

1. Begin by doing a close reading of this story – mark it up, take notes, make comments – but be sure not to lose a sense of the story. You are not looking for anything in particular, but if you find something mark it down.

When you are done – and try not to take longer than 15 minutes....go to part 2

2. *white elephant*. **a.** A rare albino variety of elephant which is highly venerated in some Asian countries. **b. fig.** A burdensome or costly possession (from the story that the kings of Siam were accustomed to make a present of one of these animals to courtiers who had rendered themselves obnoxious, in order to ruin the recipient by the cost of its maintenance). Also, an object, scheme, etc., considered to be without use or value. (“white elephant” OED)

2. Hemingway believed in a theory of writing that can be simplified as *the iceberg theory*: “Hemingway’s aesthetic theory which stated that omitting the right thing from a story could actually strengthen it. Hemingway equated this theory with the structure of an iceberg where only 1/8 of the iceberg could be seen above water while the remaining 7/8 under the surface provided the iceberg’s dignity of motion and contributed to its momentum. Hemingway felt a story could be constructed the same way...” (www.lostgeneration.com).

Based on what you know about icebergs (if you don’t know anything ask around), how can a story, plot, or character resemble an iceberg? (1 paragraph)

Now find a partner who has finished at least this much and go to part 3– if you’ve read this ALREADY, find someone else who also has.

3a. If Hemingway followed his iceberg belief in this story than 7/8’s of its plot is under the surface, or perhaps better stated, read between the lines. Did there seem to be a strong tension here for you or your partner? Every story, no matter how subtle or underplayed has some kind of crisis and some allotment of tension. What is the underlying (underwater) tension in this story? What is left being unsaid? What is the source of their unhappiness, their argument – what is the piece that Hemingway does not tell us but whose effect is crucial to the story?

Go through your stories and notes – do not spend less than 5 minutes here – **KEEP your VOICES down** – in fact, communicate on your papers when at all possible. Write down what you believe the cause of their discord is and show it to your teach – if he nods his head go on to step 4. After 10 minutes if you still can’t find the “underwater” material go get 3b.

3b. If you are having trouble with part 3 – look at the following lines:

(page 41 top) “It’s really an awfully simple operation...”
“It’s just to let the air in”

“We’ll be fine afterward. Just like we were before.”

(41 middle) “I’ve know lots of people that have done it.”
(next line as well)

(41 bottom) “if I do it, then it will be nice again...”

After you show your idea to your teacher and they nod that you got it go on to step 4.

4. Find 3 quotes that support your answer to number 3 – if you got part 3b, you only have to find 2 but they may NOT be the ones given in part 3b (that means you have to be more subtle).

5. Discuss how the story is affected by Hemingway deciding to NOT directly give the underlying cause (and it is a big deal) to the reader. Be specific.

6. Connect this story, as specifically as possible, to “The End of Something” (yes, use quotes).

7. Tonight, you will read “Out of Season” – when you do – specifically look for what Hemingway may be keeping below the surface. There is a specific line spoken by the man (to Tiny) that you could use to tie that story, directly to this one. Look for it – but only AFTER you read the story through.

*8. Now take a look at “Cat in the Rain” – could this also be the same couple (find textual evidence – from each story) – what is the chronology (which comes first – this story or that one? (find textual evidence).

*9. What is the difference in Literature, of being told something – versus finding it for yourself. Write a specifically and thoughtfully as you can.