discovering this mystery; and the moment he looked upon her, he saw she had succeeded, as in his soul he knew she would succeed.

(16) Then it was that his quick and anxious glance asked the question: "Which?" It was as plain to her as if he shouted it from where he stood. There was not an instant to be lost. The question was asked in a flash; it must be answered in another.

(17) Her right arm lay on the cushioned parapet before her. She raised her hand, and made a slight, quick movement toward the right. No one but her lover saw her. Every eye but his was fixed on the man in the arena.

(18) He turned, and with a firm and rapid step he walked across the empty space. Every heart stopped beating, every breath was held, every eye was fixed immovably upon that man. Without the slightest hesitation, he went to the door on the right, and opened it.

1. Which secret is the lady able to find out?
 - a. The identity of the lady behind the door
 - b. Which door the tiger is behind
 - c. Which door the man will pick
 - d. Both a and b

2. How does the boyfriend know which door to choose?
 - a. The princess tell him before the ceremony which door to pick
 - b. She stares at the left door during the ceremony
 - c. The Princess lightly raises her right hand during the ceremony
 - d. The commoner bribed his guards

3. What happens at the end:
 - a. The lover chooses the tiger.
 - b. The King's daughter saves his life.
 - c. It's up for us to decide.
 - d. We find out which door held the tiger.

4. The ending is ambiguous because we don't know:
 - a. What the king's daughter decides to do

- b. The identity of the lady behind the door
- c. Whether the king will show mercy
- d. What the imprisoned man is thinking

Now, the point of the story is this: Did the tiger come out of that door, or did the lady?

(20) The more we reflect upon this question, the harder it is to answer. It involves a study of the human heart, which leads us through devious mazes of passion, out of which it is difficult to find our way. Think of it, fair reader, not as if the decision of the question depended upon yourself, but upon that hot-blooded, semi-barbaric princess, her soul at a white heat beneath the combined fires of despair and jealousy. She had lost him, but who should have him?

(21) How often, in her waking hours and in her dreams, had she started in wild horror, and covered her face with her hands as she thought of her lover opening the door on the other side of which waited the cruel fangs of the tiger!

(22) But how much oftener had she seen him at the other door! How in her grievous reveries had she gnashed her teeth, and torn her hair, when she saw his start of rapturous delight as he opened the door of the lady! How her soul had burned in agony when she had seen him rush to meet that woman, with her flushing cheek and sparkling eye of triumph; when she had seen him lead her forth, his whole frame kindled with the joy of recovered life; when she had heard the glad shouts from the multitude, and the wild ringing of the happy bells; when she had seen the priest, with his joyous followers, advance to the couple, and make them man and wife before her very eyes; and when she had seen them walk away together upon their path of flowers, followed by the tremendous shouts of the hilarious multitude, in which her one despairing shriek was lost and drowned!

(23) Would it not be better for him to die at once, and go to wait for her in the blessed regions of semi-barbaric futurity?

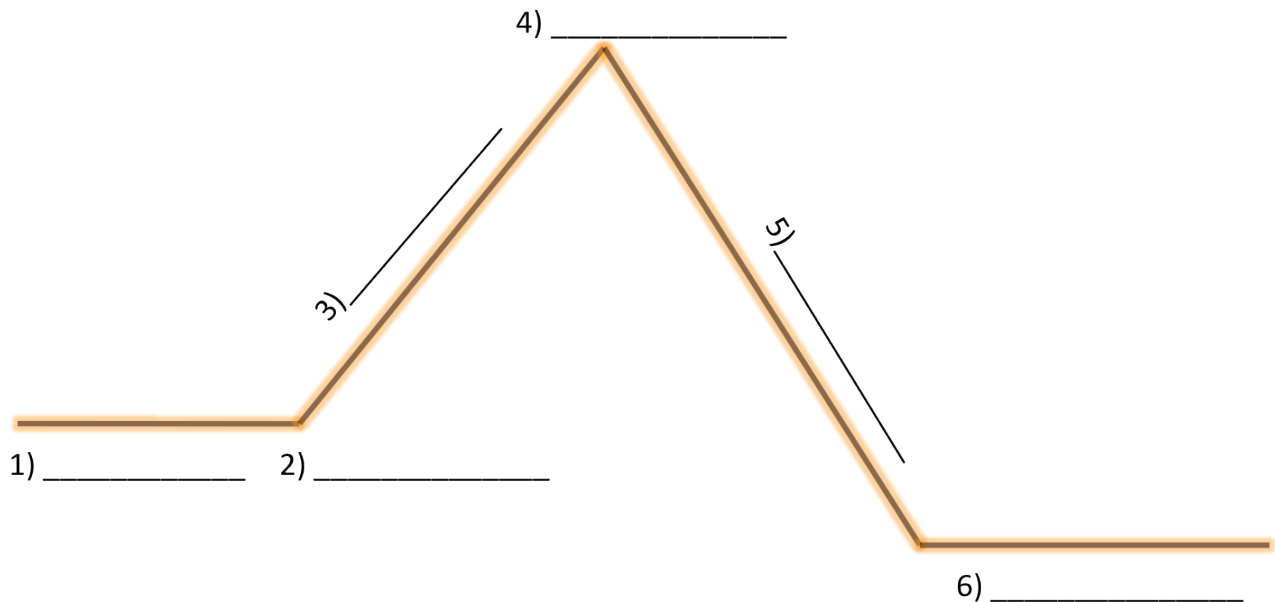
(24) And yet, that awful tiger, those shrieks, that blood!

(25) Her decision had been indicated in an instant, but it had been made after days and nights of anguished deliberation. She had known she would be asked, she had decided what she would answer, and, without the slightest hesitation, she had moved her hand to the right.

1. This passage provides evidence that the princess is:
 - a. Mean and angry
 - b. Conflicted and troubled
 - c. Hot
 - d. Semi-barbaric

(26) The question of her decision is one not to be lightly considered, and it is not for me to presume to set myself up as the one person able to answer it. And so I leave it with all of you: Which came out of the opened door - the lady, or the tiger?

1. Label the plot diagram (Hint: The words on this page)



2. Match the parts of plot with what did happen (or is going to happen) in “The Lady or the Tiger?”

___ A. Exposition

___ B. Conflict

___ C. Rising Action

___ D. Climax

___ E. Falling Action

___ F. Resolution

1. The trial takes place

2. After the trial finishes, everyone must reflect on whether or not the system worked

3. The King catches a commoner dating his daughter

4. The commoner receives his “punishment”

5. The kingdom prepares for the trial

6. In ancient times, there is a King with a unique system of Justice

3. The princess might have pointed to the “tiger’s door” because she:

- a. Knows her lover will be killed anyway.
- b. Is flustered and confused under pressure
- c. Hopes to please her father and inherit the kingdom
- d. Would rather her lover be dead than married to another

4. What do YOU think THE PRINCESS chose?

- a. The Tiger
- b. The Lady

5. What would YOU CHOOSE?

- a. The Tiger
- b. The Lady

Unpacking A Quote

WHAT IS IT?

How do you unpack a suitcase? Well, unpacking a quote is not much different; it's taking out all of the words, then finding their true, deeper meaning. Analyze certain words and phrases within the quote. Do not state the obvious or simply re-state what's inside the quotation marks. Instead, think of what the author is NOT telling us directly. Try to get into the author's head and think what is he/she trying to communicate to us: the reader.

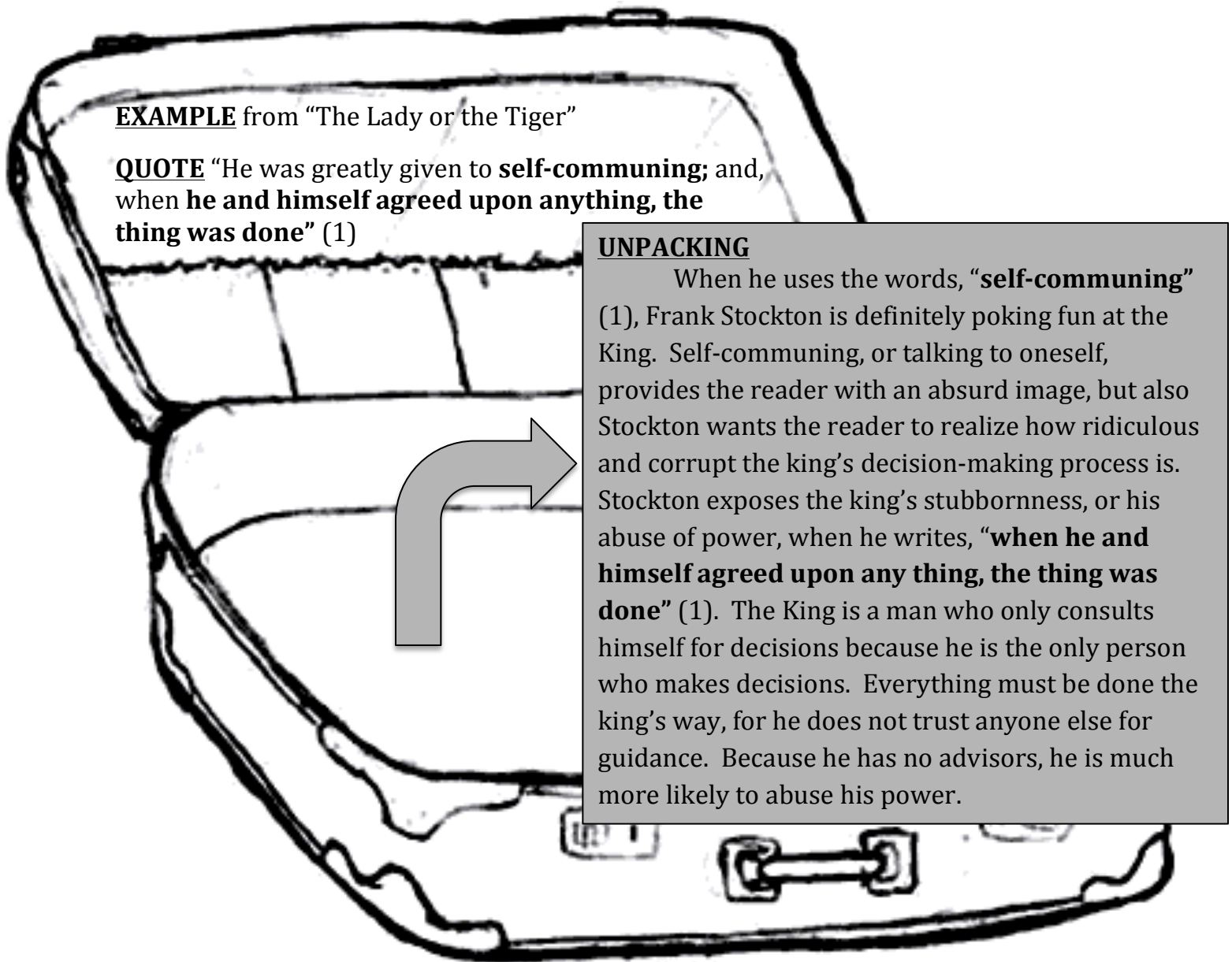
PURPOSE: Unpacking quotes will allow us to 1) better understand the author's theme and 2) become experts at using textual evidence in constructed response paragraphs

EXAMPLE from "The Lady or the Tiger"

QUOTE "He was greatly given to **self-communing**; and, when **he and himself agreed upon anything, the thing was done**" (1)

UNPACKING

When he uses the words, "**self-communing**" (1), Frank Stockton is definitely poking fun at the King. Self-communing, or talking to oneself, provides the reader with an absurd image, but also Stockton wants the reader to realize how ridiculous and corrupt the king's decision-making process is. Stockton exposes the king's stubbornness, or his abuse of power, when he writes, "**when he and himself agreed upon any thing, the thing was done**" (1). The King is a man who only consults himself for decisions because he is the only person who makes decisions. Everything must be done the king's way, for he does not trust anyone else for guidance. Because he has no advisors, he is much more likely to abuse his power.



PRACTICE:

Now let's practice UNPACKING on our own. Each of you will work in a small group UNPACKING one of the quotes on the back page. It is your group's job to become an expert with this quote.



QUOTE #1: “He had loved the princess, and neither he, she, nor any one else, thought of denying the fact; but the king would **not think of allowing any fact** of this kind to interfere with the workings of the tribunal, in which he **took such great delight and satisfaction.**”

QUOTE #2: “The girl was lovely, but she had **dared to raise her eyes** to the loved one of the princess; and, with all **the intensity of the savage blood** transmitted to her through long lines of wholly barbaric ancestors, she **hated the woman** who blushed and trembled behind that silent door.”

QUOTE #3: “The **more we reflect** upon this question, **the harder it is to answer**. It involves a **study of the human heart**, which leads us through **devious mazes of passion, out of which it is difficult to find our way**”

